



Universitat de Lleida

# DEGREE CURRICULUM **CONTEMPORARY AUDIOVISUAL FICTION**

Coordination: LOZANO AGUILAR, ARTURO

Academic year 2023-24

## Subject's general information

Subject name	CONTEMPORARY AUDIOVISUAL FICTION			
Code	101985			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	4	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	LOZANO AGUILAR, ARTURO			
Department	PHILOLOGY AND COMMUNICATION			
Teaching load distribution between lectures and independent student work	Presential hours: 60; Autonomous work: 90 hours			
Important information on data processing	Consult <a href="#">this link</a> for more information.			
Language	Catalan. Bibliography in Catalan, Spanish and, occasionally, in French and English.			
Distribution of credits	During the course the theoretical contents will be combined with practical methods (critical reading of articles and analysis of audiovisual narratives)			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
LOZANO AGUILAR, ARTURO	arturo.lozano@udl.cat	6	

## Learning objectives

Appreciate the nature and functioning of the audiovisual image.

Identify the basic principles of audiovisual discourse.

Develop an adequate knowledge of the main methodologies of audiovisual discourse analysis

Be able to analyze audiovisual stories within certain cultural and sociopolitical coordinates.

Acquire the analytical and theoretical tools to analyze contemporary audiovisual fiction.

Identify new trends in the field of audiovisual fiction

Develop aesthetic sensibility regarding audiovisual creation.

## Competences

Competences:

Basic

CB3. Ability to gather and interpret relevant data (normally within their area of study) to make judgments that include a reflection on relevant issues of a social, scientific or

ethical nature

CB5. Learn to develop those learning skills necessary to undertake further studies with a high degree of autonomy

General

CG3. Apply theoretical knowledge in practical activities

CG5 Develop the capacity of information management.

CG7 Develop critical thinking and reasoning and know how to communicate them effectively.

Specific

CE13. Identify and apply the theoretical and practical foundations of audiovisual communication

CE10. Identify contemporary traditions in the creation of non-informative discourses

CE14 Identify and apply the specific narrative and expository logics and skills of audiovisual and interactive non-informative content.

## Subject contents

Modern cinema and contemporary cinema. The postmodern cinema. Analysis of aesthetic constants, trends and narrative currents of current fiction cinema. The

transitable borders between the fiction cinema and TV. Analysis of the aesthetic constants, trends and narrative currents of current television fiction

## Methodology

1. Master classes
2. Directed colloquia
3. Conferences
4. Group assignments
5. Case study
6. Practices

## Development plan

1. The audiovisual narration. Modes. Crisis of classicism.
2. The television competition and the mannerism in the cinema.
3. The modern cinema.
4. The experimentation arrives in Hollywood
5. The new gender and sexual identities in audiovisual fiction.
6. The counterculture
7. Television arrives in the cinema. The video clip and the design in the television series
8. Puzzle films and current television series

## Evaluation

Exam. Final exam from the teaching materials and readings. 40%

Assignments. Assignments in group 15%. Individual review 25%.

Participation in class activities. 20%. Absence from more than 20% of classes prevents the evaluation of this section.

In the event of plagiarism, the 'Regulations for the evaluation and qualification of teaching in bachelor's and master's degrees at the UdL' will be applied.

Students who combine their degree with a full time job have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to [academic@lletres.udl.cat](mailto:academic@lletres.udl.cat) or ask for information at the Faculty's secretary (Secretaria de la Facultat de Lletres).

## Bibliography

- Benet, Vicente (2004). *La cultura del cine: Introducción a la historia y la estética del cine*. Barcelona: Paidós.
- Bordwell, David (1996 ), *La narración en el cine de ficción*, Barcelona, Paidós.
- Burch, Noel (2006). *El tragaluz del infinito*. Madrid: Cátedra.
- Carrasco, Alma (2015). Lenguaje y contracultura: una mirada al cine de culto. *Letras, n. 2*
- Daney, Serge (...), *El travelling de Kapo*
- Font, Domènec (2002). *Paisajes de la modernidad. Cine europeo 1960-1980*. Barcelona: Paidós.
- González Requena (1985), *En los límites del cine clásico: la escritura de Douglas Sirk*, Valencia, Eutopias.
- Jiménez Losantos, E. y Sánchez-Biosca, Vicente (1989). *El relato electrónico*. València: Ediciones de la Filmoteca de València.
- Kermode, Frank (2000), *El sentido de un final. Estudios sobre la teoría de la ficción*. Barcelona: Gedisa
- Moïsi, Dominique (2017). *Geopolítica de la series o el triunfo global de miedo*. Madrid: Errata Naturae
- Mulvey, Laura (1988). *Placer visual y cine narrativo*, Valencia: Eutopias
- Rodríguez Tranche, Rafael (2015). *Del papel al plano. El proceso de creación cinematográfica*. Madrid: Alianza Editorial
- Sánchez Biosca, Vicente (1995). *Una cultura de la fragmentación. Pastiche, relato y cuerpo en el cine y la televisión*. Valencia: Ediciones de la Filmoteca de València
- VV.AA. (2011). *Las nuevas reglas del juego. Series de televisión dramáticas norteamericanas contemporáneas* L'Atalante, n. 11. Associació cinefòrum L'Atalante.
- VV.AA. (2017). *Ficción en serie. Reflexiones sobre la televisión contemporánea*. L'Atalante, n. 24. Associació cinefòrum L'Atalante