

## **SEVI 361: History and Analysis of Spanish Film**

### **Professors:**

**Block 1:** Rafael Cid, ph.D (rcid@telefonica.net)

**Block 2:** M<sup>a</sup> Ángeles Lamprea Chaves (angeles@cinecu.com)

### **Course Description**

This course aims to give a brief history of Spanish cinema from its origins to present day. It will analyze a series of films that will allow students to better understand Spanish society, while improving students' communication skills and confidence in the language through developing different skills such as reading, writing, speaking and comprehension. To take full advantage of the opportunity to study and learn in Spain, students will be required to do activities outside of the classroom.

### **Class Manual**

In order to achieve the class objectives, students will use an activity manual that the professor will create. Students must bring the manual to class every day.

### **Grading Criteria**

Attendance and participation: **15%**

Assignments: **10%**

Project: **10%**

Quizzes (2): **15%**

Block 1 Exam: **30%**

Block 2 Exam: **20%**

### **Preparation and Participation**

In order to achieve the proposed objectives, preparation for and participation in class is essential. This includes completion of assigned work, both in and out of the classroom, individual work and group work, in class activities and daily attendance.

### **Disciplinary Policy of the Program**

The scheduled tests and quizzes cannot be moved for personal reasons (personal trips, family visits, etc.)

Two absences are allowed; after the second absence, each additional unexcused absence will result in one point taken of the final grade.

### **Exams and Compositions**

- For Block 1, there will be an exam based on material explained in class
- For Block 2, students must complete a film project that includes an explanation of the main objectives of the plan, a market study, a synopsis, actors, technical team, locations, budget and explanation of launch strategy, as well as a funding plan. This project will be completed through a series of intermediate tasks throughout the block. It must be typed and double-spaced. Help from your Spanish host family or your exchange partner, as well as use of any sort of block-text translator will be considered plagiarism.

- As an optional task for Block 2, students have the opportunity to give a PowerPoint presentation (about 10 minutes long) about one of the topics that has been covered in class. The presentations must include audiovisual material. Pronunciation, correct use of grammar, content and vocabulary, fluency and expression will be evaluated, as well as the participation of other students with proposed activities.

## **Block 1: Schedule**

The legal framework, the industrial sectors, the creative proposals, the most representative films, the publicity and the cinematographic promotion, the spectator, the specialized press and documents of the time will be studied for each time period.

### **Day 1: General Introduction**

- The birth of cinema
- Cinema as a language
- Cinema, technique and art
- The film industry
- Cinema as a means of communication
- Cinema as a mass phenomenon
- Cinema, fiction and reality
- Cinema and the expansion of human experience

### **Day 2: The Early Years (1896-1929)**

- Birth of Spanish cinema
- The pioneers
- The film industry: Barcelona, Valencia and Madrid, production centers
- The directors of the period
- The actors of the period
- Sequences
  - *Salida de la misa de doce de la Iglesia del Pilar de Zaragoza* (1896)
  - *Un perro andaluz* (1929)

### **Day 3: The 30s (1930-1939)**

- Transition from silent to sound cinema
- Sound production
- The directors of the period
- The actors of the period
- Genders
- Documentary film
- War cinema (1936-1939)
- Cinema, politics and society
- Sequences
  - *Las Hurdes, tierra sin pan* (1932)
  - *La verbena de la Paloma* (1934)
  - *Nobleza Baturra* (1935)
  - *Carmen la de Triana* (1938)

### **Day 4: Cinema during the reign of Franco (1940-1975)**

- The implementation of a political cinematographic model in the post-war period
- Creation, artistry, and genres during the 1940s
- Producers, directions, and actors as a characteristic image
- The 1950s: from the supposed change to the continuity of the previous model. The “permitted” cinema
- A supposed generational relay from the Conversations in Salamanca
- The new creative contributions of the 1960s. From the Ministry to a needy industry
- The new Spanish cinema and the Barcelona School
- Cinema, industry, commerce and culture
- The early 1970s: inherited cinema, metaphorical cinema, and necessary cinema
- Sequences
  - *Raza* (1941)
  - *NO-DO* (1943)
  - *Surcos* (1951)
  - *Bienvenido Mr. Marshall* (1953)
  - *El pequeño ruiseñor* (1956)
  - *El Verdugo* (1963)
  - *La caza* (1965)

