



COURSE DATA

DATA SUBJECT

Code: 36579
Name: Classic Spanish cinema
Cycle: Undergraduate Studies
ECTS Credits: 4.5
Academic year: 2026-27

STUDY (S)

Degree	Center	Acad. year	Period
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	3	First quarter
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	4	First quarter

SUBJECT-MATTER

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

COORDINATION

MESTRE PEREZ ROSANNA

SUMMARY

Classic Spanish Cinema is an elective course of the Degree in Audiovisual Communication.

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 other types of requirements are considered.

COMPETENCES / LEARNING OUTCOMES

1333 - Degree in Audiovisual Communication

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 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 have developed the learning skills needed to undertake further study with a high degree of autonomy.

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 be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.

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 be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.

Students should have an understanding of own and other social, historical, economic and cultural aspects within their relevant contexts.

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.

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.

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.

Learning outcomes

These contents will be reflected in the following 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.
- Create and direct the staging of audiovisual productions

WORKLOAD

PRESENCIAL ACTIVITIES

Activity	Hours
Theory	45,00
Total hours	45,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	4,00
Individual or group project	30,00
Independent study and work	30,00
Preparation of lessons	3,50
Resolution of case studies	0,00
Total hours	67,50

TEACHING METHODOLOGY

Presencial activities



Face-to-face teaching will follow the following methodologies:

- **Lecture-based sessions:** teaching methodology based on the structured oral presentation by the lecturer, who conveys the core content of the course in a clear and well-argued manner. In the context of Classic Spanish Cinema, it is not conceived as a one-way process, but rather as a strategy that fosters active student participation through questions, guided debates, and collective analyses, especially using audiovisual excerpts from the mandatory viewing films. This interaction enriches the learning experience, facilitates the understanding of key concepts, and stimulates critical thinking.
- **Case study and analysis:** based on the conceptual content presented and discussed by the lecturer during the lectures, supported by concrete examples, students are able to identify and apply these concepts following the established methodological guidelines. This approach enables the application of theoretical frameworks to new case studies, fosters critical thinking, and contributes to the development of key analytical skills necessary for understanding semiotic processes in cultural and media contexts.

Non presencial activities

Students will carry out the following non-face-to-face activities:

- **Individual assignments:** individual assignments follow the analytical models used by the lecturer in class and are supported by the consultation of specialised bibliography. This allows students to apply the knowledge acquired in class autonomously and to broaden their critical understanding through engagement with relevant academic texts. This practice not only strengthens analytical skills and competence in the use of specific methodological tools, but also encourages the integration of solid theoretical frameworks into interpretative work. This methodology fosters personal reflection, analytical thinking, and intellectual engagement fundamental elements in academic training in film studies.
- **Independent Study and Work:** students must prepare for the final exam using their class notes, the materials provided by the lecturer, and the film analyses developed in class with active student participation. Engaging with these different types of materials enables them to identify key ideas, establish connections between core concepts, and apply them to practical cases, thereby facilitating a clearer and deeper understanding of the course content. Individual or group tutorials may be requested to resolve any doubts.
- **Class preparation:** Student participation in individual or group tutorials to clarify doubts.
- **Attendance at additional activities** proposed by the teaching staff and related to the course content.

Sustainable Development Goals

This course pays special attention to the following Sustainable Development Goals (SDGs):

- **SDG 4, Quality Education, Target 7:** Ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including education for human rights, gender equality, a culture of peace and non-violence, global citizenship, and appreciation of cultural



diversity and of culture's contribution to sustainable development.

- **SDG 5, Gender Equality**, Target 1: End all forms of discrimination against all women and girls everywhere.

EVALUATION

The general grading system will follow the University of Valencia's Assessment and Grading Regulations for Bachelor's and Master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

Assessment in the first examination period

The assessment in the first examination period will be carried out in the following way:

- **Final written test (70%).** The exam will include four medium-length questions, which require well-structured and reasoned answers. These questions assess the student's ability to explain key concepts, define relevant terms, and apply theoretical frameworks to practical cases. In order to pass the course, students must obtain a minimum score of 5 out of 10 on the exam. It is recoverable in the second examination period.
- **Submission of activities, outlines, summaries and/or assigned texts (30%).** The individual assignment will consist of a theoretical-practical activity completed outside the classroom. Students will apply the course concepts and methodologies to specific cases and to the analysis of film texts not discussed during class. This activity fosters comprehension and analytical skills, critical thinking, and the ability to study modes of representation in classic Spanish cinema through new case studies. It is recoverable in the second examination period.

Assessment in the second examination period

The evaluation in the second call will maintain, if applicable, the grades obtained in the blocks passed in the first call. The evaluation of the blocks failed or not presented will be carried out in the following way:

- **Final written test (70%).** The exam will include four medium-length questions, which require well-structured and reasoned answers. These questions assess the student's ability to explain key concepts, define relevant terms, and apply theoretical frameworks to practical cases. In order to pass the course, students must obtain a minimum score of 5 out of 10 on the exam.
- **Submission of activities, outlines, summaries and/or assigned texts (30%).** The individual assignment will consist of a theoretical-practical activity completed outside the classroom. Students will apply the course concepts and methodologies to specific cases and to the analysis of film texts not discussed during class. This activity fosters comprehension and analytical skills, critical thinking, and the ability to study modes of representation in classic Spanish cinema through new case studies.

Remarks



- Spelling and grammatical correctness will be required both in the exam and in the written work. Each failure will result in a reduction of the grade obtained, which may even lead to a fail.
- In the event that plagiarism is detected in an evaluation assignment, it may be graded with a numerical score of zero, regardless of any disciplinary procedures that may be initiated and, if applicable, the sanction imposed according to current legislation.
- Assignments involving fraudulent collaboration or composition with the assistance of artificial intelligence (ChatGPT or others) will not be accepted, except when their use is part of the course content or authorized by the teaching staff.

REFERENCES

Basic references

- BENET, Vicente J. (2012). *El cine español. Una historia cultural*. Barcelona, Paidós.
- 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 (2005). *Los borrosos años diez. Crónica de un cine ignorado*. Liceus-Eexcelence. 2005. www.liceus.com
- 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.

Additional references

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- CASTRO DE PAZ, José Luis y CERDÁN, Josetxo (coords.) (2005). *Suevia Films Cesáreo González. Treinta años de cine español*. Xunta de Galicia / Filmoteca Española.
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- 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.
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- SILES, Begoña OJEDA y HERMIDA.BELLOT, Carolina (eds.) (2025). *Mediterráneo, fiesta y carnaval en el cine de Berlanga*. Valencia: Tirant lo Blanch.
- SÁNCHEZ-BIOSCA, Vicente y TRANCHE, Rafael (2018). *NO-DO: el tiempo y la memoria*. Madrid, Cátedra.
- TALENS, Jenaro (2011). *El ojo tachado*, Madrid, Cátedra.