

**COURSE DATA****DATA SUBJECT**

**Code:** 36559  
**Name:** Modes of representation of classic cinema  
**Cycle:** Undergraduate Studies  
**ECTS Credits:** 6  
**Academic year:** 2025-26

**STUDY (S)**

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	2	First quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Teoría e historia de los medios audiovisuales y nuevos soportes multimedia	COMPULSORY

**COORDINATION**

FUENTE SOLER MANUEL DE LA

**SUMMARY**

Modes of Representation in Classical Cinema is a compulsory course of the Degree in Audiovisual Communication that is part of the subject Theory and History of Audiovisual Media and New Multimedia Platforms.

This subject involves the study and analysis of classical cinema as an institutional mode of representation (as industry, institution and discourse) throughout its genealogy, development, and evolution from a historical-ideological perspective.

From a theoretical, critical and analytical standpoint, this subject aims to provide students with a deep understanding of classical cinema as a dominant system of representation in the history of audiovisual media. It addresses its aesthetic, industrial and ideological foundations, as well as its evolution and persistence in the context of globalisation and technological change. Additionally, students will be introduced to comparative analysis of other media (such as radio, television or interactive platform) in order to broaden their academic perspective and understand the discursive, narrative and sonic continuities and ruptures across different formats and languages.



## 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 other types of requirements are considered.

## COMPETENCES / LEARNING OUTCOMES

### 1333 - Degree in Audiovisual Communication

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 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 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 be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.

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 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 have the capacity and creativity necessary to take expressive and thematic risks within the scope and timeframes of communicative production, applying well-founded solutions and perspectives to the development of projects.

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.



## DESCRIPTION OF CONTENTS

### 1. Early Years of Cinema

Analysis of the origins of cinema as technology, art, and industry. The first audiovisual experiences, the emergence of the first narrative formats, and the conditions of exhibition, distribution, and reception that characterized this foundational stage will be studied.

- 1.1. The invention of the cinematograph and early audiovisual texts
- 1.2. The Lumière model versus the Edison model
- 1.3. Early audiences and cinematic genres

### 2. Primitive Mode of Representation

Exploration of the development of cinematic language prior to the standardization of classical cinema. The formal and expressive characteristics of the Primitive Mode of Representation, as well as the diversity of productions in different national contexts, will be addressed.

- 2.1. Configuration of cinematic language
- 2.2. Georges Méliès and the attraction show
- 2.3. National industries

### 3. Institutional Mode of Representation and Cinematic Language

Study of the emergence of the Institutional Mode of Representation as the dominant narrative system in classical cinema. The main technical, stylistic, and narrative developments that shape this mode, as well as its international projection, will be analyzed.

- 3.1. The institutional narrative pact: Edwin S. Porter and David W. Griffith
- 3.2. The construction of cinematic syntax
- 3.3. The internationalization of industries

### 4. Concept of Classical Cinema

In-depth examination of the aesthetic and ideological definition of classical cinema. The most relevant genres, contributions from key filmmakers, and narrative conventions that structure this model will be explored.

- 4.1. Cinematic genres
- 4.2. John Ford and the construction of American cinema
- 4.3. Ernst Lubitsch and comedy

### 5. Documentary and Fiction Cinema

Comparative analysis of documentary and fictional forms in classical cinema. Special attention will be given to the use of cinema for social, political, and ideological purposes, as well as the consolidation of the star system as a mechanism of representation.



- 5.1. Cinema as a tool for intervention
- 5.2. Documentary and political propaganda
- 5.3. The cinematic star system

## 6. The Hegemony of Cinematic Fiction

Study of the peak of the Hollywood classical model and the factors that led to its transformation in the 1950s. The relationships between cinema, television, popular music, and the evolution of audiences will be analyzed.

- 6.1. The consolidation of Hollywood
- 6.2. The crisis of cinematic genres in the 1950s
- 6.3. Television, rock culture, and new audiences

### Learning outcomes

This contents will be reflected in the following learning outcomes:

- Knowing the codes and modes of representation specific to audiovisual communication
- Identifying the social, cultural, and historical relevance of the aesthetic proposals of the audiovisual industries
- Carrying out analyses of audiovisual narratives and works
- Understanding the interrelation between the subjects of audiovisual communication: authors, institutions, companies, media, platforms, and receivers.
- Defining topics for research or innovative personal creation
- Presenting research results appropriately orally or through audiovisual or computer media
- Valuing one's own proposals
- Taking responsibility for one's own project
- Developing creative or research work.

