



Universidad
de Alcalá

GUÍA DOCENTE

HISTORY OF SPANISH CINEMA AND TV SERIES

Degree in Audiovisual Communication
University of Alcalá

Academic Year 2022/2023
Transverse– 2 Semester

COURSE DESCRIPTION

Subject Name:	History of Spanish Cinema and TV series
Código:	100173
Degree:	Audiovisual communication
Department and Academic Discipline:	Philology, Communication & Documentation Audiovisual Communication
Type:	Transverse
ECTS Credits:	6
Year and Semester:	2º
Profesorado:	Julia Sabina Gutiérrez Sánchez
Office hours:	By appointment (via e-mail)
Medium of instruction:	English

1. PRESENTATION

Censorship, democracy, nationalism, economic crisis, migration ... Spanish cinema is the reflection of a society that has experienced radical changes. Filmmakers such as Luis Buñuel, Pedro Almodóvar, Luis García Berlanga, and Carlos Saura used this medium of expression as a way to convey their concerns, fears and joys.

Spanish films cannot be interpreted without knowing where it was created and what its social and cultural context was. Every work of art or mode of expression has someone behind it who creates it (filmmaker) and comes from a specific cultural background and country.

The main objective of this course is to acquire general knowledge about Spanish cinema and to understand how the specificities of the Spanish audio-visual industry have influenced its creators. That is to say, to carefully observe the kinds of representation and the subjects that Spanish cinema deals with. Understanding the artistic references in the films, the audience at the time the film was made, and highlighting traditional culture.

We will follow a chronological structure and, in each unit, we will work on one theme and one film. Other excerpts of films will be presented to facilitate comparative reflection.

2. KEY COMPETENCIES

General competencies:

- Recognize different artistic trends and cinematographic aesthetics in Spain
- Discover the main artists and works of Spanish cinema
- Understand the role of the different actors in the Spanish audio-visual industry
- Learn a methodological approach to analyse and contextualize the main works of Spanish cinema.
- Know the lexicon and vocabulary of audio-visual analysis

Specific competencies:

- Build a methodology of analysis appropriate to the specific study object.
- Demonstrate creativity and originality in the approach of a research project on Spanish cinema; as well as its extension and interconnection with other audio-visual media.

3. CONTENTS

Program

Thematic Units	Hours, credits or time management
1. HOW TO ANALYZE A FILM?	1 session: 4 hours
2. FROM SILENT FILMS TO SOUND FILMS	1 session: 4 hours
3. THE REVOLUTION OF CINEMA IN OTHER SPANISH ARTS	1 session: 4 hours
4. THE CIVIL WAR	1 session: 4 hours
5. THE POST-WAR FILM INDUSTRY	1 session: 4 hours
6. 50'S AND 60'S FROM CRISIS TO A NEW SPANISH CINEMA	1 session: 4 hours

7. CHANGE OF DIRECTION DURING THE 70S.	1 session: 4 hours
8. THE TRANSITION AND THE LAST CENSORSHIP	1 session: 4 hours
9. THE 90'S. A NEW ERA	1 session: 4 hours
10. SPANISH CINEMA AND THE CONVERGENCE OF SCREENS: TV AND INTERNET	1 Session: 4 hours
11. Team work presentations	1 Session: 4 hours

*suggested screenings may vary according to the course development. Normally there is not enough time to watch the entire movie, only some excerpts.

The students will have the links archives to access to all films necessary in case of virtual teaching.

4. TEACHING METHODOLOGIES- PRACTICAL WORK

The teaching methodology will be practical and dialogical, face to face or online, based on the analysis of different audiovisual products in a way that encourages reflection, creativity and critical treatment of knowledge based on both audiovisual documentation.

There will also be some practical work related to audiovisual discourses.

Constructive discussion (in class or online) will be fundamental to enable students to develop and enhance their self-confidence, creativity, pragmatism and ability to reflect and analyse spontaneously.

