

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

Code	36560
Name	Modes of representation of contemporary cinema
Cycle	Grade
ECTS Credits	6.0
Academic year	2022 - 2023

Study (s)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	2	Second 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 must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.
- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- 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 be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- 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 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 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.
- 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.
- Students should have a practical and theoretical understanding of the organisation structures within sound and visual communication, as well as its evolution and development over time, including audiovisual taxation. This also includes knowledge of, and research into, the interrelations between the natures of the subjects within audiovisual communication: authors, institutions, companies, the media, storage and recipients.

LEARNING OUTCOMES

- 1- Know the codes and modes of representation typical of audiovisual communication.
- 2- Identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- 3- Carry out analysis of stories and audiovisual works.
- 4- Apply the techniques and processes of audiovisual production and dissemination in its various phases.
- 5- Know the interrelation between the subjects of audiovisual communication: authors, institutions, companies, media, supports and receivers.
- 6- Develop a creative or research work.



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. Cinema and editing

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, Rossellini, Pasolini. The Free Cinema, the Cinema Verité and the return to documentary realism.

4. Film innovations of the mid-century

French cinema. The Nouvelle Vague. Godard and Truffaut, Agnes Varda, Alain Resnais, Eric Rohmer and Louis Malle. Cinema Verité and Free Cinema, the return to documentary realism.

5. Renewing proposals in Europe.

Renewing proposals to Europe: the cinema d'Ingmar Bergman. Italian cinema: Michelangelo Antonioni, Visconti and Fellini. Proposals of the oriental cinema.

6. The cinema of the seventies.

The cinema of the seventies: the overcoming of film noir and the thriller of the seventies. The New Hollywood: From Peckinpah to Kubrick and Scorsese and Steven Spielberg. Clint Eastwood and the return to classicism.

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.

8. Cinema in Latin America

Multiculturalism and cinema. Multiculturalism, race, culture and representation. On multiculturalism and subaltern studies. Film theory and Third World cinema. Cinema and indigenism.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Development of individual work	20,00	0
Study and independent work	20,00	0
Readings supplementary material	30,00	0
Preparation of evaluation activities	20,00	0
TOTAL	150,00	

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

Final written test 80%. Work on the mode of representation of a specific case 20%.

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.