

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

Code	33436
Name	Contemporary Spanish cinema
Cycle	Grade
ECTS Credits	4.5
Academic year	2021 - 2022

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 the trends, schools, authors and works that constitute the evolution of Spanish cinematography since the 50s, from the Conversations of Salamanca, to the latest trends of nowadays.

DESCRIPTION OF CONTENTS

1. Modes of representation of the cinema after francoism

1. Film Discourse and context: fundamental concepts and problems.
2. National identity, historical (re)construction and technology of gender under francoism.
3. Melancholy, filmic device and crusade cinema: Raza (José Luis Sáenz de Heredia, 1942).
4. Historical cinema, melodrama and film noir.
5. The beginning of the renovation in the cinema of the 50s.



2. The sixties. Developmentalism and the New Spanish Cinema (NCE)

1. Developmentalism: historical, cultural and economical significance.
2. The so-called New Spanish Cinema (NCE) and the reform of Jose María García Escudero.
3. The UNINCI and the return of Luis Buñuel: Viridiana (1961).
4. Veins of the grotesque in comedy. José Luis García Berlanga: El verdugo (1963).

3. The exit of the Franco Regime. The Cinema of Transition

1. The discourse of the consensus. Political and social significance of disenchantment.
2. The cinema of Transition.
3. Dictatorship and the imaginary of trauma: : Víctor Erice, José Luis Borau, Carlos Saura.

4. Cinema in the beginning of the democracy. The eighties

1. Historical, economical and social context.
2. The modernization of the cinematographic apparatus and the Miró law.
3. Counterculture and underground cinema.
4. New filmic discourses around gender and sexuality.

5. The Spanish cinema of the nineties.

1. Historical, social and cultural context. Posmodernity and the crisis of the metastories.
2. New subjects in the cinema: the problems of the present.
3. Social realism. Representations of the precariat in the cinema.
4. The representation of sexual diversity: Pedro Almodóvar.

6. Spanish cinema at the turn of the millennium.

1. Understanding 21st century. Globalization, economic crisis and neoliberalism.
2. Spanish cinema in the transnational panorama. Between dispersion and generic specialization.
3. The irruption of haptic visuality and the new womens cinema: Isabel Coixet, Mar Coll, Paula Ortiz.
4. The ambiguous discourses of posmodernity: Álex de la Iglesia.
5. Rethinking the economic crisis: Magical Girl (Carlos Vermut, 2014).

**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

English version is not available

REFERENCES**Basic**

- FONT, Domènec. Del azul al verde. El cine español bajo el franquismo, Barcelona, Avance, 1974.
- HEREDERO, Carlos F. Huellas del tiempo. Cine español 1951-1961, Valencia, Filmoteca de la Generalitat Valenciana, 1994
- HOPEWELL, John. El cine español después de Franco, Madrid, Ediciones El Arquero, 198
- HURTADO, José A. y Francisco PICÓ, eds. Escritos sobre cine español 1973-1987. Filmoteca de la Generalitat Valenciana, 1989.



- GUBERN, Román et alii. Historia del cine español, Madrid, Cátedra, 2009
- SEVILLA, Gabriel. El modelo Cruzada. Música y narratividad en el cine español de los años 40, Madrid, Biblioteca Nueva, 2007.
- TALENS, Jenaro & Santos ZUNZUNEGUI, eds., Modes of Representation in Spanish Cinema. Minneapolis /Londres, The University of Minnesota Press, 1998.
- TALENS Jenaro and Santos Zunzunegui, eds., Contracampo. Madrid, Cátedra, 2006
- TORRES, Augusto M. (ed.), Cine español (1896-1983), Madrid, Ministerio de Cultura, 1983
- ZUNZUNEGUI, Santos. Historias de España, Valencia, Filmoteca, 2002.
- BALLESTEROS, Isolina (2001) Cine (ins)urgente. Textos fílmicos y contextos culturales de la España postfranquista. Madrid: Fundamentos.
- GAMEZ FUENTES, María José (2004) Cinematergrafía. La madre en el cine y la literatura de la democracia. Castellón: Publicacions de la Universitat Jaume I.
- GUILLAMÓN CARRASCO, Silvia (2015) Desafíos de la mirada. Feminismo y cine de mujeres en España. Valencia: Quaderns Feministes, Universitat de València.
- MONTERDE, José Enrique (1993) Veinte años de cine español (1973-1992). Paidós: Comunicación.
- ZECCHI, Barbara (2014) Desenfocadas. Cineastas españolas y discursos de género. Barcelona: Icaria.
- ZUNZUNEGUI, Santos (2005) Los felices sesenta. Aventuras y desventuras de cine español (1959-1971). Barcelona: Paidós.

ADDENDUM COVID-19

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

HYBRID LEARNING MODE (BLENDED)

1. Contents

Without changes

2. Workload and teaching schedule



The student work distribution will continue without substantial changes. For further information, see the Teaching guide

3. Methodology

1. Face to face class and BBC synchronous videoconference.
2. Other: this addendum is subject to changes depending on the health situation

4. Assessment

Without changes

5. Bibliography

Without changes