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	60,00
<b>Total hours</b>	<b>60,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	50,00
Independent study and work	30,00
Preparation of lessons	10,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</b>



## TEACHING METHODOLOGY

### On-site activities

Classroom teaching will follow the methodologies listed below:

- **Lecture-based teaching:** The lecture is a teaching methodology based on oral presentation by the lecturer, who conveys the core contents of the course in a structured and reasoned manner. This format is particularly useful for introducing key theoretical concepts, methodological frameworks, analytical approaches and relevant debates, providing a solid foundation for autonomous learning and the later development of practical activities. In this course, the lecture is not conceived as a one-way activity, but rather as an interactive strategy where the instructor encourages active student participation through questions, guided discussions or collective analysis of audiovisual examples. This format allows for content contextualisation, clarification of doubts and critical connections between the different topics in the syllabus.
- **Case study and analysis:** Case study and analysis is a methodology aimed at critically applying theoretical knowledge to specific examples through the examination of relevant paradigmatic cases. In the context of a theory-based course on classical cinema, this approach is based on the selection and detailed analysis of films, scenes or representative styles that illustrate institutional modes of representation, genres, trends or specific aesthetic forms. Through this methodology, students acquire tools to interpret cinematic works not only as artistic or industrial products but also as ideological and cultural constructions situated in specific historical contexts. Case analysis therefore allows for a deeper and more contextualised understanding of classical cinema, reinforcing critical thinking and the connection between theory and concrete examples.
- **Debates and seminars:** Debates and seminars are conceived as spaces for critical exchange in which student participation is actively encouraged. This methodology aims to foster reflection, argumentation and the development of independent thinking based on the theoretical contents discussed in class and the presentation of paradigmatic examples from classical cinema. Throughout the course, discussion sessions will be organised where, starting from key concepts, audiovisual materials or recommended readings, students will be able to engage in dialogue, express their viewpoints and exchange ideas with their peers and instructors. These activities aim to consolidate learning, stimulate critical thinking and foster a deeper understanding of the role of classical cinema in shaping audiovisual discourse.

### Off-site activities

Students will carry out the following independent activities:

- **Independent study and work. Bibliographic consultation and study:** Consulting and studying specialised literature is a key activity for autonomous learning. This task enables students to deepen their understanding of the theoretical contents of the course, broaden their analytical perspectives and build a solid critical foundation on classical modes of representation. Students must become familiar with essential texts in film studies, both theoretical and historical, as well as with analytical work on specific films, genres, authors and relevant contexts. The recommended bibliography will be available through the university's virtual campus or library services and will include reference manuals, academic articles, book chapters and other relevant materials. This activity is closely linked to other teaching methodologies such as debates, case studies or coursework, as it provides the necessary tools for informed and critical participation.
- **Preparation of individual or groups assignments.** Students will apply research and film analysis



skills, organise ideas and structure academic arguments. They will also need to contextualise their object of study in historical, aesthetic and ideological terms, as well as properly use bibliographic sources and theoretical frameworks addressed during the course.

- **Lesson planning.** Academic tutorials are personalised support sessions that allow students to resolve doubts, receive methodological guidance and strengthen their learning process. These sessions may take place in person or online and are conceived as a complementary resource to theoretical classes and practical or assessment activities. Students may use tutorials to ask questions related to course content, discuss readings, seek advice on case analysis or request support for their final project. Tutorials are also encouraged as a space for monitoring individual academic progress and reflecting on study and participation strategies. Consultations may take place during the instructor's office hours or by appointment, and their main objective is to contribute to a more accessible, effective and personalised learning experience.

### Educational innovation

This course is part of the educational innovation project P1EE-3900174 "For egalitarian and inclusive technology. Raising awareness about gender bias in digital applications and artificial intelligence", and follows the activities approved by the Office for Continuing Education and Educational Innovation (SFPIE), including: 1. Implementing proactive teaching methodologies within the team to motivate students towards learning from a gender perspective; 2. Creating curricular resources from a gender perspective.

### Sustainable Development Goals

This course specifically takes into account the following Sustainable Development Goals (SDGs):

- **SDG 4: Quality Education.** Target 7: ensuring that all learners acquire the theoretical and practical knowledge needed to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship, the appreciation of cultural diversity, and the contribution of culture to sustainable development.
- **SDG 5: Gender Equality.** Target 1: end all forms of discrimination against all women and girls everywhere.

