

**COURSE DATA****Data Subject**

Code	33419
Name	Cinematographic concepts and theories
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	Second term

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	10 - Analysis of the audiovisual discourse and its social effects	Obligatory

Coordination

Name	Department
COLAIZZI, GIULIANA	340 - Language Theory and Communication Sciences

SUMMARY

This subject is about deepening in the diverse concepts that have based the development of the cinema and the diverse theories to which they have given place. From the concept of Mode of Representation, the beginnings of cinematographic narrativity, the theoretical-practical proposals of the Soviet avant-garde, the critical French theories of the 60s and 70s, or the feedback relationships between cinema and psychoanalysis.

PREVIOUS KNOWLEDGE



Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

Not required

OUTCOMES

1301 - Degree in Audiovisual Communication

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- Competence in a compared analysis of the different contemporary media and media supports.
- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.
- Knowledge and the ability to apply resources, elements, methods and procedures of the construction processes and analysis of the linear and non-linear audiovisual narratives, including the design, establishment and development of strategies, as well as the applications of persuasive communication policies in audiovisual markets.
- Knowledge of spatial imagery and iconic representations in space, both in still and moving images, as well as the elements involved in art direction. The ability to analyse and plan the relationships between images and sounds from an aesthetic and narrative viewpoint in the different audiovisual supports and technologies. The ability to apply image composition techniques and procedures to the different audiovisual supports, based on knowledge of the classical laws and aesthetic and cultural movements of the history of the image by means of the new communication technologies. It also includes knowledge of the psychological models specifically developed for visual communication and persuasion by means of the image.
- The ability to carry out the analysis of the structures, contents and styles of television and radio programmes as well as the different variables that influence their configuration and the communication and entertainment processes generated by them.



LEARNING OUTCOMES

Know how to analyse and interpret film texts according to their different schools, historical and cultural contexts and, especially, their mechanisms of generating meaning.

DESCRIPTION OF CONTENTS

1. The concept of "Mode of representation"

The concept of "Mode of representation" by N. Burch.- Cinema of the origins and mode of institutional representation.- The discovery of the new medium: Lumière, Edison, Méliès and Alice Guy. The Brighton School.

2. The first steps of the narrative

The first steps of narrativity: from Porter to Griffith in the Biograph and Lois Weber. - The institutionalisation of narrative as dominant discourse.

3. Cinema and the end of art

The cinema and the end of art.- The materialist proposals of Lev Kuleshov.- The cinema-eye of Dziga Vertov.

4. The formative tradition and the recovery of cinema as "art"

The formative tradition and the recovery of cinema as "art" .- Hugo Münsterberg. YE. Eisenstein

5. French criticism in the sixties-seventies

The French critique in the sixties-seventies.- The proposals of the Cinémathèque group and the Cahiers du Cinéma

6. Cinema and psychoanalysis

Cinema and psychoanalysis. Jean-Pierre Oudart and Jean-Louis Baudry.- Image, subjectivity and gender theories: Laura Mulvey, Teresa de Lauretis and E. Ann Kaplan

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Study and independent work	50,00	0
Readings supplementary material	15,00	0
Preparation of evaluation activities	15,00	0
Preparing lectures	10,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

Master class, with theoretical exposition, as the central axis of the conceptual course of the subject.

Projection of the different films that are considered fundamental as an incarnation of the concepts and theories of this subject. Commentary and analysis in class, with student participation.

EVALUATION

Theoretical-practical final exam: 90%

Valuation of the student's participation in the classes: 10%

REFERENCES**Basic**

- H. Alsina/J. Romaguera, eds., Textos y manifiestos del cine, Madrid, Cátedra, 2010.
- Dudley Andrew, Las principales teorías cinematográficas, Madrid, Rialp, 1993.
- Jean-Louis Baudry, Leffet cinéma, Paris, Albatros, 1978.
- Noël Burch, El tragaluz del infinito, Madrid, Cátedra, 2006 (3ª ed).
- Ramón Carmona, Cómo se comenta un texto fílmico, Madrid, Cátedra, 2006 (2ª ed).
- Giulia Colaizzi, La pasión del significante. Teoría de género y cultura visual. Madrid, Biblioteca Nueva, 2007.
- Francesco Casetti, Teorías del cine, Madrid, Cátedra, 2010 (2ª ed).



- Sergei Eisenstein, Teoría y técnica cinematográfica, Madrid: Rialp, 1989.
- E. Ann Kaplan, Las mujeres y el cine. A ambos lados de la cámara, Madrid, Cátedra/Univ. de València, 1998.
- Annette Kuhn, Cine de mujeres. Feminismo y cine, Madrid, Cátedra, 1991.
- Teresa de Lauretis, Alicia ya no. Feminismo, semiótica, cine, Madrid, Cátedra, 1995.
- Silvestra Mariniello, El cine y el fin del arte. Madrid, Cátedra, 1992.
- Laura Mulvey, Placer visual y cine narrativo, Valencia, Episteme, 1988.
- Jean-Pierre Oudart, La sutura, en Banda aparte no. 6, febrero 1997.
- Robert Stam, Teorías del cine, Barcelona, Paidós, 2001.
- Dziga Vertov, El cine-ojo, Madrid, Fundamentos, 1974.
- Slavoj Zizek, La política de la diferencia sexual, Valencia, Episteme, Colección Eutopías-Documentos de trabajo, 1997

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

1. Face to face class (theory) and BBC synchronous videoconference.
2. Activities may be carried out face-to-face in the classroom
3. Other: this addendum is subject to changes depending on the health situation