



## COURSE DATA

### DATA SUBJECT

**Code:** 36560  
**Name:** Modes of representation of contemporary cinema  
**Cycle:** Undergraduate Studies  
**ECTS Credits:** 6  
**Academic year:** 2026-27

### STUDY (S)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	2	Second quarter
1937 - Double Degree Program in Audiovisual Communication and Journalism	Facultat de Filologia, Traducció i Comunicació	3	Second quarter

### SUBJECT-MATTER

Degree	Subject-matter	Character
1333 - Degree in Audiovisual Communication	Teoría e historia de los medios audiovisuales y nuevos soportes multimedia	COMPULSORY
1937 - Double Degree Program in Audiovisual Communication and Journalism	Tercer Curso (Obligatorio)	COMPULSORY

### COORDINATION

VERES CORTES LUIS ENRIQUE

## SUMMARY

Modes of Representation of Contemporary 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.

Study of the modes of representation in Spanish cinema as an industry, institution, and discourse, both from a theoretical-analytical perspective and a historical one, from the 1960s to the present. Analysis of the evolution of trends, genres, and specific modes of representation in relation to these processes of transformation.

## 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 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 be able to communicate information, ideas, problems and solutions to both expert and lay audiences.

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 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 express themselves fluently and effectively in their own languages, as well as in a third language (preferably English), taking advantage of the linguistic and literary resources that are most appropriate for the different forms of media.

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 be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.

Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.



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 a practical and theoretical understanding of the organisation structures within sound and visual communication, as well as its evolution and development over time, including audiovisual taxation. This also includes knowledge of, and research into, the interrelations between the natures of the subjects within audiovisual communication: authors, institutions, companies, the media, storage and recipients.

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. Cinema: a 19th century problem solved in the 20th century.**

1.1. Contemporary sensibility.

1.2. Cinema a problem of montage: a 19th century problem solved in the 20th century.

1.3. From the Primitive Representation Mode to the Institutional Representation Mode.

### **2. Cinema a problem of edition.**

2.1. History of edition in the cinema.

2.2. Typology of edition. The five types of assembly.

2.3. The sound edition.

2.4. Elements of cinematographic edition. Terminology and plans.



2.5. Editing and the six elements of editing: motivation, information, composition, sound, camera angle and raccord.

2.6. The cut and the six elements of the cut. The chained. The fade. Space and time in the film.

### **3. The irruption of reality.**

3.1. Flaherty and Grierson: the controversial documentary.

3.2. Realism and neorealism : De Sica, Rossellini, Pasolini.

3.3. The Free Cinema, the Cinema Verité and the return to realism.

### **4. French cinema.**

4.1. The Nouvelle Vague. Godard and Truffaut.

4.2. Agnes Varda, Alain Resnais, Eric Rohmer and Louis Malle.

### **5. Renewing proposals in Europe.**

5.1. Ingmar Bergman's cinema.

5.2. Michelangelo Antonioni.

### **6. Oriental Cinema.**

6.1. From Ozu to Wong-Kar Wai.

6.2. Renewing proposals

### **7. The cinema of the seventies.**

7.1. The overcoming of film noir. The new Hollywood.

7.2. Peckinpah and Leone.

7.3. Kubrick and Scorsese.

### **8. The questioning of reality.**



8.1. Compilation cinema and the frontiers of fiction.

8.2. The fake documentary.

**9. Cinema in Latin America.**

9.1. Major productions in Latin America.

9.2. Film theory and Third World cinema.

9.3. Cinema and indigenism.

**Learning outcomes**

These contents will be reflected in the following learning outcomes:

- Know the codes and modes of representation of audiovisual communication.
- Identify the social, cultural and historical relevance of the aesthetic proposals of the industries Audiovisual.
- Carry out analysis of stories and audiovisual works.
- Apply the techniques and processes of audiovisual production and dissemination in its various phases.
- Know the interrelation between the subjects of audiovisual communication: authors, institutions, companies, media, media and receivers.
- Develop a 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	30,00
Independent study and work	50,00
Preparation of lessons	0,00
Preparation for assessment activities	10,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</b>



## TEACHING METHODOLOGY

### Face-to-face activities.

Classroom teaching will follow the following methodologies:

- **Lecture:** The instructor will explain the theoretical content of the course through explanatory sessions.
- **Case study and analysis:** Cases will be studied and analyzed, relating the themes of fiction to the course content.

### Remote Activities

Students will carry out the following remote activities:

- **Independent study and work:** Autonomous activities that include consulting and studying bibliographic material.
- **Preparation of individual or group assignments:** Preparation of presentations or classroom assignments, either individually or in groups.
- **Preparation for assessment activities:** Specifically for the final exam, including any consultations and tutoring sessions the student deems necessary.

### Educational innovation

This course is part of the educational innovation project PIEC-3896297 "EIMur. Memory and multi-telling" and follows the activities approved in this regard by the Continuing Education and Educational Innovation Service (SFPIE).