## EVALUATION

The general grading system will follow the Evaluation and Grading Regulations of the University of Valencia for bachelor's and master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

### Evaluation in the first call

The evaluation of the course in the first call will be carried out as follows:



- **Final written exam (80%).** It will consist of a theoretical exam that assesses the critical understanding of the contents covered throughout the course, including fundamental concepts, analysis of paradigmatic examples, and applied theoretical frameworks. The exam may include essay questions, text commentary, or film analysis, and is designed to evaluate the student's ability to relate knowledge and apply analytical thinking. This exam is recoverable in the second call. It is necessary to obtain a minimum grade of 5 out of 10 in this exam to be able to average with the rest of the evaluation systems.
- **Presentation of outlines, summaries, and proposed texts (5%).** Throughout the course, students will be required to periodically prepare outlines and/or summaries of texts assigned by the teaching staff, as well as participate in critical reading tasks. These activities aim to encourage continuous study, understanding of theoretical contents, and the development of synthesis and written expression skills. This activity is not recoverable in the second call, as it is linked to ongoing coursework.
- **Assessment of attitude and participation in class dynamics (15%).** Active involvement of students in the development of face-to-face sessions will be assessed, especially in debates, seminars, and collective analyses. Both the frequency and quality of interventions will be considered, as well as respect for the opinions of other group members and willingness for shared learning. This activity is not recoverable in the second call, as it involves evaluation of attitude and participation during the course.

### Evaluation in the second call

The evaluation in the second call will maintain, if applicable, the grades obtained in the blocks passed in the first call. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **80% of the grade will be obtained through a single written exam,** with characteristics similar to the final exam of the first call. This exam will assess knowledge acquisition, handling of theoretical frameworks, and the ability to critically analyze key works and concepts of classical cinema. To pass the course, it will be essential to obtain a minimum grade of 5 out of 10 in this written exam.
- **Presentation of outlines, summaries, and proposed texts (20%).** Throughout the course, students will be required to periodically prepare outlines and/or summaries of texts assigned by the teaching staff, as well as participate in critical reading tasks. These activities aim to encourage continuous study, understanding of theoretical contents, and the development of synthesis and written expression skills. In the case of students who have not attended class, they may be required to complete additional partial assignments.

### Remarks

- In both the exam and other tests, exercises, or written assignments, spelling and grammatical correctness will be required. Each mistake will result in a reduction of the obtained grade, which may lead to failure.
- In cases where plagiarism is detected in an assessment work, it may be scored with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the sanction imposed according to current legislation.
- Intellectual honesty is vital in academic communities and for the fair evaluation of students'



work. All works submitted in this course must be original. Works involving fraudulent collaboration or composition with the help of artificial intelligence (ChatGPT or others) will not be accepted, except when its use is part of the course content or authorized by the teaching staff.

## REFERENCES

### Basic references

- Aumont, Jacques & Michel Marie, *El análisis cinematográfico*, Madrid, La marca editora, 2020.
- Bordwell, David & Kristin Thompson, *El arte cinematográfico*. Barcelona, Paidós, 1995.
- Burch, Noël, *El tragaluz del infinito. Contribución a la genealogía del lenguaje cinematográfico*, Madrid, Cátedra, 1987.
- Sánchez Biosca, Vicente, *El montaje cinematográfico. Teoría y práctica*, Barcelona, Paidós, 1996.
- Talens, Jenaro & Santos Zunzunegui. *Historia general del cine (12 vol.)*, Madrid, Cátedra, 1995.

### Additional references

- Altman, Rick, *Los géneros cinematográficos*, Barcelona, Paidós, 2022.
- Aumont, Jacques et al., *Estética del cinematográfica*, Madrid, La marca editora, 2020.
- Benet, Vicente J., *La cultura del cine. Introducción a la historia y estética del cine*, Barcelona, Paidós, 2004.
- Carmona, Ramón, *Cómo se comenta un texto fílmico*, Madrid, Cátedra, 2006.
- Company, Juan Miguel, *Hollywood. El espejo pintado (1901-2011)*, Valencia, PUV, 2014.
- Kracauer, Siegfried, *De Caligari a Hitler. Una historia psicológica del cine alemán*, Barcelona, Paidós, 1985.
- Lumet, Sidney, *Así se hacen las películas*, Madrid, Rialp, 1999.
- Sagor Maas, Frederica, *La escandalosa señorita Pilgrim*, Barcelona, 2014.
- Sánchez Biosca, Vicente, *Sombras de Weimar. Contribución a la historia del cine alemán*, Madrid, Verdoux, 1990.
- Truffaut, François. *El cine según Hitchcock*, Madrid, Alianza, 2010.
- Zunzunegui, Santos, *La mirada cercana. Microanálisis fílmico*, Barcelona, Paidós, 1996.