

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

Code	36599
Name	Contemporary Spanish cinema
Cycle	Grade
ECTS Credits	4.5
Academic year	2022 - 2023

Study (s)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	Second term

Subject-matter

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

Coordination

Name	Department
GUILLAMON CARRASCO, SILVIA	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 the 1960s to the present

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 requirements

OUTCOMES

1333 - Degree in Audiovisual Communication

- 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 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

- To know the the codes and modes of representation typical of audiovisual communication
- To identify the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries
- To carry out analysis of stories and audiovisual works

DESCRIPTION OF CONTENTS

1. Modes of representation of the cinema after francoism

Descripción de contenidos (English)

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
4. Historical cinema, melodrama and film noir.



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: *The Executioner* (1963)
5. Echoes of the Civil War. Social criticism and the representation of violence in *The Hunt* (Carlos Saura, 1960)

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. From criticism of Francoism to the Third Way.
3. Dictatorship and imaginaries of trauma.
 - 3.1. The symbolic cinema of Carlos Saura.
 - 3.2. Myth and history in *The Spirit of the Beehive* (Víctor Erice, 1973)
 - 3.3. Around the maternal figure in *Poachers* (José Luis Borau, 1976)
 - 3.4. Representation of the Francoist family: *The Disenchantment* (Jaime Chávarri, 1976).

4. The cinema at the beginning of democracy. The decade of the eighties

1. Historical, economic and social context. The meaning of the Movida
2. The modernization of the cinematographic apparatus and the Miró law
3. Counterculture and underground cinema: *Rapture* (Iván Zulueta, 1979)
4. New filmic discourses around gender and sexuality
 - 4.1. Emancipation, empowerment and sexuality in womens cinema: Pilar Miró, Cecilia Bartolomé, Josefina Molina
 - 4.2. The representation of homosexuality: *Eloy de la Iglesia* and Imanol Uribe

5. The Spanish cinema of the nineties

1. Historical, social and cultural context. Posmodernity and crisis of metanarratives
2. New topics in cinema: the problems of the present
3. Social realism. Representations of the proletariat and precariat in 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. Rethinking the economic crisis: : *Magical Girl* (Carlos Vermut, 2014)

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	45,00	100
Development of group work	20,00	0
Study and independent work	32,00	0
Readings supplementary material	5,00	0
Preparation of practical classes and problem	10,00	0
TOTAL	112,00	

TEACHING METHODOLOGY

Masster class

Study and analysis of filmic texts

Debates in the classroom: cinema-forum

Presentation in the classroom and gropu work

EVALUATION

Final paper (work in groups): 70%

Presentation of the paper: 10%

Attitude and participation in class: 20%

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**

- 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.
- GUILLAMÓN CARRASCO, Silvia (2018) El monstruo femenino. Lo siniestro y la construcción de lo



- materno en Furtivos, Fonseca. *Journal of Communication*, 17.
- GONZÁLEZ DE GARAY, Beatriz y ALFEO, Juan Carlos (2017) Formas de representación de la homosexualidad en el cine y la televisión españolas durante el franquismo, *LAtalante. Revista de estudios cinematográficos*, 23.
 - GUBERN, Román et alii. (2009) *Historia del cine español*, Madrid, Cátedra.
 - HEREDERO, Carlos F. (1994) *Huellas del tiempo. Cine español 1951-1961*, Valencia, Filmoteca de la Generalitat Valenciana.
 - HOPEWELL, John. (1989) *El cine español después de Franco*, Madrid, Ediciones El Arquero.
 - HURTADO, José A. y Francisco PICÓ (eds.) (1989) *Escritos sobre cine español 1973-1987*. Filmoteca de la Generalitat Valenciana.
 - MONTERDE, José Enrique (1993) *Veinte años de cine español (1973-1992)*. Paidós: Comunicación.
 - TALENS, Jenaro & Santos ZUNZUNEGUI (eds.) (1998) *Modes of Representation in Spanish Cinema*. Minneapolis /Londres, The University of Minnesota Press.
 - VILARÓS, Teresa (2018) *El mono del desencanto. Una crítica cultural de la transición española (1973-1993)*. Madrid: Siglo XXI.
 - ZECCHI, Barbara (2014) *Desenfocadas. Cineastas españolas y discursos de género*. Barcelona: Icaria.
 - ZUNZUNEGUI, Santos (2002) *Historias de España*, Valencia, Filmoteca.
 - ZUNZUNEGUI, Santos (2005) *Los felices sesenta. Aventuras y desventuras de cine español (1959-1971)*. Barcelona: Paidós.

Additional

- BELMONTE AROCHA, Jorge y GUILLAMÓN CARRASCO, Silvia (2019) Género, edad y violencia simbólica. La representación de la bruja vieja en el cine español, en Zurian, F. A. et al. (eds.) *Edad y violencia simbólica en el cine*. Palma: Edicions UIB.
- GÁMEZ FUENTES, María José (2001) No todo sobre las madres: cine español y género en los noventa, *Archivos de la Filmoteca*, 39.
- GUILLAMÓN CARRASCO, Silvia (2015) Los discursos de las cineastas en España, *Dossiers feministes*, 20.
- GUILLAMÓN CARRASCO, Silvia (2020) Haptic Visuality and Film Narration. *Mapping New Womens Cinema in Spain, Communication & Society*, Vol. 33(3).
- LABANYI, Jo (2002) (ed.) *Constructing Identity in Contemporary Spain. Theoretical Debates and Cultural Practice*. New York: Oxford University Press.
- SÁNCHEZ NORIEGA, José Luis (2021) *Icía Bollaín*. Madrid: Cátedra.
- VILARÓS, Teresa (2010) Barcelona come piedras: la impolítica mirada de Jacinto Esteve y Joaquim Jordà en Dante no es únicamente servero. *Hispanic Review*, Vol. 78.
- ZECCHI, Barbara (2015) El cine de Pedro Almodóvar: de óptico a háptico, de gay a new queer, *Área abierta*, 15.
- ZECCHI, B. (2017) (coord.) *Tras las lentes de Isabel Coixet. Cine, compromiso y feminismo*. Zaragoza: Prensas Universitarias de Zaragoza.
- ZURIAN, Francisco A. y GARCÍA RAMOS, Francisco José (2021) *Una mirada queer sobre el cine español del siglo XX: guía didáctica*. Madrid: Fundamentos.