### Sustainable Development Goals (SDGs)

This course particularly considers the following Sustainable Development Goals:

- **SDG 4: Quality Education.** Target 7: Ensure that students acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, a culture of peace and non-violence, global citizenship, 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 Regulations for Assessment and Grading of the Universitat de València for bachelor's and master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017)

### Assessment in the First Call

The assessment in the first call will be conducted as follows:

- **Final Written Exam (80%).** A theoretical exam consisting of a series of essay questions. The evaluation will consider aspects such as writing quality and language accuracy, use of the recommended bibliographic sources, and the structuring and development of the topic addressed. The reference manual is the book *Cine, montaje y representación*. This exam can be retaken in the second call. Passing the exam is required to pass the course.
- **Submission of Outlines, Summaries, and Proposed Texts (20%).** Preparation of a narratological analysis paper on a film from the studied period, chosen by the student with prior agreement from the instructor. Evaluation of this paper will consider presentation, writing quality and language accuracy; use of recommended book-based bibliographic sources (with less value given to secondary sources and websites not belonging to indexed journals or recognized references in the field); as well as the structuring, content, and development of the topic. The paper must be submitted via the virtual classroom and in hard copy, with the deadline coinciding with the date assigned for the written exam. This paper can also be retaken in the second call. Passing the paper is required to pass the course.

Both the exam and the paper must be passed in order to calculate the average.

### Assessment in the Second Call

The assessment in the second call will maintain, if applicable, the grades obtained in the sections passed in the first call. The evaluation of failed or unsubmitted sections will be conducted as follows:

- **Final Written Exam (80%).** A theoretical exam consisting of a series of essay questions. The evaluation will consider aspects such as writing quality and language accuracy, use of the recommended bibliographic sources, and the structuring and development of the topic addressed. The reference manual is the book *Cine, montaje y representación*. Passing the exam is required to pass the course.
- **Submission of Outlines, Summaries, and Proposed Texts (20%).** Preparation of a narratological analysis paper on a film from the studied period, chosen by the student with prior agreement from the instructor. Evaluation criteria are the same as in the first call: presentation, writing quality and language accuracy, use of recommended book-based bibliographic sources (with less value given to secondary sources and websites not belonging to indexed journals or recognized references in the field), structuring, content, and development of the topic. The paper must be submitted via the virtual classroom and in hard copy, with the deadline coinciding with the date assigned for the written exam. Passing the paper is required to pass the course.

Both the exam and the paper must be passed in order to calculate the average.

### Remarks



- The use of the recommended bibliography is mandatory.
- Both in the exam and in all other tests, exercises, or written assignments, correct spelling and grammar are required. Each mistake will result in a reduction of the grade, which may lead to failing the assignment.
- If plagiarism is detected in any assessment work, it may be graded with a numerical score of zero, regardless of any disciplinary proceedings that may be initiated and, if applicable, any sanctions in accordance with current legislation.
- Intellectual honesty is vital in academic communities and for the fair assessment of student work. All assignments submitted in this course must be original. Assignments involving fraudulent collaboration or composition with the help of artificial intelligence (such as ChatGPT or others) will not be accepted, except when their use is part of the course content or is authorized by the instructor.

## REFERENCES

### Basic references

- Heredero, Carlos y Torreiro, Casimiro, *Historia General del Cine. Estados Unidos (1955-1975)*, Madrid, Cátedra, 1996,
- Monterde, José Enrique y Riambau, Esteve, *Historia General del Cine. Europa y Asia 1945-1959*, Madrid, Cátedra, 1996, vol.IX.vol.X.
- Monterde, José Enrique y Riambau, Esteve, *Historia General del Cine. Nuevos cines. Años 60*, Madrid, Cátedra, 1995, vol.XI.
- Sánchez Noriega, José Luis, *Historia del cine*, Madrid, Alianza Editorial, 2005.
- Veres, Luis, *Cine, montaje y representación*, Valencia, Tirant lo Blanc, 2023.

### Additional references

- Aguilar, Carlos, *Sergio Leone*, Madrid, Cátedra, 1990.
- Allo, Luis Carlos, *El Free Cinema inglés en los 50*, Madrid, Shangrila, 2020.
- Bazin, André, *¿Qué es el cine?*, Madrid, Rialp, 2009.
- Farassino, Alberto, "Italia. El neorrealismo y los otros", en Monterde, José Enrique y Riambau, Esteve, *Historia general del cine. Europa y Asia (1945-1959)*, vol. IX, Madrid, cátedra, 2010.
- Font, Domenec, *Michelangelo Antonioni*, Madrid, Cátedra, 2003.
- Monterde, José Enrique, "La modernidad cinematográfica", en Monterde, José Enrique y Riambau, Esteve, . *Europa y Asia (1945-1959)*, Madrid, Cátedra, 1996, Vol.IX.
- Monterde José Enrique "Un nuevo cine llamado Free Cinema", en Heredero, Carlos y Monterde José Enrique, *En torno al Free Cinema*, Valencia Instituto Valenciano de Cinematografía-Festival de Cine de Gijón, 2001.
- Monterde, José Enrique, "Dos o tres cosas que sé sobre el Free Cinema", en Heredero, Carlos y Monterde José Enrique, *En torno al Free Cinema*, Valencia Instituto Valenciano de Cinematografía-Festival de Cine de Gijón, 2001.
- Murch, Walter, *En el momento del parpadeo. Un punto de vista sobre el montaje cinematográfico*, Madrid, Ocho y Medio, 2003.