

**COURSE DATA****Data Subject**

<b>Code</b>	33432
<b>Name</b>	Classical Spanish cinema
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	4.5
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1301 - Degree in Audiovisual Communication	16 - Compl. training optional in year 3	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
REY REGUILLO, ANTONIA DEL	340 - Language Theory and Communication Sciences

**SUMMARY**

**Classic Spanish Cinema** is a subject whose contents developed theoretical study of the modes of representation in contemporary Spanish cinema, whose chronological margins extend from its origins in 1896 until the year 1960. Considering its triple condition of industry, media and artistic discourse, its study will be approached from the historical and social context that will frame the subsequent discursive analysis. The essential facts of the matter are structured through a series of time periods to suit the different stages in the history of Spanish cinema from its origins to 1960. These stages are, largely determined by both the changes in the development of industry and modes of representation of cinema itself, as the circumstances and historical events that occurred in Spanish society from 1896 to 1960. In addition to theoretical reflection to be held in each of the themes, these will be illustrated with the screening and detailed analysis of a representative selection of films.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

Previous knowledge is not required.

## OUTCOMES

### 1301 - Degree in Audiovisual Communication

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- The ability to apply this knowledge (See Competence 2314) to transmit it in an ethical and professional way and in a manner that is comprehensible for people.
- The ability to transmit ideas, problems and solutions within the field of audiovisual communication.
- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.
- Students must be able to deepen their acquired knowledge and to develop and apply these skills in the various fields of audiovisual communication.

## LEARNING OUTCOMES

Students will learn and present the knowledge that are detailed in paragraph six of this guide, as course content divided by the relevant thematic units.

It should also be able to identify, in practice, the traits and characteristics of each stage of the Spanish classic cinema and its representative films.

Similarly, the student must identify and analyze the discursive and thematic features characteristic of any film of each stage and interpret its meaning, considering the social and historical context from which it has arisen.



Likewise, the student will need to know how to establish comparatively the specific peculiarities that differentiate the Spanish classic cinema of those that define the movies of its environment.

## DESCRIPTION OF CONTENTS

### 1. Methodology for the History of Spanish Cinema. Theoretical and Epistemological Issues.

Considerations on the specificity of Spanish cinema.  
Own aesthetic forms of Spanish culture that permeate the Spanish cinema.  
Spanish filmmakers models according to their aesthetic practice.  
Methodology for film analysis.

### 2. The Origins of Cinema in Spain: Primitive Spanish Cinema and 1910s

Features of the Spanish society of the late nineteenth century.  
The arrival of cinema in Spain. The first Spanish film productions: conflict of names and dates.  
  
Movies: El heredero de Casa Pruna (1904) y Superstición andaluza (1911), Segundo de Chomón. El ciego de la aldea (1906) y Benítez quiere ser torero (1910), Ángel García Cardona.  
  
Spanish society in the international context of the 1910s.  
The transformation of industry and film modes of representation.  
The proto Spanish film of the second decade of the twentieth century.  
Production profile: themes, genres and filmmakers.  
  
Movies: Unión que Dios bendice (1913), Josep Pons y Francisco Carreras El beso de la muerte (1916), Magín Muriá.

### 3. The Narrative Cinema of the Twenties and the Peculiar Spanish Cinematographic Vanguard

The socio-political context in Spain in the twenties.  
Own discursive features in the movies of the decade.  
Spanish film production, attempts to consolidate.  
Major filmmakers, themes and genres.  
  
Movie La condesa María (1928), Benito Perojo  
  
Discursive elements and stages of early avant-garde films.  
Transmitting agents of the vanguard in Spain.  
Nemesio Sobrevila and El sexto sentido (1929) as 'rear film'.  
  
Movies: Un chien andalou (1929), Luis Buñuel. Esencia de verbena (1930), Ernesto Giménez Caballero.



#### **4. The Populist Cinema of the Spanish Second Republic**

The sociopolitical context in Spain in the early thirties.

The difficult transition to sound film in the Spanish film industry.

Populism and indoctrination in the cinema of the Second Spanish Republic.

Industry consolidation: CIFESA and Fimófono.

Movies: El bailarín y el trabajador (1936), Luis Marquina. ¡Centinela, alerta! (1936), Jean Gremillón.

#### **5. Spanish Cinema in (and about) the Civil War**

Brief Notes on the Spanish Civil War and its significance in the international political context. Spanish film production during the war period: The anarchist film.

The film of the rebels against the Republic.

Film sponsored by the Republican government.

The case of the Hispano Film Produktion.

Movies: Aurora de esperanza (1937), Antonio Sau. Nuestro culpable (1938), Fernando Mignoni. Sierra de Teruel / Espoir (1937-1939), André Malraux.

#### **6. Spanish Cinema during the Franco Period (I). Comedy as an Antidote to Reality.**

Control mechanisms of the Francoist state: censorship and dubbing.

Reconstruction of the cinematic apparatus.

Creation of the NO-DO.

Protective strategies of Spanish cinema.

Movies: Huella de luz (1942), Rafael Gil. La vida en un hilo (1945), Edgar Neville.

#### **7. Film under Franco (II). CIFESA, Suevia Films and the Cinema of Genres.**

Generic-themed models in the Spanish cinema of the forties.

The production company CIFESA, reasons for success and survival.

The production company Suevia Films, a new form of filmmaking.

Alternative proposals for mainstream cinema.

Movies: La torre de los siete jorobados (1944), Edgar Neville. La calle sin sol (1948), Rafael Gil. Vida en sombras (1948), Llorenç Llobet Gracia.