4.1. Credit distribution (hours)

Number of lecture hours:	50
Number of study hours:	100 (includes study hours, assignment preparation exam preparation and online activities)
Total:	150

4.2. Methodological strategies, materials and didactic resources

Working in large and small groups	Student participation in person or virtual on the university's online platform <i>Blackboard</i>
Individual work	Reading, audio and video analysis & productions. Reading articles provided by the teacher.
In group or individually	Film analysis and research.

Student participation plays an important role in the development of the course. The activities will encourage comprehension and critical thinking, so that the students can transfer what they learn to new situations and contexts.

There will be both individual and group activities during the course, encouraging students to be active, autonomous, reflective and cooperative. There will also be workshops, tutoring sessions, classroom conversations and online support via WEB CT platform.

5. ASSESSMENT: Procedures, assessment criteria and grading system

Students have the option of using Continuous Assessment (PEC) distributed throughout the semester. In addition to this, those students looking for a non-Continuous Assessment shall be eligible for final evaluation. To qualify for the final evaluation, the student must apply in writing to the dean or director of the center in the first two weeks of teaching of the subject, explaining the reasons that keep him/her from following the continuous assessment system. Continuous Assessment in any case serves as formative assessment during the teaching-learning process.

Students who fail the course either by Continuous Assessment or Final Evaluation.

In general terms, **the assessment criteria** are as follows:

1. Participation in the network and attendance to the face to face sessions or virtual sessions. 80% of the sessions attendance is required.
2. Creative ability which will manifest itself at any time during the course and in any kind of participation.
3. Ability to synthesize when it comes to showing the acquired knowledge: A degree of textual coherence (written expression), both at a macro-structure and micro-structure level of the text.
4. Ability to establish relationships between everyday situations and theoretical frameworks from which they can be interpreted. Ability to interpret real situations based on conceptual frameworks.
5. Teamwork skills.
6. Ability to explore and analyze.
7. Student behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be considered in the

evaluation process. Such behavior inhibits other students' ability to learn and an instructor's ability to teach.

All of the above should be incorporated in every single assignment during the course as well as in portfolio work as well.

The objective of the proposed assessment system is to accompany the student through their learning process, using this formative evaluation. The principles supporting this are as follows:

- **The students' learning process and its results will be evaluated.** The criteria will go further than conceptual skills and will test the way the acquired knowledge is applied to practical situations. The following criteria will be taken into account: Clarity of exposition using multiple discourses (oral, written, audiovisual), accuracy in presentation, understanding and relating ideas, application and transference to new situations, creative ability...
- **A participatory assessment is proposed, taking into account different sources,** so that the student can become integrated in the self-assessment, co-assessment and heterogeneous evaluation. The aim is to encourage student participation both in the learning process and their assessment in a participation context.
- **One assessment tool** will be a **portfolio system**, which will include a selection of works, practices, projects, activities, etc, which each candidate selects as evidence that they have achieved the necessary skills during the course.

Grading

Grading will be determined by evaluation of the learning over the course that shows the student's understanding and expression of the concepts taught in the class as revealed in the following activities.

CONTINUOUS EVALUATION

Attendance (face to face or virtual), participation class behavior, class activities. **25%**

Individual portfolio of analysis of films:

After every screening they will write a brief analysis following the methodological orientation provided by the teacher. We will discuss those analysis at the beginning of every course. **25%**

Written test (in class or virtual) : the purpose of this test is to evaluate the knowledge and skills acquired by the student. **25%**

Teamwork and oral presentation:

research on one genre in Spanish Cinema (horror, fantasy, thriller). **25%**

FINAL EVALUATION

Individual portfolio of analysis of films. **40%**

Writtent test (inclass or virtual) : the purpose of this test is to evaluate the knowledge and skills acquired by the student. **30%**

Individual research on one genre in Spanish Cinema (horror, fantasy, thriller). **30%**

EXTRAORDINARY EVALUATION

Individual portfolio of analysis of films. **40%**

Writtent test (inclass or virtual) : the purpose of this test is to evaluate the knowledge and skills acquired by the student. **30%**

Individual research on one genre in Spanish Cinema (horror, fantasy, thriller). **30%**

