

SEVI 361: History and Analysis of Spanish Film

Professors:

Professor: M^a 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%

Presentations: 5%

Homework: 20%

Quizzes (2): 20%

Final Exam: 20%

Project: 20%

Presentation of project: 5%

*The project must be typed and double spaced. Help from your family or intercambio, or any type of online translator is considered plagiarism.

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.

Attendance

The dates of the exams and quizzes that appear in this syllabus will not be changed for personal reasons of the students (trips, family visits, etc.) Students have the obligation to complete all the assignments on the syllabus (quizzes, tests, projects, presentations... etc.) on the assigned days. If a student misses one of these assignments and does not have a valid, excused absence (medical justification, etc.) they will automatically receive a zero for that assignment. Class attendance is crucial and obligatory. After the second unexcused absence, the student will be penalized with the deduction of one point from their final grade.

Compositions and Homework

After watching the movies, each student must select a topic of the film that interests them and write a critical essay on the importance of this topic in Spanish society and how this theme is

presented in the film, establishing a clear thesis argument. In addition, throughout the semester, students must write an analysis of a specific sequence of the film, in which they will analyze the sound, the staging, the sequencing of events, the camera and how it connects to the central theme of the film.

Students will also be required to give brief presentations using power point about some of the themes and films.

For the final project, students will be put in groups and they will develop their own plan for a film that will include an explanation of the principal objectives of the film, a study of the market for this film, a synopsis, presentation of actors, technical team, locations, budget, plan to finance the film and an explanation of the strategy of how to launch it.

Optional Presentations

In addition to the required presentations, each student has the option to do a power point presentation (of about 10 min) about one of the themes that we have studied in class. This presentations must include audiovisual material. Students will be evaluated on pronunciation, grammar, content, vocabulary, fluency, clarity of expression and the engagement of the other classmates.

Course Program

Day 1: General Introduction- the birth of cinema, presentation of course, typology of genres, cinema as language.

Day 2: The Early Years (1896-1929). Birth of Spanish cinema, the pioneers
Salida de la misa de doce de la Iglesia del Pilar de Zaragoza (1896), La semana santa de Sevilla (1896) Riña en un café (1897) El hotel eléctrico (1908) Un perro andaluz (1929)

Day 3: The 30s (1930-1939). Transition from silent to sound cinema, genres, War cinema (1936-1939). Sequences: *Aurora de Esperanza (1937), Suspiros de España (1938), Sierra de Teruel (1939)*

Day 4: Cinema during the reign of Franco (1940-1975). The implementation of a political cinematographic model in the post-war period. Censorship. The 1950's and 1960's, from autarchy to developmentalism. Films by Berlanga. The first super-productions. *Raza (1941), NO-DO (1943), Bienvenido Mr. Marshall (1953), El Verdugo (1963), La caza (1965), Ha llegado un ángel (1961) La muerte tenía un precio (1965)*

Day 5: Cinema of the Transition (1975-1981). Censorship and freedom of speech
Sequences: *Vente a Alemania, Pepe (1971), El espíritu de la colmena (1973), Furtivos (1975) | Pepi, Luci, Bom y otras chicas del montón (1980).*

Day 6: The Socialist Period (1982-1995). Social and cultural models. The new Spanish political model and its cinematographic reflection. Models of production. Sequences: *Los santos*

inocentes (1984), Carmen (1983), El sur (1983), Mujeres al borde de un ataque de nervios (1988) | Belle Epoque (1992).

Day 7: Cinema under the government of the Partido Popular until present day (1996-2016).

Politics, society and film. The industry of cinema. The present day situation of cinema.

Sequences: *Todo sobre mi madre (1999), Los otros (2001) La niña de tus ojos (1998). Torrente (1998) Volver (2006)*

Day 8: Quiz 1

Day 9: The film industry in Spain. Consumption habits. The phenomenon of

internationalization. Sequences: *“Lo imposible” (2012) “Vicky, Cristina, Barcelona” (2008).*

Watch: *“Los otros” (Alejandro Amenábar, 2001).*

Day 10: Analysis of the film *Los otros*

Day 11: What we are and what we believe we are. Stereotypes in the national territory.

Analysis and reflection about the cultural and linguistic differences in Spain. Watch: *“Ocho apellidos vascos” (Emilio Martínez- Lázaro, 2014).*

Day 12: Analysis of *“Ocho apellidos vascos”*

Day 13: The world of business in Spain. The current day situation in the work force in Spain: job scarcity, the importance of the CEE, social inequalities, the presence of women in companies, the situation of young people.

Day 14: The lost generation

Day 15: Watch *“El Método” (Marcelo Piñeyro, 2005)*

Day 16: Analysis of *“El Método” (Marcelo Piñeyro, 2005)*

Day 17: Quiz 2

Day 18: The evolution of the role of women and the persistence of gender roles. Gender abuse

Sequences: *Con la pata quebrada (Diego Galán, 2013), Te doy mis ojos (Izías Bollaín, 2003).*

Day 20: Watch *“Solas”*

Day 21: Analysis of *“Solas”*

Day 22: Tradition and Modernity. The survival of tradition. General differences. The new youth. Ecology.

Day 23: Watch “*El olivo*” (Izías Bollaín, 2016).

Day 24: Analysis of “*El olivo*” (Izías Bollaín, 2016).

Day 25: Presentation of projects

Day 26: Last day of class

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