

Programa | Course Description

Unidade Curricular | *Course Unit*

Tópicos de Cultura e Comunicação: Abordagens Críticas ao Cinema e Audiovisual | Topics in Culture and Communication: Critical Approaches to Film

Código da UC | *UC Code*

CLT5.922125

Créditos ECTS | *ECTS Credits*

12 ECTS

Horas de Trabalho | *Work Hours*

336H (12 ECTS)

Ciclo de Estudos | *Level*

Mestrado | MA

Ano lectivo e semestre | *Academic year and Semester*

2024/2025, S1

Nome do(s) docente(s) | *Faculty*

Mariana Liz

Turma | *Class*

TP 1

Língua de ensino | *Language of instruction*

Português

Programa de Turma | *Class Description*

Esta unidade curricular tem como objetivo apresentar aos alunos os debates críticos fundamentais que têm sustentado o estudo da imagem em movimento. Com particular enfoque no cinema e audiovisual, dedica-se ao estudo dos principais contextos de produção, circulação e receção crítica de diferentes formas de comunicação audiovisual. Está estruturada em torno de três conceitos: textualidade, receção e representação. Explora, assim, questões como ideologia, autoria e realismo; a composição, funcionamento e impacto das indústrias e instituições do sector, o olhar do

espectador e a formação de um cânone global na era contemporânea; os géneros cinematográficos e audiovisuais, e questões de género e diversidade. Pretende-se, assim, ampliar o conhecimento dos alunos sobre os principais enquadramentos teóricos que sustentam a análise de formas de comunicação audiovisual em relação a outras artes, aos seus públicos e audiências, e ao real, bem como à sociedade de forma mais abrangente.

This module aims to introduce students to the fundamental critical debates that have supported the study of the moving image. With a particular focus on film, it is dedicated to studying the main contexts of production, circulation and critical reception of different forms of audiovisual communication. It is structured around three concepts: textuality, reception and representation. It thus explores issues such as ideology, authorship and realism; the composition, functioning and impact of the sector's industries and institutions, the spectator's gaze and the formation of a global audiovisual canon in the contemporary era; cinematographic and audiovisual genres, and gender and diversity issues. The aim of the module is to expand the students' knowledge of the main theoretical frameworks that support the analysis of forms of audiovisual communication in relation to other arts, their publics and audiences, and the real world, as well as society more broadly.

Avaliação | *Grading and Assessment*

Avaliação na aula em pares ou pequenos grupos: 30%

Trabalho escrito individual, a submeter no final do semestre: 70%

In-class presentation in pairs or small groups: 30%

Individual written essay, to submit at the end of the semestre: 70%

Bibliografia | *Bibliography*

Barthes, Roland. *Mitologias*. Lisboa, Edições 70, 2007 [1957].

Bazin, André. *What Is Cinema? Volumes 1 & 2*. Berkeley: University of California Press, 2005 [1967].

Bordwell, David, Kristin Thompson and Jeff Smith. *Film Art: An Introduction*, 11th Edition, New York: McGraw-Hill Education, 2017.

Bordwell, David. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema*. Cambridge, MA: Harvard University Press, 1989.

Butler, Alison. *Women's Cinema. The Contested Screen*. London: Wallflower Press, 2002.

Caughie, John. ed., *Theories of Authorship*. London: BFI, 1981.

Cook, Pam ed., *The Cinema Book*, 3rd edition (London: British Film Institute, 2007).

Corrigan, Timothy and Patricia White. *The Film Experience: An Introduction*, 3rd Edition. Boston: Bedford/St Martin's, 2012.

Dyer, Heavenly Bodies. *Film Stars and Society*. 2nd Edition. London: Routledge, 2004.

Dyer, Richard, 'White', *Screen* 29, no. 4 (1988): 44–65.

Dyer, Richard. *Stars*. New Edition. London: BFI: 1998.

Elsaesser and Malte Hagener, *Film Theory: An Introduction Through the Senses* (New York: Routledge,

2010).

Gledhill, Christine and Linda Williams, eds., *Reinventing Film Studies* (London: Arnold, 2000)

Grant, Barry Keith. *Film Genre: From Iconography to Ideology*. London: Wallflower, 2006.

Hall, Stuart. "Cultural Identity and Cinematic Representation", *Framework*, 36 (1989), 68-82.

Hallam, Julia and Margaret Marshment, *Realism and Popular Cinema*, Manchester: Manchester UP, 2000

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." (1975) In *Movies and Methods*. Volume II, edited by Bill Nichols, 303-315. Berkeley: University of California Press, 1985.

Naremore, James. "Authorship", in *A Companion to Film Theory*, eds. Toby Miller and Robert Stam (Malden, MA: Blackwell, 2004), 9-24.

Neale, Steve "Questions of Genre." In *Film Genre Reader III*, ed. by Barry Keith Grant, 160-184 (Austin: University of Texas Press, 2003).

Nichols, Bill. *Ideology and the Image*. Bloomington: Indiana University Press, 1981.

Nowell-Smith, Geoffrey, ed. *The Oxford History of World Cinema*. Oxford: Oxford University Press, 1997.

Shohat, Ella, and Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge, 1994.

Stam, Robert, and Toby Miller. eds., *Film and Theory: An Anthology*. Oxford: Blackwell, 2000.

Requisitos (se aplicável) | Prerequisites (if applicable)

N/A

N/A