



IDENTIFYING DATA

Audiovisual Analysis and Criticism

Subject	Audiovisual Analysis and Criticism			
Code	P04G071V01404			
Study programme	Grado en Comunicación Audiovisual			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Optional	4th	1st
Teaching language	#EnglishFriendly Spanish Galician			
Department				
Coordinator	Ramahí García, Diana			
Lecturers	Ramahí García, Diana			
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Web				
General description	(*)A materia orientase a ofrecer un achegamento teórico e pragmático á crítica audiovisual como disciplina, no sentido amplo do termo, tal e como se emprega noutras artes consolidadas, dende o seu xurdimento ata a actualidade.			

Training and Learning Results

Code				
B1	Conocer las características esenciales de la comunicación, sus elementos y sus resultados.			
B3	Aplicar técnicas y procedimientos de la composición de la imagen a los diferentes soportes audiovisuales, a partir del conocimiento de las leyes clásicas y de los movimientos estéticos y culturales de la historia de la imagen.			
B4	Exponer los resultados de los trabajos académicos de manera escrita, oral o por medios audiovisuales o informáticos de acuerdo a los cánones de las disciplinas de la comunicación.			
B5	Conocer los valores constitucionales, principios éticos y normas deontológicas aplicables a la comunicación audiovisual, en especial las relativas a la igualdad de hombres y mujeres, a la no discriminación de personas con discapacidad y al uso no sexista de la imagen femenina en los medios de comunicación de masas.			
B7	Asumir riesgos expresivos y temáticos, aplicar soluciones y puntos de vista personales en el desarrollo de los proyectos			
C13	Know the history and evolution of language and audiovisual genres through its aesthetic and industrial proposals.			
C14	Know and apply the resources, methods and procedures used in the construction and analysis of audiovisual stories			
D2	Comunicar por oral y por escrito en la lengua gallega.			

Expected results from this subject

Expected results from this subject	Training and Learning Results			
Identify the main currents and schools of cinematographic and television criticism.	B1	C13		
Describe the historical evolution of the audiovisual means, having present the social, political and cultural conditions of the period in that they arise.	B3	C13 C14		
Describe and analyse the audiovisual work, especially, in the level of his narrative structure.	B4			
Analyse and describe (thematic, formal, aesthetic and narratively) the audiovisual story according to the parameters and methods of analysis.	B3 B7	C13 C14	D2	
Interpret and debate critically the contents of the audiovisual works.	B3 B7	C13	D2	
Respect, to the hour to make the criticism, the distinct narrative genders and his use in audiovisual productions of other cultures and with other social values.	B5			
Show sensitivity by the conservation of the audiovisual heritage generated through the times	B5			

Contents

Topic	
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1. Foundations	1.1. The reading of the images 1.2. Ways of approaching the audiovisual text
2. Concept and function	2.1. The critical sense 2.2. The art like criticism 2.3. The criticism like art 2.4. The critical exercise
3. Histories	3.1. The transit of the classicism to the modernity 3.2. The institutionalisation of the cinematographic knowledge 3.3. Mutations of the contemporary cinema
4. Theories	4.1. The realism 4.2. The authorship and the mise en scene 4.3. The theorisation 4.4. The politisation 4.5. The recapitulation 4.6. The contemporary critical debate
5. Forms	5.1. The word 5.2. The image, the sound

Planning

	Class hours	Hours outside the classroom	Total hours
Lecturing	20	40	60
Case studies	20	40	60
Mentored work	6	15	21
Objective questions exam	2	5	7
Systematic observation	2	0	2

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies

	Description
Lecturing	Explanation by the teacher of the contents on the matter object of study, of the guidelines of the works or exercises to develop.
Case studies	Analysis of elements with the purpose to know them, interpret them, reflect on them or complete knowledges, that in this case is related to the visualisation and reflection on audiovisual works.
Mentored work	The students has to make criticisms in written form on the works indicated and according to the clear-cut guidelines by the teacher.

Personalized assistance

Methodologies	Description
Lecturing	Students can receive advice on the content of the subject or the development of activities during class hours and tutorials.
Case studies	Students can receive advice on the content of the subject or the development of activities during class hours and tutorials.
Mentored work	Students can receive advice on the content of the subject or the development of activities during class hours and tutorials.

Tests	Description
Objective questions exam	Students can receive advice on the content of the subject or the development of activities during class hours and tutorials.

Assessment

	Description	Qualification	Training and Learning Results		
Mentored work	The students has to make criticisms in written form on the works indicated and according to the guidelines given by the teacher.	40	B1 B3 B4 B5 B7	C13 C14	D2
Objective questions exam	Oral or written examination.	40	B1	C13 C14	D2

Systematic observation	Evaluation of the presence of the students in the classroom and active participation in the sessions	20	B1 B3 B4 B5 B7	D2
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Other comments on the Evaluation

CONTINUOUS ASSESSMENT

Assessment based on the active participation of the student and the delivery of the work required throughout the course.

