

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

<b>Code</b>	33419
<b>Name</b>	Cinematographic concepts and theories
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

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

**Subject-matter**

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

**Coordination**

<b>Name</b>	<b>Department</b>
COLAIZZI, GIULIANA	340 - Language Theory and Communication Sciences

**SUMMARY**

The course will deal with and delve into different concepts that have shaped the development of cinema and film theory. Among the notions that will be presented and discussed: the concept of Institutional Mode of Representation, the beginning of narrativity in the cinema, the proposals of the Soviet avant-garde from the standpoint of both theory and practice, French critical theories of the 60s and 70s, the relation between film and psychoanalysis, film discourse and gender theory.

**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, Meliès 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 Munsterberg. YE. Eisenstein

### 5. French criticism in the sixties-seventies

The French critique in the sixties-seventies.- The proposals of the Cinéthique 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
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

Cancelled

**EVALUATION**

Contact the teacher

**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 Žižek, La política de la diferencia sexual, Valencia, Episteme, Colección Eutopías-Documentos de trabajo, 1997