

La Plaza Del Diamante Rtve

Andrés Arconada, Teresa López Velayos

Mercè Rodoreda Josefa Buendía Gómez, 2008-05-12 La Plaza del Diamante de Mercè Rodoreda, es una de las novelas más importantes y bellas publicadas en el siglo XX. Por su construcción del discurso, simbología, pluralidad de experiencias, etc. de ella pueden hacerse diversas lecturas. La que Josefa Buendía hace y propone en este libro tiene como marco la categoría de género, la crítica de la recepción y la crítica literaria feminista. A través de este prisma se comprueba cómo La Plaza del Diamante es una obra inacabada, abierta a las quejas, gritos, explicaciones, confidencias de Natalia... para, desde ahí, reflexionar e imaginar la vida de otras muchas Natalias. Su estilo de escritura hablada favorece la interlocución con la protagonista, con los temas que sugiere y los contextos contruidos; permite recrear personajes e historias, dando forma y densidad a sus vidas, poniendo contenido en sus sentimientos y pensamientos, reconstruir perfiles y dar sentido a los mundos de los actores que componen y organizan el enredo de la novela. Con este libro sobre la obra de Mercè Rodoreda se rinde homenaje a esta escritora catalana en el centenario de su nacimiento.

RTVE. Radiotelevisión Española, 1988

Historias de la pequeña pantalla Francisca López, 2009 Los ensayos que componen este volumen abordan la vigencia de las representaciones históricas televisuales en la España de los últimos 30 años desde la metodología de análisis y presupuestos teóricos de los estudios culturales.

European Cinemas in the Television Age Dorota Ostrowska, 2007-02-01 *European Cinemas in the Television Age* is a radical attempt to rethink the post-war history of European cinemas. The authors approach the subject from the perspective of television's impact on the culture of cinema's production, distribution, consumption and reception. Thus they indicate a new direction for the debate about the future of cinema in Europe. In every European country television has transformed economic, technological and aesthetic terms in which the process of cinema production had been conducted. Television's growing popularity has drastically reshaped cinema's audiences and forced governments to introduce policies to regulate the interaction between cinema and television in the changing and dynamic audio-visual environment. It is cinematic criticism, which was slowest in coming to terms with the presence of television and therefore most instrumental in perpetuating the view of cinema as an isolated object of aesthetic, critical and academic inquiry. The recognition of the impact of television upon European cinemas offers a more authentic and richer picture of cinemas in Europe, which are part of the complex

audiovisual matrix including television and new media.

La lengua española en las autopistas de la información Francisco Marcos Marín,1996

Una televisión con dos cadenas Julio Montero Díaz,2018 Este libro no tiene antecedentes en la bibliografía española, por lo que ha de convertirse, sin duda alguna, en un referente obligado para cualquier lector interesado en la historia de la televisión. Hasta este momento no se había abordado de modo sistemático y completo la investigación de la programación y de los programas televisivos en España. Los espectadores que visionaban aquella televisión que empezó a emitir en 1956 y que, recordemos, era la única para toda España, fueron construyendo su imaginario con las imágenes que presentaba su receptor de los avatares de aquellos años. Todo ello pertenece ya a su memoria y su biografía. Las aportaciones que componen este volumen responden a un trabajo de investigación sistemático y riguroso. Con él se rompe también el mito de la falta de fuentes para construir la historia del origen y primer desarrollo de la televisión. Se han consultado los abundantes fondos documentales del Archivo de la Administración de Alcalá de Henares, se han visionado las inabarcables grabaciones de programas y publicidad que se conservan en Prado del Rey, se han revisado muchas de las muy abundantes referencias de la prensa generalista y las revistas especializadas; por no hablar de archivos particulares, memorias y entrevistas a protagonistas (EDITOR).

Cultura audiovisual, periodismo y política: nuevos discursos y narrativas en la sociedad digital. Guillermo Paredes-Otero,Isaac López Redondo,2022-07-06 El ser humano siempre ha sentido la necesidad de contar historias. Ya fuera en la pared de una cueva a través de pinturas rupestres o con unas gafas de Realidad Virtual a través de un videojuego, el proceso de narración siempre ha sido el mismo: un emisor que narra un mensaje y un receptor que lo descodifica y lo recibe. Lo único que ha cambiado es el canal por el que se difunde el mensaje. Ni siquiera lo ha hecho la intencionalidad del emisor, la cual es fundamental y no siempre queda evidente para el receptor o tiene unos intereses ocultos que no quedan claros a simple vista.

