



GUÍA DOCENTE

History of Spanish Cinema and TV Series

Degree in Audiovisual Communication
University of Alcalá

Academic Year 2018/2019
Transverse— 2 Semester

COURSE DESCRIPTION

Subject Name:	History of Spanish Cinema and TV series
Código:	
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:	Inglés

1. PRESENTATION

Censorship, democracy, modernity, nationalism, economic crisis, migration ... Spanish cinema is the reflection of a society that has experienced radical changes. Filmmakers found in this medium of expression a way to transmit to the world the concerns, fears and joys of a people that adapted quickly to all these changes.

In this way, outstanding figures such as Luis Buñuel, Pedro Almodóvar, Luis García Berlanga, Carlos Saura ... are deeply marked by what was happening around them.

The main objective of this course is to acquire general knowledge of Spanish cinema and TV series and understanding how the particularities of the Spanish audiovisual industry have influenced their creators.

To understand the idiosyncrasies of Spanish cinema, different theoretical perspectives will be taken into account, screenings will be made, texts will be read and the films will be analyzed.

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 audiovisual industry
- Learn to analyze and contextualize the main works of Spanish cinema.
- Know the lexicon and vocabulary of audiovisual 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 audiovisual media.

3. SYLLABUS

		Total credits
1. The beginnings and the silent cinema	-Concepts -History and evolution. - Main artists and works	1 ECT
2. The cinema during the II Republic	-Concepts -History and evolution. - Main artists and works	1 ECTS
3. The postwar cinema	-Concepts -History and evolution. - Main artists and works	1 ECTS
4. The new Spanish cinema	-Concepts -History and evolution. - Main artists and works	1 ECTS
5. Cinema and democracy	-Concepts -History and evolution. - Main artists and works	1 ECTS
6. Spanish cinema and the convergence of screens: TV and Internet	-Concepts -History and evolution. - Main artists and works	1 ECTS

4. TEACHING METHODOLOGIES- PRACTICAL WORK

The teaching methodology will be practical and dialogical, both face to face and 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 and direct experiences with film professionals.

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

Constructive discussion in class and online forums and chats will be fundamental tools to enable students to develop and enhance their self-confidence, creativity, pragmatism and ability to reflect and analyze 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	Presence in class, working on the university's online platform
Individual work	Reading, audio and video analysis & productions
In group or individually	Analysing images

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 (Article 10) 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, will have to undergo Special Assessment through a set of activities to be specified at the time by the teacher responsible for the course. However, these students are advised to contact her before the date foreseen for this call.

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

1. Participation in the network and attendance to the face to face sessions for those students who opted for the semi-in-person modality. 80% of the sessions attendance is required.
2. Use of multimedia languages that show the level of understanding and development of the contents.

3. Creative ability which will manifest itself at any time during the course and in any kind of participation.
4. 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.
5. 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.
6. Teamwork skills.
7. Ability to explore, analyze and create new contexts of communication.
8. 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-

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| • Attendance, participation class' behavior, class activities. | 25% |
| • Presentation of an individual blog with the analysis of all films | 25% |
| • Exam | 25% |
| • Group work and oral presentation. | 25% |

Final evaluation and Special Assessment

Portfolio system, which will include a selection of works, practices, projects, activities, etc. to be specified at the time by the teacher responsible for the course. The students are advised to contact her before the date foreseen for these calls.

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 Turolenses (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. ¡Filmando!: Seis maneras de hacer cine en España. Madrid: Nuer, 2002.
- Faulkner, Sally. A Cinema of Contradictions: Spanish Film in the 1960s. Edinburgh: Edinburgh University, 2006.
- Zunzunegui, Santos. (1989) Pensar la imagen. Madrid: Colección Signo e Imagen, Ediciones Cátedra y Universidad del País Vasco.