COURSE DATA

Data Subject

Code	36560
Name	Modos de representación del cine contemporáneo
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

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
VERES CORTES, LUIS ENRIQUE	340 - Language Theory and Communication Sciences

SUMMARY

The subject consists of a methodological journey that starts from the origins of the fragmentary image in the plastic arts and its perceptual consequences in the institutional mode of representation. It is thus expanded by the main authors of the history of cinema and cinematographic theories. The subject is divided into two parts: one that attends to the theoretical and historical contents, and a second that responds to its analytical application to different filmic examples.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

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

Other requirements

No prior knowledge

OUTCOMES

1333 - Degree in Audiovisual Communication

- Students should be able to express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.

- 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 initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.

- Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.

- Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.

- 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.

- Students should be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.

LEARNING OUTCOMES

1-Capacity of reflection and conceptual development from texts and specific content.

2-Development of critical theoretical and practical knowledge about the language of film.

3-Management of theoretical tools and techniques for the analysis of film editing.

4-Critical analysis of different tipolog.ías assembly.

5-Ability drafting.

6.-Expression and public debate on critical evaluations reasoned and respectful of the points developed in the agenda.

7-Reasoned reply Accepting or critical assessments of publicly expressed by others.

8-Group work and collaborative.

DESCRIPTION OF CONTENTS

1. Cinema: a 19th century problem solved in the 20th century

Cinema: a 19th century problem solved in the 20th century. Contemporary sensibility. Cinema a problem of montage: a 19th century problem solved in the 20th century. From the Primitive Representation Mode to the Institutional Representation Mode

2. Cinematographic edition

Cinema a problem of edition. Formative theories. History of edition in the cinema. Typology of edition. The five types of assembly. The sound edition. Elements of cinematographic edition. Terminology and plans. Editing and the six elements of editing: motivation, information, composition, sound, camera angle and raccord. The cut and the six elements of the cut. The chained. The fade. Space and time in the film.

3. The irruption of reality and cinema

The irruption of reality: Flaherty and Grierson: the controversial documentary. Realism and neorealism .: De Sica, Rosselini, Pasolini. The Free Cinema, the Cinema Verité and the return to documentary realism.

4. French Cinema. La Nouvelle Vague

French cinema. The Nouvelle Vage. Godard and Troufautt, Agnes Varda, Alain Resnais and Louis Malle

5. Renewing proposals in Europe: Ingmar Bergman's cinema

Renewing proposals in Europe: Ingmar Bergman's cinema

6. The cinema of the seventies: the overcoming of film noir. The New Hollywood: From Pekimpah to Kubrick and Scorsese

The cinema of the seventies: the overcoming of film noir. The New Hollywood: From Pekimpah to Kubrick and Scorsese.

7. The questioning of reality: compilation cinema and the frontiers of fiction. The fake documentary.

The questioning of reality: compilation cinema and the frontiers of fiction. The fake documentary.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
TOTAL	**60,00**	

TEACHING METHODOLOGY

Classes will face character to be taught in a classroom with the tools necessary parallel theoretical development. The work that students have to make in this module will be based on theoretical sessions, and analytical discussions that enable students to better understand the language and history of cinema.

EVALUATION

Continuous attendance and participation in classes will be an object of assessment. The final mark will be obtained from the average between the mark of a theoretical analysis work 50% and a mark in which attendance and participation in class 50% will be taken into account. It will be necessary to obtain a minimum grade of 2.5 out of 5 in both parts to carry out said average.

REFERENCES

Basic

- Amiel, Vincent, Estética del montaje, Madrid, Abada Editores, 2005

- Amo, Antonio del, Estética del montaje, Madrid, Artes Gráficas MAG, 1972

- Casetti, Francesco, Teorías del cine, Madrid, Cátedra, 2010

- Jurgenson, A. y Brunet S., La práctica del montaje, Barcelona, Gedisa,

- Murch, Walter, En el momento del parpadeo. Un punto de vista sobre el montaje cinematográfico, Madrid, Ocho y Medio, 2003.

- Pinel, Vincent, El montaje. El espacio y el tiempo en el film, Madrid, Paidós, 2007.

- Reisz, K. Técnica del montaje cinematográfico, Madrid, Taurus, 1987.

- Sánchez-Biosca, Vicente, El montaje cinematográfico. Teoría y análisis, Madrid, Paidós, 1996.

- Sangro Colón, Pedro, Teoría del montaje cinematográfico: textos y textualidad, Universidad Pontificia de Salamanca, 2000.

- Thomson, Roy, Manual de montaje, Gramática del montaje cinematográfico, Madrid, Plot, 1995.

- Veres, Luis, Fragmentarismo y escritura: de la vanguardia a la metaliteratura, en Sphera Puplica. Revista de Ciencias Sociales y de la Comunicación, Murcia, UCAM, 2010.

- Villain, Dominique, El montaje, Madrid, Cátedra, 1999.

Additional

- Burch, Noel, El tragaluz del infinito, Madrid, Cátedra, 1987

- Heredero, Carlos y Torreiro, Casimiro, Historia General del Cine. Estados Unidos (1955-1975), Madrid, Cátedra, 1996, vol.X.

- Monterde, José Enrique y Riambau, Esteve, Historia General del Cine. Nuevos cines. Años 60, Madrid, Cátedra, 1995, vol.XI.

ADDENDUM COVID-19

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

HYBRID LEARNING MODE (BLENDED)

1. Contents

Without changes

2. Workload and teaching schedule

Without changes

VNIVERSITAT ῷ D VALÈNCIA

3. Methodology

Without changes

4. Assessment

Without changes

5. Bibliography

Without changes