#### **Day 5: Cinema of the Transition (1975-1981)**

- An industry at crossroads. A demanded political challenge
- The changes and the demanded ruptures. Censorship and freedom of speech
- Creative model for debate: critique, metaphor and entertainment
- Genres and models, directors and protagonists
- Cinema-television: a necessary collaboration?
- Sequences
  - *Cría cuervos* (1975)
  - *La escopeta nacional* (1978)
  - *Pepi, Luci, Born y otras chicas del montón* (1980)

#### **Day 6: The Socialist Period (1982-1995)**

- Social and cultural models
- Controversial legislation. Cinema under suspicion
- The new Spanish political model and its cinematographic reflection
- Producers, directors and protagonists of Spanish cinema
- Distribution and the new model of cinematographic consumption
- Sequences
  - *El pico* (1983)
  - *Los santos inocentes* (1984)
  - *Mujeres al borde de un ataque de nervios* (1998)
  - *Belle Époque* (1992)

#### **Day 7: Cinema in Spain during the turn of the Century (1996-2004)**

- A controversial centenary
- Models of production
- New directors
- The fragility of the cinema industry
- The Spanish spectator towards cinema

- Sequences
  - *Todo sobre mi madre* (1999)
  - *Los otros* (2001)

#### **Day 8: The current situation of Cinema in Spain (2004-2016)**

- Spanish cinema as a press title
- Agreements and disagreements
- Politics, society and cinema
- Successes and failures of an industry
- Sequences
  - *Volver* (2006)
  - *8 apellidos vascos* (2014)

#### **Day 9: EXAM**

### **Block 2: Schedule**

#### **Day 10: A class about cinema**

- Typology of the genres
- The new Spanish cinema
- The Academy
- The Goyas
- International festivals: San Sebastián, Valladolid, Ibero-American Festival
- Authors: Médem, Alex de la Iglesia, León de Aranoa, Icíar Bollaín, Santiago Segura, Albadalejo, Armendáriz

#### **Day 11: The film industry in Spain**

- Consumption habits
- Resources
- Challenges that face the industry
- The phenomenon of internationalization
- A brief history of the collaboration between Spanish and American industry
- Watch parts of
  - “Lo imposible” (2012)
  - “Vicky, Cristina, Barcelona” (2008)
- Information about the film project

#### **Day 12: Big budget films**

- Watch “Lost otros”

#### **Day 13: Historical review**

- History and geography
- Historical Memory Law
- Analysis and description of protagonists
- Sequences
  - *Tierra y Libertad*
  - *La vaquilla*

#### **Day 14: A new vision of the immediate past**

- Watch “El laberinto del Fauno”

### **Day 15: Social comedy**

- Complementary activities
- A vision between “bitter” and “comical” of society
- Sequences
  - *El otro lado de la cama*
  - *Los peores años de nuestra vida*
  - *Torrente, Tapas*

### **Day 16: Escapist cinema**

- Watch “Días de fútbol”

### **Day 17:**

- **QUIZ 1**
- Unemployment and uprooting
- Child abuse
- The challenges of today’s youth
- The Ni-ni generation
- Juvenile slang
- Sequences
  - *El bola*
  - *Historias del Kronen*
  - *Azul oscuro casi negro*

### **Day 18: Problems with youth**

- Watch “Barrio”

### **Day 19:**

- The evolution of the role of women and the persistence of gender roles
- Gender abuse
- Sequences
  - *Con la pata quebrada*
  - *Te doy mis ojos*

### **Day 20: The persistence of gender roles**

- Watch “Solas”

### **Day 21**

- The origin and problems of immigrants
- Social conflicts
- Complementary activities
- Sequences
  - *El hiyab*
  - *14 kilómetros*
  - *Un franco, 14 pesetas*
  - *Princesas*

### **Day 22: The incorporation of immigration into Spanish society**

- Watch “Flores de otro mundo”

### **Day 23:**

- **QUIZ 2**
- **Presentation of final projects**

### **Day 24: The working world**

- The common good, the collective
- Analysis of the working environment
- Workers' rights and obligations
- The process of negotiation

#### Day 25

- Watch and analyze fragment of "Smoking room" (2002)

#### Day 26

- The Almodóvar phenomenon
- Tradition and Modernity
- Underground Cinema
- Watch fragments of "Volver"

#### Day 27

- Watch fragments of "Todo sobre mi madre"

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