

Academic Year/course: 2023/24

31000 - A critical history of film and audiovisual methodology I

Teaching Guide Information

Academic Course: 2023/24

Academic Center: 801 - Masters Centre of the Department of Communication

Study: 8014 - Master in Contemporary Film and Audiovisual Studies

Subject: 31000 - A critical history of film and audiovisual methodology I

Credits: 5.0

Course: 1

Teaching languages:

Theory: Group 1: Spanish

Teachers: Santiago Fillol Vazquez

Teaching Period: First Quarter

Presentation

The aim of the course is to carry out a critical-interpretive reading of some of the theoretical discourses that have been fundamental to the development of contemporary film studies. This course's intention is to present—with the sources themselves as a starting point— different models of thought and researching, in order to provide students with a series of theoretical frameworks to serve as a reference for their future research projects.

Associated skills

CB6, CB7, CB8, CB9, CB10, E1, E4, E5, E8, E9, E10

Learning outcomes

Each lecture will take a reference text that allows for a critical presentation, based on it, of a current of thought contained and expressed in that text.

The first half of the class will be devoted to the critical reading of the text (which must have been previously read by the students).

The second half of the class will consist of an interpretative application of the model of thought presented, on exemplary film sequences: that is to say, on sequences that make it possible to condense in themselves a whole cinematographic canon, or a defining historical moment for cinematographic aesthetics.

The structure of the classes will therefore consist of a first part presenting hermeneutic, phenomenological, historical-critical currents, etc., and a second half, in which, based on direct work with film images, a "hermeneutic", "phenomenological", etc., interpretation will be tested.

At the end of the learning process of Critical History of Research Methodologies in Film and Audiovisual I, the student will be able to:

- Analyse and recognise the traditions on which theories and methods of research in contemporary film and audiovisual are based.
- Ability to recognise the genealogies with which new forms of representation in contemporary film and audiovisals are linked.

- Development of critical thinking within a framework of historical studies.
- Solvency in the hermeneutic reading of images.
- Foundations for structuring one's own research, in relation to the research methods acquired.

Contents

Programme

1. Walter Benjamin: the historical-critical model, part I

'The work of art in the age of its technical reproduction'

The concept of aura / The notion of a 'critical image' in the history of cinema.

Key text: *The Work of Art in the Age of Mechanical Reproduction* (W. Benjamin)

2. Walter Benjamin: the historical-critical model, part II

'The author as a producer'

A critical reading about the historical/cinematographic development of some of the central aesthetic notions in the work of Bertolt Brecht: cinematographic mise-en-scène for the ideas of 'distance', 'interruption' and 'dispersion'.

Key text: *The author as a producer* (W. Benjamin)

3. Walter Benjamin: the historical-critical model, part III

'The theses on the philosophy of history'.

Critical interruption of the continuum of history. The suspended dialectic. The theory of the 'charming reinterpretation'.

The historical dimension of the notions of 'experience', 'writing' and 're-writing'.

Theses on the philosophy of history.

Key text: *Theses on the Philosophy of History* (W. Benjamin)

4. Reception studies. Hermeneutic, history and aesthetics

-Gadamer: 'truth and method'. Jauss: "aesthetics of reception from the School of Konstanz"

-The concept of the 'horizon of expectations'. Reconstructing the horizon of expectations for a historical canon. From classic editing to modern editing.

Key text: *A small apology of aesthetic experience* (H.R. Jauss)

5. A perspective on phenomenological studies

-Peirce and logical-semiotic phenomenology. Deleuze and his adaptation of the Peircean model for the history of cinematographic images.

-Analysis of the occurrence of the image. The Peircean model: appearance as brute force. The definitive semiosis. Aspects of alterity in film history.

Key text: *Questions Concerning Certain Faculties Claimed by Men* (C. S. Peirce)

6. Figurative interpretation

-The model developed by the philology of Erich Auerbach.

-Figurative materiality in the development of images: the research of Krakauer and Nicole Brenez as inheritors of Auerbach's perspectives.

Key text: *Figure* (E. Auerbach)

Sustainable Development Goals

#Gender equality #Quality education #Responsible consumption and production

Evaluation and grading system

The evaluation process will be divided into two parts:

- 1) Students' participation in class sessions. Given that the seminar model is based on a 'critical reading workshop', having read the texts indicated for each class will be fundamental.
- 2) A written assignment, which will be written on the foundations of the student's suggestion for a future research project, applied to a work or a cinematographic corpus.