

**COURSE DATA****DATA SUBJECT****Code:** 36567**Name:** Film concepts and theories**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	3	Second quarter

SUBJECT-MATTER

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

COORDINATION

COLAIZZI GIULIANA

SUMMARY

Film Concepts and Theories is a compulsory course of the Degree in Audiovisual Communication that is part of the subject Analysis of Audiovisual Discourses and Their Social Effects.

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 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 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 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. The concept of "mode of representation".

- 1.1. Noël Burch's notion of "mode of representation".
- 1.2. Cinema of the origins and the institutional mode of representation (IMR).
- 1.3. The discovery of the new medium: Lumière, Edison, Méliès and Alice Guy.
- 1.4. The Brighton School.

2. The first steps of narrativity

- 2.1 The first steps of narrativity: from Porter to Griffith at Biograph.
- 2.1. Women pioneers: Lois Weber.
- 2.2. The institutionalization of narrative as dominant discourse

3. Cinema and the end of art.

- 3.1. Cinema and the end of art. Different contexts, different proposals.
- 3.2. The materialist approach of Lev Kuleshov.
- 3.3. Kinokism and Dziga Vertov's cinema-eye.

4. The recuperation of cinema as "art".

- 4.1. The formative tradition and the recuperation of cinema as "art. Problems and challenges.
- 4.2. Hugo Münsterberg and his notion of the "photoplay".
- 4.3. The montage of attraction and the cinema of Sergei Eisenstein.

5. Film criticism in the sixties and seventies.

- 5.1. The French critique in the sixties-seventies. The specialized journals.



5.2. Ideology and interpellation in cinematic discourse.

5.3. The proposals of the *Cinéthique* collective and *Cahiers du Cinéma*.

6. Cinema, psychoanalysis and subjectivity.

6.1. Cinema and psychoanalytic theory: Jean-Louis Baudry and Jean-Pierre Oudart.

6.2. Image, subjectivity and gender theory.

6.3. The works of Laura Mulvey, Teresa de Lauretis and E. Ann Kaplan.

Learning outcomes

These contents will be reflected in the following learning outcomes:

- Knowledge of the codes and modes of representation of the audiovisual communication.
- Ability to identify the cultural and historical social relevance of the aesthetic proposals of audiovisual industries.
- Ability to carry out analysis of stories and audiovisual works.

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Classroom practices	15,00
Total hours	60,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	30,00
Independent study and work	40,00
Preparation of lessons	20,00
Resolution of case studies	0,00
Total hours	90,00

TEACHING METHODOLOGY



Face-to-Face Activities:

Face-to-face teaching will follow the methodologies below:

- **Lecture-based teaching:** a teaching methodology centered on the structured oral presentation by the instructor, delivering the core content of the subject in a clear and well-argued manner. In the context of the course "Concepts in Film Theory", it is not understood as a one-way process, but as a strategy that encourages active student participation through questions, guided debates, and collective analyses of films and/or filmic sequences. Such interaction enriches learning, helps clarify concepts, and fosters critical thinking, turning the class into a dynamic and collaborative space.
- **Classroom presentations and group work:** combines student-led oral presentations with collaborative teamwork. Groups analyze theoretical texts and films, and then present their conclusions to the rest of the class. This dynamics fosters a deep understanding of the course contents, improves communication and argumentation skills while promoting critical exchange of perspectives and collective reflection on film analysis.

Non-Face-to-Face Activities

Students will carry out the following non-presential activities:

- **Class preparation, independent study, and individual work:** consultation and review of specialized bibliography. Through the review of academic texts, scholarly articles, and foundational works in the field, students develop the ability to contextualize and compare theoretical perspectives and build a solid foundation for critically understanding of filmic discourse. This activity also enhances information search, selection, and synthesis skills, which are essential for independent learning and the practical application of theoretical knowledge. The recommended bibliography will be available through the virtual campus or university library resources and will include reference manuals, academic articles, book chapters, and other relevant materials.
- **Preparation of written assignments and oral presentations:** This is a key non-presential activity that allows students to develop communication and argumentation skills.

Educational innovation

This course is part of the educational innovation project PIII-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 pays special attention to the following Sustainable Development Goals (SDGs):



- **SDG 4 Quality Education**, Target 7: Ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including education for human rights, gender equality, a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and of culture's contribution 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 University of Valencia's Assessment and Grading Regulations 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 examination period will be carried out in the following way:

- **Final written test (70%).** The exam will consist of short development questions, requiring brief but precise and well-structured answers. These questions assess the students' ability to explain key concepts, define relevant terms, and analyze core ideas clearly and concisely. Recoverable in the second call.
- **Presentation of outlines, summaries and proposed texts (30%).** Practical activities will consist of theoretical-practical tasks carried out during face-to-face sessions, where students will apply the concepts and methodologies of the course to specific cases, such as analyzing texts, films or audiovisual fragments. These activities encourage collaborative work, critical thinking, and interpretation skills. The evaluation of these practices will assess active participation, the quality of the analysis performed, and the ability to relate theory and practice. Recoverable in the second call.

Assessment in the Second Call

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

- **Final written test (70%).** The exam will consist of short development questions, requiring brief but precise and well-structured answers. These questions assess the students' ability to explain key concepts, define relevant terms, and analyze core ideas clearly and concisely.
- **Presentation of outlines, summaries and proposed texts (30%).** In the case of students who have not attended classes, they may be required to complete the assignments individually.

Remarks



- Both in the exam and in other tests, exercises, or written assignments, spelling and grammatical accuracy will be required. Each mistake will result in a reduction of the obtained grade, which may lead to failing.
- In the event that plagiarism is detected in an evaluation assignment, it may be graded with a numerical score of zero, regardless of any disciplinary procedures that may be initiated and, if applicable, the sanction imposed according to current legislation.
- Assignments involving fraudulent collaboration or composition with the assistance of artificial intelligence (ChatGPT or others) will not be accepted, except when their use is part of the course content and authorized by the teaching staff.

REFERENCES

Basic references

- Alsina H. y Romaguera J., eds. (2010) *Textos y manifiestos del cine*, Madrid, Cátedra.
- Andrew, D. (1993) *Las principales teorías cinematográficas*, Madrid, Rialp.
- Burch, N. (2006), *El tragaluz del infinito*, Madrid, Cátedra.
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- Colaizzi, G. (2007) *La pasión del significante. Teoría de género y cultura visual*. Madrid, Biblioteca Nueva.
- De Lauretis, T. (1995) *Alicia ya no. Feminismo, semiótica, cine*, Madrid, Cátedra.
- Mariniello, S. (1992) *El cine y el fin del arte*. Madrid, Cátedra.

Additional references

- Carmona, R. (2006) *Cómo se comenta un texto fílmico*, Madrid, Cátedra.
- Eisenstein, S. (1999) *Teoría y técnica cinematográfica*. Rialp.
- Mulvey, L. (2021) "Diálogo intertextual y nueva teoría fílmica feminista", en *Cine, interculturalidad y políticas de género*, G. Colaizzi ed., Madrid, Cátedra, págs. 27-44.
- Oudart, J.-P., (1997) "La sutura", en *Banda aparte* no. 6..
- Stam, R. (2001) *Teorías del cine*, Barcelona, Paidós.
- Kaplan, E. A. (1998) *Las mujeres y el cine. A ambos lados de la cámara*, Madrid, Cátedra/Univ. de València.
- Vertov, D. (1974) *El cine-ojo*, Madrid, Fundamentos.
- Zecchi, B. (2014), *La pantalla sexuada*, Madrid, Cátedra.