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Academic Year/course: 2023/24

## 31152 - Contemporary crossovers between cinema, television and comics

### Teaching Guide Information

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**Academic Course:** 2023/24

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

**Study:** 8014 - Master in Contemporary Film and Audiovisual Studies

**Subject:** 31152 - Contemporary crossovers between cinema, television and comics

**Credits:** 5.0

**Course:** 1

**Teaching languages:**

Theory: Group 1: Spanish

**Teachers:** Ivan Pintor Iranzo

**Teaching Period:** First Quarter

### Presentation

Cinema, comics and television series are not only a reflection of social and cultural changes; they are also one of the motors behind these changes. Based on the use of a concrete approach to movies, comics, video games and television by way of screenings, the course will explore the postmodern imaginary of new media formats in relation to the aforementioned areas.

### Learning outcomes

The course aims to provide students with theoretical tools for an analysis of the different territories in contemporary forms of artistic expression, where individual poetics coexists with phenomena related to the decentralization of production. Beginning with the question: "What do images think about?", the course will seek to highlight the aesthetic dimension of certain works by juxtaposing them with other significant works. Without intending to be exhaustive, movies, comics, music, televised fiction and video games will be offered up for analysis in order to identify repetitions, trends and common narrative currents. Given a plural methodology, the works appear as aesthetic forms of expression with certain features of *mise-en-scene*; however, they also reveal their dimension as symptoms of the contemporary state of the image and the narrative.

### Contents

#### Programme

**Topic 1.** Margins, passages and counter-histories. Theories of postmodernism and the postmodern imagination.

Topic 2. The sleeping nymph. From the rereading of classicism to the images of unrest: the hidden tragedy, the hero's second chance:

absent causality and dreams of the dead.

**Topic 3.** The images of no. The death of the son and the lost traces of modernity: a time with no Messiah, film and humanist comics; shadows of silent films, Word and Utopia.

**Topic 4.** Plural time and Baroque poetics. Genres and mannerisms: choreography and mythological fables; paint on the screen; Oriental nightmares; inside the mind of the murderer; the veil of appearances.

Topic 5. The Fictions of "I" and new forms of the documentary: in the first person; disintegration of the ego; male / female; the image- nomad; frontiers; the docu-diary.

**Topic 6.** The transparency of evil. Spheres and lattices: the suburbanization of the public sphere, the great "other" and images of conspiracies, the art of the shipwreck, Arcadias and replicants.

**Topic 7.** The image-installation: video game displays, comics and the Florentine nymph, the memory of water; liquid cultures in the wasteland; History (s) of cinema the convergence of imageries.

### **Evaluation and grading system**

The evaluation will be based on two aspects: student participation in class and the presentation of a final paper that displays an aesthetic approach to the crossroads of cinema, comics, television, literature and video games.