

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

Code	33436
Name	Contemporary Spanish cinema
Cycle	Grade
ECTS Credits	4.5
Academic year	2019 - 2020

Study (s)

Degree	Center	Acad. year	Period
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	3	Second term

Subject-matter

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

Coordination

Name	Department
GUILLAMON CARRASCO, SILVIA	340 - Language Theory and Communication Sciences

SUMMARY

Study of the modes of representation in contemporary Spanish cinema as an industry, institution and discourse, both from a theoretical-analytical perspective as historical, from 1950 to our days

PREVIOUS KNOWLEDGE**Relationship to other subjects of the same degree**

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



Other requirements

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

Knowledge of trends, schools, authors and works that constitute the evolution of Spanish cinema from the 50 years, on the basis of the conversations of Salamanca, up to the latest trends of our days.

DESCRIPTION OF CONTENTS

1. The concept of Mode of representation

Explanation of the concept of mode of representation as central to undertake filmic analysis.

2. Early renewal in the cinema of the 50s. Las conversaciones de Salamanca

Analysis of changes in the Spanish cinema in the 50s exposed called Conversaciones de Salamanca. New developments of Spanish cinema.



3. Early renewal in the cinema of the 50s II. Modes of realism

New proposals for the renewal of Spanish cinema with special emphasis on their own modes of realism.

4. The so-called "new Spanish cinema " and Garcia Escuderos reform.

Explaining the origin and characteristics of the new Spanish cinema and its situation with European cinema.

5. Film and new-enlightened bourgeoisie.

Development of the Spanish film industry during the 50s and 60s. New realities and looking for new audiences.

6. The so-called "Third Way " and the cinema of political reform and transition

Characteristics of the Third Way in Spanish cinema and its development in the context of the political transition to democracy.

7. Spanish cinema in the early 80s I

Explanation of the new trends of Spanish cinema in the 80s, with special emphasis on cultural movements and the Madrid nightlife.

8. Spanish cinema in the early 80s II

Introduction of Spanish cinema to international circuits and finding new audiences for 80s .

9. Spanish cinema in the early 90s I

Characteristics of Spanish cinema in the 90s. Evolution of the concept of authorship.

10. Spanish cinema in the early 90s II

New Trends in Spanish cinema 90s cinema documentary analysis and modes of realism.

11. Spanish cinema at the turn of the millennium

Spanish cinema today. New production methods, new audiences and international presence.

**12. Cinema after cinema. Latest trends.**

Latest Trends in Spanish cinema. New forms of production and distribution. Digitization and new technologies.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Attendance at events and external activities	5,00	0
Development of group work	15,00	0
Development of individual work	10,00	0
Study and independent work	10,00	0
Readings supplementary material	7,00	0
Preparation of evaluation activities	5,00	0
Preparing lectures	5,00	0
Preparation of practical classes and problem	5,00	0
Resolution of case studies	5,00	0
TOTAL	112,00	

TEACHING METHODOLOGY

Lectures with presentation of the fundamental concepts, film screenings and debates on issues covering the syllabus, so that students will be able to question and solve complex problems posed by the Spanish cinema.

EVALUATION

Class attendance

Final paper: analysis of a film.

Possibility of an examination on the classes' subject matter studied.

REFERENCES



Basic

- COMPANY/MATA/VANACLOCHA/VERGARA, Cine español, cine de subgéneros, Valencia, Fernando Torres Editor, 1974.
- Domènec FONT, Del azul al verde. El cine español bajo el franquismo, Barcelona, Avance, 1974.
- Carlos F. HEREDERO, Huellas del tiempo. Cine español 1951-1961, Valencia, Filmoteca de la Generalitat Valenciana, 1994
- John HOPEWELL, El cine español después de Franco, Madrid, Ediciones El Arquero, 198
- José A. HURTADO y Francisco PICÓ, eds. Escritos sobre cine español 1973-1987. Filmoteca de la Generalitat Valenciana, 1989.
- Román GUBERN et alii. Historia del cine español, Madrid, Cátedra, 2009
- Gabriel SEVILLA, El modelo Cruzada. Música y narratividad en el cine español de los años 40, Madrid, Biblioteca Nueva, 2007.
- Jenaro TALENS/Santos ZUNZUNEGUI, eds., Modes of Representation in Spanish Cinema. Minneapolis /Londres, The University of Minnesota Press, 1998.
- Jenaro TALENS and Santos Zunzunegui, eds., Contracampo. Madrid, Cátedra, 2006
- Augusto M. TORRES (ed.), Cine español (1896-1983), Madrid, Ministerio de Cultura, 1983
- Santos ZUNZUNEGUI, El extraño viaje, Valencia, Eutopías, 1999
- Santos ZUNZUNEGUI, Historias de España, Valencia, Filmoteca, 2002.

ADDENDUM COVID-19

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

1. Contenidos

Se mantienen los contenidos inicialmente recogidos en la guía docente.

2. Volumen de trabajo y planificación temporal de la docencia

Mantenimiento del peso de las distintas actividades que suman las horas de dedicación en créditos ECTS marcadas en la guía docente original.

No se mantienen los horarios, se ha dado libertad al estudiante para realizar las actividades programadas de acuerdo con su propia programación.

3. Metodología docente

Subida de materiales al Aula virtual

Debates en el fórum

Forum en Aula Virtual

Tutorías virtuales



4. Evaluación

Pruebas de evaluación mediante trabajos académicos

Adición de actividades de evaluación continua

Incremento del peso en la nota final de la evaluación continua

Este sistema de evaluación, salvo que se indique lo contrario, será también válido para la segunda convocatoria.

5. Bibliografía

La bibliografía recomendada y accesible se mantiene

Se añade bibliografía disponible en línea