Rodajes al borde de un ataque de nervios Andrés Arconada,Teresa López Velayos,2006 El cine español al descubierto: se muestran las vicisitudes, problemas y controversias por las que atravesaron algunas de las producciones más míticas del cine español: Viridiana, Muerte de un ciclista, El verdugo, Historias de la radio, Mujeres al borde de un ataque de nervios, etc.

A Companion to Spanish Cinema Bernard P. E. Bentley,2008 This volume offers a detailed chronological account of the history of Spanish cinema.

ABC, Madrid ,1983-07

Archivos de la Filмотeca ,1996

Pepón Coromina Esteve Riambau,1999

Historia de España contemporánea vista por el cine Tomás Valero,2010 ¿Es posible contar la Historia Contemporánea de España con las películas de ficción?.Si el cine argumental es un testimonio de la sociedad, los films

españoles realizados durante este período histórico son una fuente para explicar los principales acontecimientos de nuestro pasado..Cada época posee una introducción histórica, cronología, propuesta didáctica y bibliografía especializada, junto con el estudio del film seleccionado. .Historia de España contemporánea vista por el cine es un libro innovador, que está dirigido no sólo al mundo académico universitario, sino también a profesores y alumnos de enseñanza secundaria.

Who's who in Spain ,1988

Cine libre ,1982

Cine y guerra civil española Magí Crusells,2006 El conocimiento del pasado nos ayuda a entender el presente y a construir un futuro mejor: un pueblo sin memoria es un pueblo sin identidad; por eso, la intención de esta obra es conocer y revisar la Guerra Civil española a través de las películas, tanto documentales como de ficción. Aunque toda selección es subjetiva, se ha pretendido escoger no tanto las mejores como las más representativas. El libro se inicia con un análisis pormenorizado de la guerra y de la industria cinematográfica de la época, para pasar a un recorrido por la producción durante la contienda y el franquismo hasta las películas rodadas durante y después de la transición, incluyendo también largometrajes de otros países.

Productores en el cine español Esteve Rimbau,Casimiro Torreiro,2008 Simultáneamente asociado a los avatares políticos, sociales y tecnológicos, el perfil de los productores del cine español dista de ser uniforme. Tipologías muy distintas han coincidido a lo largo de una historia en la que, desde sus inicios, se han unido en la lucha contra una colonización extranjera, a veces paradójicamente propiciada por los propios interesados, que obliga a debatirse en unos márgenes de cuota de mercado cada vez más estrechos. Su actividad se desarrolla en un mercado abiertamente hostil, por parte de unos exhibidores que viven del cine norteamericano o en el que si la distribución ha prestado ayudas puntuales ha sido por intereses particulares. También dependen de un Estado que, además de protector, fue sancionador durante el largo período de la Dictadura. Y, si en los años cuarenta y cincuenta el cine español puso en pie pálidas imitaciones del Sistema de Estudios de Hollywood, ahora se cobija bajo grandes empresas multimediáticas que también responden al nuevo modelo universal imperante en un paisaje audiovisual en perpetua ebullición. Tras una investigación superior a los siete años, Esteve Rimbau y Casimiro Torreiro, profesores universitarios e historiadores con una amplia dedicación al cine español, delimitan las tendencias que la producción ha emprendido en nuestro país. El análisis detallado de los perfiles y de las filmografías de alrededor de mil empresas permite establecer la naturaleza de unos profesionales que han buscado distintas fórmulas industriales, estéticas o sociológicas para atraer el público a las salas. De ellos y de sus distintas dependencias respecto del Estado o del mercado surgen, en definitiva, las líneas maestras que caracterizan el cine español.

Curso de civilización española Sebastián Quesada Marco,1993 Manual de iniciación destinado a extranjeros, a españoles que cursan estudios en establecimientos docentes fuera de España y a todos los lectores interesados en tener una visión de

conjunto de la cultura y civilización españolas.

Las imágenes y el inventor de palabras José Luis Castro de Paz, Jaime Pena Pérez, Asier Aranzubia Cob, 2001
Cambio 16, 1984

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