

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

<b>Code</b>	36579
<b>Name</b>	Classic Spanish cinema
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	4.5
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1333 - Degree in Audiovisual Communication	11 - Complementos formativos de carácter optativo	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
MESTRE PEREZ, ROSANNA	340 - Language Theory and Communication Sciences

**SUMMARY**

Study of the modes of representation in Spanish cinema as an industry, institution and discourse, both from a theoretical-analytical and historical perspective, from its beginning to 1960.

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

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



### Other requirements

No prerequisites.

## OUTCOMES

### 1333 - Degree in Audiovisual Communication

- Students must have acquired knowledge and understanding in a specific field of study, on the basis of general secondary education and at a level that includes mainly knowledge drawn from advanced textbooks, but also some cutting-edge knowledge in their field of study.
- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.
- Students should show solidarity with people across the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human life.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.
- Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).
- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.



## LEARNING OUTCOMES

- Knowing the codes and modes of representation typical of audiovisual communication.
- Identifying the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- Carrying out analysis of stories and audiovisual works.
- Developing a creative or research work.
- Updating knowledge of the fields of audiovisual communication.
- Analyzing the relevance of the creativity of the images.
- Showing adequately the results of the investigation orally or by audiovisual or computer means.

## DESCRIPTION OF CONTENTS

### 1. Theoretical and epistemological issues. Methodology for the history of Spanish cinema

Reflections on the specificity of Spanish cinema. Aesthetic forms typical of Spanish culture that permeate Spanish cinema. Models of Spanish filmmakers according to their aesthetic practice. Methodology for film analysis.

### 2. The origins of cinema in Spain

The arrival of cinema in Spain at the end of the 19th century. Spanish society in the international context of the 1910s. The transformations of the industry and the cinematographic modes of representation. The Spanish film proto-industry in the 1910s. Production profile: themes, genres and filmmakers.

### 3. Narrative and avant-garde Spanish cinema in the twenties

The sociopolitical sphere in Spain in the 1920s. Discursive cinematographic features of the decade. Spanish film production: consolidation attempts. Main filmmakers, themes and genres. Discursive elements and stages of the first cinematographic avant-gardes. Transmission agents of vanguard in Spain.

### 4. The Spanish cinema during the Second Republic

The sociopolitical context in Spain in the early 1930s. The difficult transition to sound films in the Spanish film industry. Populism and indoctrination in the cinema of the Second Spanish Republic. Industrial consolidation: CIFESA and Filmófono.

**5. The Spanish cinema of (and during) the Civil War**

The Spanish Civil War and its meaning in the international political context. Spanish film production during the war period: anarchist cinema. The cinema of the rebels against the Republic. The cinema sponsored by the republican government. The case of Hispanic Film Production.

**6. The Spanish cinema during the Franco regime I.**

Control mechanisms of the Francoist state: censorship and dubbing. Reconstruction of the cinematographic apparatus. Creation of the NO-DO. Strategies for the protection of Spanish cinema.

**7. The Spanish cinema during the Franco regime II.**

Generic-thematic models in the Spanish cinema in the 1940s. The film production company CIFESA, reasons for its success and survival. The film production company Suevia Films, a new way of making movies. Alternative proposals to the dominant cinema.

**8. The Spanish cinema during the Franco regime III.**

Socio-political reality in Spain in the 1950s. Institute of Cinematographic Research and Experiences (IIEC) and young filmmakers. Social realism in Spanish cinema. Spanish criminal cinema and its singularities.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Study and independent work	30,00	0
Preparation of evaluation activities	30,00	0
Preparation of practical classes and problem	7,00	0
<b>TOTAL</b>	<b>112,00</b>	

**TEACHING METHODOLOGY**

Master lesson.

Study and analysis of cases.



## EVALUATION

Final written test: 55%

Presentation of schemes, summaries and proposed texts: 40%

Assessment of attitude and participation in class dynamics: 5%

It is required to pass with 5 (out of 10) the written test to calculate the final average grade.

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

## REFERENCES

### Basic

- BENET, Vicente J. (2012). El cine español. Una historia cultural. Barcelona, Paidós.
- BENET, Vicente y SÁNCHEZ-BIOSCA, Vicente (2013). La española en el cine, Ser españoles: imaginarios nacionalistas del siglo XX. Barcelona, RBA. Pp. 560-591
- CAPARRÓS LERA, José M<sup>a</sup> (1981). Arte y política en el cine de la República (1931-1939). Barcelona, Ediciones Universitat de Barcelona.
- CASTRO DE PAZ, José Luis (2002). Un cinema herido. Los turbios años cuarenta en el cine español (1939-1950). Barcelona, Paidós.
- DEL REY REGUILLO, Antonia (2009). «Sobre remakes ejemplares y charlotadas avant la lettre en el cine primitivo español», Secuencias. Revista de Historia del Cine, nº 29, pp. 32-48.
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- FANÉS, Félix (1989). El cas Cifesa: vint anys de cine espanyol (1932-1951). Valencia, Filmoteca de la Generalitat Valenciana.
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- SÁNCHEZ BIOSCA, Vicente (2006). Cine y Guerra Civil. Del mito a la memoria. Madrid, Alianza.
- SÁNCHEZ-BISOCA, Vicente y TRANCHE, Rafael r. (2018). NO-DO: el tiempo y la memoria. Madrid, Cátedra.
- TALENS, Jenaro (2011). El ojo tachado, Madrid, Cátedra.
- ZUNZUNEGUI, Santos (2002). Historias de España. De qué hablamos cuando hablamos de cine





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### Additional

- BESAS, Peter (1986). Behind the Spanish Lens. Spanish Cinema under Fascism and Democracy. Denver, Arden Press, Inc..
- BORAU, José Luis (dir.) (1998). Diccionario del cine español. Madrid, Academia de las Artes y las Ciencias Cinematográficas de España/Alianza Editorial.
- CASTRO DE PAZ, José Luis y CERDÁN, Josetxo (coords.) (2005). Suevia Films Cesáreo González. Treinta años de cine español. Xunta de Galicia / Filmoteca Española.
- FERNÁNDEZ COLORADO, Luis y COUTO CANTERO, Pilar (2001). 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.
- GARCÍA DE DUEÑAS, Jesús (2001). Los estudios cinematográficos españoles. Madrid, Academia de las Artes y las Ciencias Cinematográficas de España.
- GARCÍA MAROTO, Eduardo (1988). Aventuras y desventuras del cine español, Barcelona, Plaza y Janés.
- RODRÍGUEZ RODRÍGUEZ, Julián (2019). El lenguaje sonoro de José Val del Omar. Estética y estructura. Tesis doctoral.
- ROMAGUERA i RAMIÓ, Joaquim et al. (coords.) (1991). Las vanguardias artísticas en la historia del cine español. Actas del III Congreso de la AEHC, San Sebastián. Filmoteca Vasca.
- PÉREZ PERUCHA, Julio (1997). Antología crítica del cine español. 1905-1995. Madrid, Cátedra.
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