

**COURSE DATA****DATA SUBJECT****Code:** 36599**Name:** Contemporary 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	Second quarter
1333 - Degree in Audiovisual Communication	Facultat de Filologia, Traducció i Comunicació	4	Second 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

GUILLAMON CARRASCO SILVIA

SUMMARY

Contemporary 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 the 1960s to the present.

This course offers an overview of the modes of representation in Spanish cinema from the 1960s to the present. From a critical perspective, it challenges the idea of a linear evolution, exploring the tensions, ruptures, and (dis)continuities that characterize every historical process. By connecting film texts with their socio-historical contexts, the course analyzes the main cinematic movements, with special attention to gender representations and identity constructions emerging in the films. From this viewpoint, cinema is understood as a cultural industry, a social institution, and a discursive producer a space for social, political, and symbolic reflection of the contemporary imaginary.



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 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 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. Modes of Representation in Cinema under Francoism

1.1. Film Discourse and Context: Key Concepts and Problems



1.2. National Identity, Historical (Re)Construction, and Gender Technology under Francoism

1.3. Melancholy, Film Apparatus, and Crusade Cinema

1.4. Historical Cinema, Melodrama, and Film Noir

2. The 1960s: Developmentalism and the New Spanish Cinema (NCE)

2.1. Developmentalism: Historical, Cultural, and Economic Significance

2.2. The So-Called New Spanish Cinema (NCE) and the Reform of José María García Escudero

2.3. UNINCI and the Return of Luis Buñuel: *Viridiana* (1961)

2.4. Grotesque Elements in Comedy. José Luis García Berlanga: *El verdugo* (1963)

2.5. Echoes of the Civil War. Social Critique and Representation of Violence in *La caza* (Carlos Saura, 1966)

3. The End of Francoism: Transition Cinema

3.1. The Discourse of Consensus. The Beginning of the Culture of Disenchantment

3.2. Cinema of the Transition: From Critique of Francoism to the Third Way

3.3. Dictatorship and the Imaginaries of Trauma

3.3.1. The Symbolic Cinema of Carlos Saura

3.3.2. Myth and History in *The Spirit of the Beehive* (Víctor Erice, 1973)

3.3.3. Around the Maternal Figure in *Furtivos* (José Luis Borau, 1975)

3.3.4. Representation of the Francoist Family: *El desencanto* (Jaime Chávarri, 1976)

4. Cinema at the Start of Democracy: The 1980s

4.1. Historical, Economic, and Social Context. Significance of "La Movida"



4.2. Modernization of the Film Industry and the Miró Law

4.3. Counterculture and Underground Cinema: Arrebato (Iván Zulueta, 1979)

4.4. New Film Discourses on Gender and Sexuality

4.4.1. Emancipation, Empowerment, and Sexuality in Women's Cinema: Pilar Miró, Cecilia Bartolomé, Josefina Molina

4.4.2. Representation of Homosexuality: Eloy de la Iglesia and Imanol Uribe

5. Spanish Cinema in the 1990s

5.1. Historical, Social, and Cultural Context. Postmodernism and the Crisis of Grand Narratives

5.2. New Themes in Cinema: Contemporary Issues

5.3. Social Realism. Representations of the Working Class and the Precariat in Film

5.4. Representation of Sexual Diversity: Pedro Almodóvar

6. Spanish Cinema at the Turn of the Millennium

6.1. Understanding the 21st Century: Globalization, Economic Crisis, and Neoliberalism

6.2. Spanish Cinema in the Transnational Landscape: Between Dispersal and Generic Specialization

6.3. The Emergence of Haptic Visuality and the New Women's Cinema: Isabel Coixet, Mar Coll, Paula Ortiz

Learning outcomes

These contents will be reflected in the following 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.

WORKLOAD

**PRESENCIAL ACTIVITIES**

Activity	Hours
Theory	45,00
Total hours	45,00

NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	0,00
Individual or group project	30,00
Independent study and work	37,50
Preparation for assessment activities	0,00
Resolution of case studies	0,00
Total hours	67,50

TEACHING METHODOLOGY**Face-to-face activities**

Classroom teaching will follow the following methodology:

- **Lecture:** a teaching methodology based on the structured oral presentation by the lecturer, who clearly and coherently conveys the fundamental contents of the subject. In the context of the subject *Contemporary Spanish Cinema*, this is not conceived as a one-way process but rather as a strategy that fosters the active participation of students through questions, guided debates, and collective analysis of film sequences included in the syllabus. This interaction enriches learning, facilitates the clarification of concepts, and promotes critical thinking, turning the classroom into a dynamic and collaborative space, especially useful in this subject, where dialogue and reflection on signs and texts are essential.

