

Academic Year: (2024 / 2025)

Review date: 24-08-2023

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.- Film studies are those whose object of study is a film or a corpus of films. The basic discipline is therefore film aesthetics. But there are films that indicate, point to the study of art or literature, history or sociology, architecture or philosophy, and so on. There are also scholars of painting, storytelling, philosophy, history or architecture who take a film as an object of study, from their presuppositions. Film studies offer a context for the study of film aesthetics and its relationship with other arts and disciplines.

1.1- What is a historical narrative? Some basic concepts for continuous assessment work: PIGMALION, BIOMECHANICAL CREATION and THE CHANGE OF PARADIGM.

2.- Formalist Realism.

2.1- SPACE

3. Cinema and painting.

3.1. AESTHETICS OF THE PAINTING

4. Woman and spectator.

5.- The female spectator.

5.1. THE MELODRAMA

6. - The deformation of reality.

7. - Realism and the unconscious.

8. - Cinema and philosophy.

8.1. - POST-PANOPTIC SOCIETY

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

% end-of-term-examination:	50
% of continuous assessment (assignments, laboratory, practicals...):	50

-Final Exam: 50 %

-Essay/Student work/Debates/Class Participation/Quizzes: 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.

BASIC BIBLIOGRAPHY

- CHURCH GIBSON, Pamela and HILL, John (eds.). Film Studies: critical approaches., Oxford University Press., 2000.

- ELSAESSER, Thomas & HGENER, Malte Film Theory: An Introduction Through the Senses, Routledge, 2015 (second edition)

- MACKENZIE, Scott (ed.) Film Manifestos and Global Cinema Cultures. A Critical Anthology, University of California Press, 2021

- STAM, Robert Film Theory. An Introduction, Blackwell, 2000

ADDITIONAL BIBLIOGRAPHY

- ANSELMO, Diana W. A Queer Way of Feeling. Girl Fans and Personal Archives of Early Hollywood, University of California Press, 2023

- 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
- ROSSOUW, Martin P. & HANICH, Julian (eds.) What Film Is Good For. On the Values of Spectatorship, University of California Press, 2023
- RUST, Stephen; MONANI, Salma & CUBITT, Sean (eds.). Ecocinema: Theory and Practice, Routledge, 2012

BASIC ELECTRONIC RESOURCES

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