

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

<b>Code</b>	36567
<b>Name</b>	Film concepts and theories
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2022 - 2023

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. Period</b>	<b>year</b>
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1333 - Degree in Audiovisual Communication	6 - Análisis de los discursos audiovisuales y de sus efectos sociales	Obligatory

**Coordination**

<b>Name</b>	<b>Department</b>
VERES CORTES, LUIS ENRIQUE	340 - Language Theory and Communication Sciences

**SUMMARY**

It is about delving into the various concepts that have based the development of cinema and various theories to which they have given rise. From the concept of Mode of Representation, the beginnings of the cinematographic narrativity, the theoretical-practical proposals of the Soviet avant-garde, the theories French critics of the 60s and 70s, or the feedback relations 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

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 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

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- Technically construct linear and non-linear audiovisual stories. 5- Design persuasive visual strategies. - Apply graphic ideation resources and procedures. - Iconically represent the still image and the moving image. 6- Plan and make relationships between images and sounds from an aesthetic and narrative point of view. 7- Compose images. 8- Create and direct staging of cinematographic, videographic or television audiovisual productions. 9- Execute work plans. 10- Run scripts.

## DESCRIPTION OF CONTENTS

### 1. Cinema and reality

Introducción: llegó el cine y llegó la teoría. Las primeras teorías del cine: de Riccioto Canudo a Hugo Munstemberg y la Photoplay. La teoría desde la vanguardia. 4-Flaherty y Grierson: la polémica documental.

### 2. The debate after the arrival of the sound

The theory behind the arrival of sound: Rudolf Arnheim. Bela Balasz. The Frankfurt School and the cinema. André Bazin and Siegfried Kracauer. Realism and Phenomenology: Merleau Ponty, Mitry and Filmology. Cinema and the imaginary: from Edgar Morin to Christian Metz.

### 3. The problem of montage and Soviet filmmakers.

Soviet filmmakers and Russian formalism. Dziga Vertov and the cinema eye. Kuleshov and admiration for the Hollywood model. Vsevolod Pudovkin and the montage. Sergei M. Eisenstein and the assembly of attractions.

### 4. The Institutional Representation Mode and its alternatives

The arrival of the Institutional Representation Mode. A reaction to the MRI: auteur cinema and the Nouvelle Vague. The alternative to the Institutional Representation Mode.

### 5. Structuralism and the semiotics of cinema: the problem of representation.

Introduction. Cristian Metz and syntagmatics. Pier Paolo Pasolini. Cinema and ideology: from Cinétique, Cahiers and Screen to Artforum and Afterimage. Other formulations: auteur-structuralism. The critique of representation. Deconstruction and intertextuality. Textual semiotics and representation. Semiotics revised: Deleuze, Odin and Casetti. Other proposals: Branigan and the studies of the gaze.

**6. Multiculturalism and cinema**

Multiculturalism, race, culture, representation and subaltern studies. Film theory, manifests and Third World Cinema.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Classroom practices	15,00	100
Development of group work	30,00	0
Study and independent work	15,00	0
Readings supplementary material	20,00	0
Preparation of evaluation activities	10,00	0
Preparing lectures	15,00	0
<b>TOTAL</b>	<b>150,00</b>	

**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. To this is added a weekly practice session in which the theoretical contents are applied in filming sessions.

**EVALUATION**

Attendance and continuous participation in classes will be assessed. The final mark will be obtained from the average between the mark of a theoretical exam 70% and a mark in which attendance and participation in class will be taken into account 10% plus participation in the different practical sessions 20%. It will be necessary to obtain an approved grade in both parts to carry out said average. The general grading system will follow the regulations of the University of Valencia approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

**REFERENCES**



### Basic

- Aumont, Jacques, *Las teorías de los cineastas: la concepción de los grandes directores*, Barcelona, Paidós, 2006.
- Casetti, Francesco, *Teorías del cine*, Madrid, Cátedra, 2010.
- Sangro Colón, Pedro, *Teoría del montaje cinematográfico: textos y textualidad*, Universidad Pontificia de Salamanca, 2000.
- Stam, Robert, *Teorías del cine. Una introducción*, Barcelona, Paidós, 2010.

### Additional

- Aristarco, Guido, *Historia, de las teorías cinematográficas*, Barcelona, Lumen, 1968.
- Burch, Noel, *El tragaluz del infinito*, Madrid, Cátedra, 1987.
- Elsaesser, Thomas y Hagener, Malte, *Introducción a la teoría del cine*, Madrid, Universidad Autónoma de Madrid, 2016.
- Romaguera, Joaquim Alsina, Homero (Eds.), *Textos y manifiestos del cine*, Madrid, Cátedra, 1998.