Non-face-to-face activities

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

- **Group work:** students must complete a group project focused on the analysis of a film selected from the list proposed by the lecturer or, with prior approval, chosen by the students themselves within the framework of contemporary Spanish cinema. The aim of this project is for students to apply the theoretical knowledge acquired in class in a practical way, developing their observation, interpretation, and critical argumentation skills.
- **Self-study and independent work. Review of specialized bibliography:** Through the review of academic texts, specialized articles, and classic works in the field, students will develop the ability to contextualize and compare different theoretical perspectives, as well as to build a solid foundation for the critical understanding of communication processes. This activity also promotes research, selection, and information synthesis skills, which are essential for



autonomous learning and the practical application of semiotic knowledge. The recommended bibliography will be available through the virtual campus or the university library resources, and will include reference manuals, academic articles, monographic chapters, and other relevant materials.

Educational innovation

This course is part of the educational innovation project PIEE-3900174 "For egalitarian and inclusive technology. Raising awareness about gender bias in digital applications and artificial intelligence", and follows the activities approved by the Office for Continuing Education and Educational Innovation (SFPIE), including: 1. Implementing proactive teaching methodologies within the team to motivate students towards learning from a gender perspective; 2. Creating curricular resources from a gender perspective.

Sustainable Development Goals

This subject especially takes into account the following Sustainable Development Goals:

- **SDG 4, Quality Education**, Target 7: ensuring that students acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship, the appreciation of cultural diversity, and the contribution of culture 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 Evaluation and Grading Regulations of the University of Valencia for undergraduate and master's degrees, approved by the Governing Council on May 30, 2017 (ACGUV 108/2017).

Assessment in the first call

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

- **Final written test (70%)**. The exam will consist of essay questions, which assess students' ability to explain key concepts, define relevant terms, and clearly analyse central ideas. In order to pass the course, students must obtain at least 5 out of 10 in the exam. It is recoverable in the second call.
- **Presentation of outlines, summaries and proposed texts. (30%)** The assignment will consist of a film analysis. It is recoverable in the second call.

Assessment in the second call



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 consist of essay questions, which assess students' ability to explain key concepts, define relevant terms, and clearly analyse central ideas. In order to pass the course, students must obtain at least 5 out of 10 in the exam.
- **Presentation of outlines, summaries and proposed texts (30%).** The assignment will consist of a film analysis.

Remarks

- Both in the exam and in the assignment, correct spelling and grammar will be required. Each mistake will result in a reduction of the obtained grade, which may lead to failure.
- If plagiarism is detected in an assessment, it may be graded with a numerical mark of zero, regardless of any disciplinary proceedings that may be initiated and, where appropriate, the applicable sanction in accordance with current legislation.
- Assignments involving fraudulent collaboration or the use of artificial intelligence (ChatGPT or others) will not be accepted, except when their use is part of the course content and authorised by the teaching staff.

REFERENCES

Basic references

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- GUILLAMÓN CARRASCO, Silvia (2015) *Desafíos de la mirada. Feminismo y cine de mujeres en España*. Valencia: Quaderns Feministes, Universitat de València.
- GUBERN, Román et al. (2009) *Historia del cine español*, Madrid, Cátedra.
- MONTERDE, José Enrique (1993) *Veinte años de cine español (1973-1992)*. Paidós: Comunicación.
- ZUNZUNEGUI, Santos (2005) *Los felices sesenta. Aventuras y desventuras de cine español (1959-1971)*. Barcelona: Paidós.

Additional references

- GUILLAMÓN CARRASCO, Silvia (2018) "El monstruo femenino. Lo siniestro y la construcción de lo materno en *Furtivos*", *Fonseca. Journal of Communication*, 17.
- GUILLAMÓN CARRASCO, Silvia (2020) "Haptic Visuality and Film Narration. Mapping New Women's 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.
- 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.
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- ZUNZUNEGUI, Santos (2002) *Historias de España*, Valencia, Fílmoteca.
- ZURIAN, Francisco A. y GARCÍA RAMOS, Francisco José (2021) *Una mirada queer sobre el cine español del siglo XX: guía didáctica*. Madrid: Fundamentos.