**8. Spanish Cinema of the 1950s. First Critical Voices against the System.**

The socio-political reality in the Spain of the 50s.

The Institute of Investigations and Cinematographic Experiences (IIEC) and the young filmmakers.

Social realism in Spanish cinema.

Spanish criminal cinema and its singularities.

Movies: Esa pareja feliz (1951). Luis García Berlanga, Juan Antonio Bardem. Los ojos dejan huellas (1951), José Luis Sáenz de Heredia. Un vaso de whisky (1958).

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Development of individual work	10,00	0
Study and independent work	20,00	0
Readings supplementary material	10,00	0
Preparation of evaluation activities	10,00	0
Preparing lectures	10,00	0
Resolution of case studies	7,00	0
<b>TOTAL</b>	<b>112,00</b>	

**TEACHING METHODOLOGY**

**1. Face activities, which corresponds to 60% of the time, are of three types and are distributed as follows:**

Lectures, which aim to develop the agenda for the equip students with the knowledge that to achieve the learning outcomes.

The master class will focus on the general introduction to the subject and the necessary methodological dimensions whose purposes are:

To provide an overview of the content and skills specific to the field as well as the acquisition of conceptual boundaries most relevant and necessary.

Provide relevant guidance for setting the standards for conducting the proposed individual work that students should develop independently.

Tutorial, to enable queries of students, provide directions and answer questions of theoretical and methodological respect to the subject and practical work.

**2. Autonomous activities, which correspond to 30% of time devoted to the subject:**





Search and review of bibliography and filmography by the students.  
Preparation of homework consisting of individual study and analysis of a Spanish movie of the early or classic period and its circumstances of production.  
Specific preparation of test theory exam.

## EVALUATION

The evaluation will focus on the knowledge and skills acquired from the lectures, consultations and practice literature specific proposals made about the characteristics of the classic Spanish cinema. Specifically, to pass the course students must pass two tests, one theoretical and another practical. Both tests are not compensatory:

- The theoretical test is a written exam on the theoretical and bibliographic agenda. This test accounts for 60% of the overall grade for the course.
- The practical test consists of the analysis of a Spanish movie of the classic or early period which the student must perform independently from the foreground. This work is equivalent to 30% of the note.
- The attitude and student participation in classroom dynamics are valued with 10% of the final grade.

## REFERENCES

### Basic

- CAPARRÓS LERA, José M<sup>a</sup>, Arte y política en el cine de la República (1931-1939), Barcelona, Ediciones Universitat de Barcelona, 1981.
- CASTRO DE PAZ, José Luis, Un cinema herido. Los turbios años cuarenta en el cine español (1939-1950), Barcelona, Paidós, 2002.
- DEL REY REGUILLO, Antonia, «Sobre remakes ejemplares y charlotadas avant la lettre en el cine primitivo español», en Secuencias. Revista de Historia del Cine, nº 29, 2009, pp. 32-48.
- DEL REY REGUILLO, Antonia, Los borrosos años diez. Crónica de un cine ignorado. Liceus-Excelence. 2005. [www.liceus.com](http://www.liceus.com)
- FANÉS, Félix, El cas Cifesa: vint anys de cine espanyol (1932-1951), Valencia, Filmoteca de la Generalitat Valenciana, 1989.
- SÁNCHEZ BIOSCA, Vicente, Cine y Guerra Civil. Del mito a la memoria, Madrid, Alianza Ed., 2006.
- TALENS, Jenaro, El ojo tachado, Madrid, Cátedra, 2011.
- ZUNZUNEGUI, S.: Historias de España. De qué hablamos cuando hablamos de cine español, Valencia, IVAC, 2002.
- BENET, Vicente J. El cine español. Una historia cultural, Barcelona, Paidós, 2012.



### **Additional**

- BESAS, Peter, Behind the Spanish Lens. Spanish Cinema under Fascism and Democracy, Denver, Arden Press, Inc., 1986.
- BORAU, José Luis (dir.), Diccionario del cine español, Madrid, Academia de las Artes y las Ciencias Cinematográficas de España/Alianza Editorial, 1998.
- CASTRO DE PAZ, José Luis y Cerdán, Josetxo (Coords.), Suevia Films Cesáreo González. Treinta años de cine español, Xunta de Galicia / Filmoteca Española, 2005.
- FERNÁNDEZ COLORADO, Luis y COUTO CANTERO, Pilar, La herida de las sombras. El cine español en los años cuarenta, Madrid, Academia de las Artes y las Ciencias Cinematográficas de España / Asociación Española de Historiadores del Cine, 2001.
- GARCÍA DE DUEÑAS, Jesús, Los estudios cinematográficos españoles, Madrid, Academia de las Artes y las Ciencias Cinematográficas de España, 2001.
- GARCÍA MAROTO, Eduardo, Aventuras y desventuras del cine español, Barcelona, Plaza y Janés, 1988.
- ROMAGUERA i RAMIÓ, Joaquim et al. (Coords.), Las vanguardias artísticas en la historia del cine español. Actas del III Congreso de la AEHC, San Sebastián. Filmoteca Vasca, 1991.
- PÉREZ PERUCHA, Julio, Antología crítica del cine español. 1905-1995, Madrid, Cátedra, 1997.
- VV. AA., El paso de mudo al sonoro en el cine español. Actas del IV Congreso de la AEHC, Madrid, Ed. Complutense, 1993, Tomo I.

### **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

**English version is not available**