Global assessment of the learning process and acquisition of skills and knowledge through face-to-face tests on the official dates approved by the centre.

It will be necessary to obtain at least 50% of the total score of all assessable parts in order to pass the subject.

OVERALL ASSESSMENT

Students must inform the teacher of their express waiver of the continuous assessment system within the period established by the centre for this purpose, attaching the document provided for this purpose, covered and signed.

The overall assessment test will take place on the date and at the times set by the centre in the official exam calendar. The student must pass each and every one of the assessment tests detailed below, obtaining a minimum qualification of 50% in each one of them. Given the length of the tests, students who take the global assessment must have 4 hours to complete them from the official starting time of the examination of the subject according to the official calendar.

Brief description of the tests:

Test 1. Examination. The test is worth 40% of the total mark and a minimum mark of 50% is required to pass the exam.

Test 2. Completion of the audiovisual critiques to be carried out in the continuous assessment following the guidelines defined by the teacher. Audiovisual analysis following the guidelines defined by the teacher. The work as a whole has a value of 40% of the total qualification. A minimum mark of 20% must be obtained in each of the assignments in order to pass this part. The assignments must be handed in on the date and time of the exam. Details of the contents of the assignments, methodologies and assessment criteria will be provided to students of global assessment once the period for express waiver of continuous assessment has expired.

Test 3. Completion of the audiovisual critiques of the works screened in the sessions following the guidelines defined by the teacher. It has a value of 40% of the total qualification. A minimum qualification of 50% must be obtained to pass this part. It will be handed in on the date and time of the exam. The details of the contents, methodologies and assessment criteria will be provided to the students of global assessment once the period for express waiver of continuous assessment has expired.

Summary of the tests and percentage of overall assessment of the set of tasks:

Test 1. Examination test. Valuation of 40% of the total mark.

Test 2. Audiovisual critiques. Valuation of 20% of the total mark.

Test 3. Audiovisual critiques II. Valuation of 40% of the total mark.

Students must obtain a minimum mark of 50% in all the tests in order to pass the subject.

Information about the evaluation tests, their format, length, evaluation rubric and delivery channels will be detailed through the Moovi platform. It is the student's responsibility to pay attention to the information uploaded and to gather the specific and complementary information required to pass the subject.

SECOND CHANCE

The evaluation system is the same in all the calls.

Sources of information

Basic Bibliography

ANDREW, J. D., **Las principales teorías cinematográficas**, Rialp, 1992

AUMONT, J., **Estética del cine**, Paidós, 1996

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BORDWELL, D., **El significado del filme. Inferencia y retórica en la interpretación cinematográfica**, Paidós, 1995

CASAS, Q., **Análisis y crítica audiovisual**, UOC, 2006

ECO, U., **Interpretación y sobreinterpretación**, Cambridge University Press, 1997

ECO, U., **Los límites de la interpretación**, Lumen, 1998

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FRODON, J.-M., **La critique de cinéma**, Cahiers du cinéma, 2008

STAM, R., **Teorías del cine. Una introducción**, Paidós, 2001

ZUNZUNEGUI, S., **Paisajes de la forma**, Cátedra, 1994

Complementary Bibliography

AGEE, J., **Escritos sobre cine**, Paidós, 2001

BAZIN, A., **¿Qué es el cine?**, Rialp, 1990

BAZIN, A., (et. al), **La política de los autores. Entrevistas**, Paidós, 2003

COMOLLI, J.-L., **Ver y poder. La inocencia pérdida: cine, televisión, ficción, documental**, Aurelia Rivera, 2007

DANEY, S., **Cine, arte del presente**, Santiago Arcos, 2004

DE BAECQUE, A. & LUCANTONIO, G. (comp.), **La política de los autores. Manifiestos de una generación de cinéfilos**, Paidós, 2003

DE BAECQUE, A. & TESSON, C. (comp.), **Una cinefilia a contracorriente. La Nouvelle Vague y el gusto por el cine americano**, Paidós, 2004

DE BAECQUE, A. (comp.), **Teoría y crítica del cine. Avatares de una cinefilia**, Paidós, 2005

DE BAECQUE, A. (comp.), **Nuevos cines, nueva crítica. El cine en la era de la globalización**, Paidós, 2006

FARBER, M., **Escritos fundamentales**, Monte Hermoso ediciones, 2021

ROSENBAUM, J. & MARTIN, A., **Mutaciones del Cine Contemporáneo**, Errata Naturae, 2011

YÁÑEZ, M. (comp.), **La Mirada Americana. 50 Años de Film Comment**, T&B Editores, 2012

Recommendations

Subjects that it is recommended to have taken before

Communication: Image Theory and Technique/P04G071V01103

Audiovisual Narrative/P04G071V01207

Non-Fiction Film/P04G071V01301