The grading system will be provided for in the legislation, according to the following qualifying criteria:

- **Fail:** The student has not acquired the skills listed on the evaluation criteria specified in the teaching guide. He/she has failed to actively participate in the learning process.
- **Pass:** The student has participated actively in the course sessions and demonstrates the basic acquisition of competences proposed by the evaluation criteria.
- **Very good:** The student has participated actively in the course sessions and demonstrates a remarkable domain of the competencies proposed by the evaluation criteria. The degree of development and production is clearly high.
- **Outstanding:** On top of the above, the student shows a greater degree of autonomy in managing and directing his/her learning process and supporting his/her peers.
- **Honors:** The student demonstrates a greater degree of complexity, design and creativity in the domain, understanding and application of the proposed competences. In addition to this, his/her active role in the learning process is crucial.

6. READING

Aguilar, Carlos. Guía del cine español. Madrid: Cátedra, 2007.

Alba, Ramon, ed. Literatura española: una historia de cine. Madrid: Polifemo, 2005.

Alba, Ramón y Ramón Rubio. La historia de España: a través del cine. Madrid: Polifemo Ediciones, 2007.

Allinson, Mark. A Spanish Labyrinth: The Films of Pedro Almodóvar. London: I.B Tauris Publishers, 2001.

Almendros, Néstor (1996) Días de una cámara. Seix Barral, Madrid

Alonso Fernández, Ana. Gonzalo Suárez: entre la literatura y el cine. Kassel: Reichenberger, 2004.

Aumesquet Nosea, Santiago. El documental etnográfico en España: Pío Caro Baroja. Pamplona: Gobierno de Navarra, 2004.

Cebollada, Pascual. (1986) Segundo de Chomón. Teruel: Instituto de Estudios Turoleses (C. S. I. C.) Excma. Diputación de Teruel.

Barroso, Miguel Ángel. Cine español en cien películas. Madrid: Jaguar, 2002.

Bartholomew, Gail. "The Development of Carlos Saura." Journal of the University Film and Video Association 35:3 (1983): 15-33.

Carmona, Luis Miguel. El terrorismo y E.T.A. en el cine. Madrid: Cacitel, 2004.

Comas, Angel. El star system del cine español de posguerra. Madrid: T & B, 2004.

Conquero, Dolores. ¡Filmandol!: Seis maneras de hacer cine en España. Madrid: Nuer, 2002.

Gubern, Román: "El caso de Nemesio Sobrevila", in *Proyector de luna. La generación del 27 y el cine*, Barcelona, Anagrama, 1999, pp. 175-195.

Faulkner, Sally. A Cinema of Contradictions: Spanish Film in the 1960s. Edinburgh: Edinburgh University, 2006.

Puyal, Alfonso: "Hacia un cine de vanguardia en España", in *Cinema y arte nuevo. La recepción fílmica en la vanguardia española*, Madrid, Biblioteca Nueva, 2003, pp. 51-70.

Salvador, Alicia: "El 'caso' Viridiana", *Archivos de la Filmoteca* nº 47, junio 2004, pp. 10-46.

Sánchez-Biosca, Vicente: *Luis Buñuel. Viridiana*, Barcelona, Paidós, 1999.

Sánchez Vidal, Agustín: “Apuntes para una poética”, in *Luis Buñuel. Obra literaria*, Zaragoza, Herald de Aragón, 1982, pp. 47-64.

Vertov, Dziga: “We: Variant of a Manifesto”, in *Kino-Eye. The Writings of Dziga Vertov*, edited by Annette Michelson, Berkeley / Los Angeles / London, University of California Press, 1984, p. 4-9.

Zunzunegui, Santos. (1989) *Pensar la imagen*. Madrid: Colección Signo e Imagen, Ediciones Cátedra y Universidad del País Vasco.

7. ADDITIONAL PROVISION

If the health authorities consider necessary to suspend the classroom teaching activity, the teaching, or part of it, would continue with the online methodology until the suspension is lifted, at which time the modality would return face-to-face.