

Academic Year: ( 2021 / 2022 )

Review date: 10-06-2021

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: FERNANDEZ-RODRIGUEZ LABAYEN, MIGUEL

Type: Compulsory ECTS Credits : 6.0

Year : 4 Semester : 1

## REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

Students are expected to have completed 'Moving Image History' and 'Reading Moving Image'.

## OBJECTIVES

- 1-Competence to understand and analyse cinema from an academic perspective.
- 2-A broad knowledge of the main film theories and methodologies.
- 3-Competence to apply the different theories and methodologies in film analysis and research.
- 4-Competence to research the field of film studies and understand its problematics.

## DESCRIPTION OF CONTENTS: PROGRAMME

- 1-What is cinema? Introduction and basic concepts.
  - 1.1-Ways of understanding Cinema. Industry, Technology, Culture, Aesthetic.
  - 1.2-Film Modes and Film Worlds: Documentary, Experimental and Fiction.
  - 1.3-Development of film theories.
  - 1.4-Film studies as a discipline.
  - 1.5-Keywords to study cinema: auteurs, stars, genres, audiences.
- 2-Realisms.
  - 2.1-The problem of realism: the ontology of the photographic image.
  - 2.2-Digital realisms: from frame to pixel.
  - 2.3-Film's vindications: auteur cinema and Third Cinema. Art and Politics.
- 3-Aesthetic perspectives and textual analysis.
  - 3.1-Textual passion and film as a language: formalism, semiotics, structuralism and post-structuralism.
  - 3.2-Sound.
  - 3.3-Neo-formalism and cognitivism.
- 4-Identity politics, cultural studies and reception theories.
  - 4.1-Feminism and post-feminism.
  - 4.2-Queer Theory.
  - 4.3-Multiculturalism and race theory.
  - 4.4-Ecocritique and ecocinema.
  - 4.3-Visionary pleasures and popular culture. Reception and fandom.

## LEARNING ACTIVITIES AND METHODOLOGY

- 1-Lectures  
Theoretical classes that give the student a notion about the different film theories.
- 2-Practices  
Case studies.
- 3-Student work  
Writing of essays supervised by the professor.

## ASSESSMENT SYSTEM

-Final Exam: 50 %

-Essay/Student work/Debates/Class Participation: 50 %

-Active participation is highly encouraged and will be taken into consideration in terms of the final grade of each student.

-Students must pass the final exam in order to pass the course. That is to say, a minimum grade of 2,5 out of 5 (5 out of 10) in the final is needed so as to be able to pass the class.

-Plagiarism is strictly forbidden and implies a 0 out of 10 on the final grade.

-Attendance to class is mandatory. Students who do not come to 70 % of the classes will have to take the final exam for a total of 60 % of their final grade in January (being their in-class grade a 0) or for 100 % of their final grade in June.

**% end-of-term-examination:** 50

**% of continuous assessment (assignments, laboratory, practicals...):** 50

## BASIC BIBLIOGRAPHY

- CHURCH GIBSON, Pamela and HILL, John (eds.). Film Studies: critical approaches., Oxford University Press., 2000.
- ELSAESSER, Thomas & HAGENER, Malte Film Theory: An Introduction Through the Senses, Routledge, 2015 (second edition)
- STAM, Robert Film Theory. An Introduction, Blackwell, 2000

## ADDITIONAL BIBLIOGRAPHY

- BORDWELL, David y CARROLL, Noël (eds.). Post-theory. Reconstructing film studies., University of Wisconsin Press, 1996
- BRAUDY, Leo y COHEN, Marshall (eds.). Film Theory and Criticism. Introductory Readings., Oxford University Press, 2009
- CASETTI, Francesco The Lumière Galaxy: Seven Key Words for the Cinema to Come, Columbia University Press, 2015
- CHURCH GIBSON, Pamela y HILL, John (eds.). Film Studies: critical approaches, Oxford University Press, 2000
- CORRIGAN, Timothy A short guide to writing about film, Pearson, 2015 (9th edition)
- DAVIS, Glyn; DICKINSON, Kay; PATTI, Lisa; VILLAREJO, Amy Film Studies. A Global Introduction, Routledge, 2015
- ELSAESSER, Thomas y HAGENER, Malte Film Theory: An Introduction through the Senses., Routledge., 2009
- GLEDHILL, Christine y WILLIAMS, Linda (eds.) Reinventing Film Studies, Oxford University Press, 2000
- GRIEVESON, Lee y WASSON, Haidee (eds.). Inventing Film Studies, Duke University Press., 2008
- MILLER, Toby y STAM, Robert (eds). Film and theory. An anthology, Blackwell Publishers, 2000
- MILLER, Toby y STAM, Robert (eds.). A Companion to Film Theory, Blackwell Publishers, 2004
- McDONALD, Kevin Film Theory: The Basics, Routledge, 2016
- NICHOLS, Bill Engaging Cinema. An Introduction to Film Studies, W.W. Norton., 2010
- NICHOLS, Bill (ed.). Movies and Methods. Volume 2, University of California Press, 1985
- POLAN, Dana Scenes of Instruction: The Beginnings of the U.S. Study of Film, University of California Press, 2007
- RODOWICK, D. N. The Virtual Life of Film, Harvard University Press, 2007
- RUST, Stephen; MONANI, Salma & CUBITT, Sean (eds.). Ecocinema: Theory and Practice, Routledge, 2012
- SITNEY, P. Adams (ed.). The Avant-Garde Film. A Reader of Theory and Criticism, Anthology Film Archives, 1987.

## BASIC ELECTRONIC RESOURCES

- DENSON, Shane & LEYDA, Julia (eds.) . Post-Cinema. Theorizing 21st-Century Film: <a href="https://mediarep.org/handle/doc/14379" target="\_blank">https://mediarep.org/handle/doc/14379</a>
- ELSAESSER, Thomas & HAGENER, Malte . Film Theory An Introduction through the Senses: <a href="https://routledgetextbooks.com/textbooks/9781138824300/" target="\_blank">https://routledgetextbooks.com/textbooks/9781138824300/</a>

- Tecmerin (research group UC3M) . Tecmerin. Journal of Audiovisual Essays: <https://tecmerin.uc3m.es/en/journal/>
- The Centre for Screen Cultures (University of St. Andrews) . Playlist Initiative: <https://screenculture.wp.st-andrews.ac.uk/category/media-playlists/>