

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

Code	36567
Name	Film concepts and theories
Cycle	Grade
ECTS Credits	6.0
Academic year	2023 - 2024

Study (s)

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

Subject-matter

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

Coordination

Name	Department
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 avantgarde 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

No prior knowledge

COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

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 (RD 1393/2007) // NO CONTENT (RD 822/2021)

Know how to analyze 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, Méliès and Alice Guy.
The Brighton School.

2. The first steps of the narrativity

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.
Kinokism and 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 Münsterberg. Sergei Eisenstein.

5. French criticism in the sixties-seventies.

The French critique in the sixties-seventies.
The proposals of the Cinémathèque group and the Cahiers du Cinéma

6. Cinema, psychoanalysis subjectivity.



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	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
TOTAL	150,00	

TEACHING METHODOLOGY

Master class, with theoretical exposition, as the central axis of the conceptual course of the subject. Projection of the different films that are considered fundamental as an incarnation of the concepts and theories of this subject. Commentary and analysis in class, with student participation.

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.

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.

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

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.



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).
- Francesco Casetti, Teorías del cine, Madrid, Cátedra, 2010 (2ª ed).
- Giulia Colaizzi, La pasión del significante. Teoría de género y cultura visual. Madrid, Biblioteca Nueva, 2007.
- 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.
- Laura Mulvey, Diálogo intertextual y nueva teoría fílmica feminista, en Cine, interculturalidad y políticas de género, G. Colaizzi ed., Madrid, Cátedra, 2021, págs. 27-44.
- 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 Žizek, La política de la diferencia sexual, Valencia, Episteme, Colección Eutopías-Documentos de trabajo, 1997.