

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

Code	36559
Name	Modes of representation of classic cinema
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

Study (s)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	2	First term

Subject-matter

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	4 - Teoría e historia de los medios audiovisuales y nuevos soportes multimedia	Obligatory

Coordination

Name	Department
FUENTE SOLER, MANUEL DE LA	340 - Language Theory and Communication Sciences

SUMMARY

Class presentation of the main concepts of the program with the support of the appropriate audiovisual material that exemplifies them: documentaries and film fragments whose detailed analysis is substantial in the module.

PREVIOUS KNOWLEDGE



Relationship to other subjects of the same degree

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

Other requirements

None.

OUTCOMES

1333 - Degree in Audiovisual Communication

- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- Students should have the capacity and creativity to take expressive and thematic risks within the availability and time constraints of the communicative production, applying solutions and perspectives based on the development of the projects.
- Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.
- Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.
- Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).
- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.



LEARNING OUTCOMES

- Know the codes and modes of representation of communication audiovisual.-
- Identify the social, cultural and historical relevance of the proposals aesthetics of the audiovisual industries.
- Carry out analysis of stories and audiovisual works.
- Adequate presentation of the results of the investigation in orally or by audiovisual or computerized means.

DESCRIPTION OF CONTENTS

1. Early years of cinema.

- 1.1. The invention of the cinematograph and the first audiovisual texts
- 1.2. Lumière's model versus Edison's model
- 1.3. First audiences and film genres

2. Primitive Representation Mode

- 2.1. Configuration of the cinematographic language.
- 2.2. Georges Méliès and the amusement show
- 2.3. national industries

3. 3. Mode de Representació Institucional

- 3.
- 3.1. El pacte narratiu institucional: Edwin S. Porter i David W. Griffith
- 3.2. La construcció de la sintaxi cinematogràfica
- 3.3. La internacionalització de les indústries

4. 4. Classic cinema concept

- 4.1. The film genres
- 4.2. John Ford and the construction of American cinema
- 4.3. Ernst Lubitsch and comedy

**5. Documentary cinema and fiction**

- 5.1. Cinema as an intervention tool
- 5.2. The documentary and political propaganda
- 5.3. The movie star system

6. The hegemony of cinematographic fiction

- 6.1. The consolidation of Hollywood
- 6.2. The crisis of film genres in the 50s
- 6.3. Television, rock music and new audiences

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Development of individual work	20,00	0
Study and independent work	15,00	0
Readings supplementary material	20,00	0
Preparation of evaluation activities	15,00	0
Preparing lectures	20,00	0
TOTAL	150,00	

TEACHING METHODOLOGY

Class presentation of the main concepts of the program with the support of the appropriate audiovisual material that exemplifies them: documentaries and film fragments whose detailed analysis is substantial in the module.

EVALUATION

- Final written test: 80.%.
- Presentation of schemes, summaries and proposed texts: 5%.
- Assessment of attitude and participation in class dynamics: 15%.

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.



Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student.

No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.

REFERENCES

Basic

- Altman, R.: Los géneros cinematográficos, Barcelona, Paidós, 2000.
- Aumont, J. y A. Bergala, Estética del cine, Barcelona, Paidós, 1989
- Brunetta, G. P. Nacimiento del relato cinematográfico (Griffith 1908- 1912), Madrid, Cátedra, 1987.
- Burch:, N-. El tragaluz del infinito (Contribución a la genealogía del lenguaje cinematográfico),Madrid, Cátedra, 1987
- Carringer, R. Cómo se hizo Ciudadano Kane, Barcelona, Ultramar, 1987.
- Gallagher:, T. John Ford. El hombre y su cine. Madrid, Akal, 2009
- Gomery:, D. Hollywood. El sistema de estudios, Madrid, Verdoux, 1991
- Palacio, M. y Pedro Santos (Eds.). Historia General del Cine, vol. VI. La transición del mudo al sonoro, Madrid, Cátedra, 1995.
- Truffaut:, F. El cine según Hitchcock, Madrid, Alianza, 1974.
- Zunzunegui:, S. La mirada cercana. Microanálisis fílmico,Barcelona, Paidós, 1996