Course name: Contemporary Cuban Film
Course number: CINE 2002 HACS
Programs offering course: Study in Havana
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: Spring 2020

Course Description
This course is a voyage into Cuba’s cinema. It will have a historical approach as a guide line for the organization of the information, and at the same time it will explore and analyze the ideological and aesthetic foundations of each period, each stage and highlight their most outstanding films and authors and their links to Cuban politics, economy and society.

Learning Objectives
• Identify the various historical stages of development of Cuban Cinema
• Understand the relationships between cinema and politics, economy, and Cuban society
• Critically examine the emerging new Cuban cinema

Course Prerequisites
This course has no prerequisites.

Methods of Instruction
This course will include lectures, class debates and film screenings (films shown in class will have English subtitles). We will utilize student’s previous knowledge about film and Cuban film studies, to create new rubrics for the study of Cuban cinema applying a deductive approach to film study. Quizzes, written reports, film debates and group presentations are motivational tools as well as means for feedback and evaluation. Field trips to ICAIC (Cuban Film Industry), its Cinematheque and the ICAIC Animation Studios, the International Film and TV School of San Antonio de Los Baños (EICTV) and the Faculty of Audiovisual Arts of the Superior Institute of Arts (ISA) will be utilized as location for site visits and as institutional resources for the course.

Assessment and Final Grade
Participation and Engagement 20%
Group Presentation 20%
Quizzes 20%
Written Reports 20%
Final Exam 20%
Course Requirements
Participation and Engagement
Each student is required to attend all sessions of the course and to participate actively in class discussions and during site visits. Students must be prepared to read approximately 100-150 pages per week and take notes during lectures and debates.

Group Presentation
Students will be assigned to small groups to conduct a 15-minute presentation on one of the fieldtrips. Each group will be assigned to present on one of the fieldtrips.

Quizzes
At the beginning of every class, students will take a short quiz on the previous class’s course material. Quizzes will have true/false and multiple-choice questions, fill-in blanks, and short essay questions. Quizzes will cover only previous material seen in class, but similar questions to those on the quizzes could be seen again on the comprehensive final exam.

Written Reports
Each student will write a report, complete with supporting literature, on four fieldtrips throughout the semester to: (a). the ICAIC cinemathèque of Cuba during week 2, (b). the ICAIC Animation Studios during week 7; (c). the International School for Film and Television (EICTV) in San Antonio de los Baños during week 9; and (d). the College of Media and Communication Audiovisual Arts of the Cuban Superior Arts Institute during week 11. Reports are worth 5% of the overall grade each. Reports should be written in double spaced, twelve-point font, consisting of approximately 500-750 words each.

Final Exam
At the end of the course, students will take a final exam covering all previous material. As with quizzes, the final exam will have a variety of question formats, including true/false and multiple-choice questions, fill-in blanks, and short essay questions.

Class Attendance
Regular class attendance is required throughout the program. Students must notify their instructor, beforehand, if they will miss class for any reason. Students are responsible for any materials covered in class in their absence. Students who miss class for medical reasons must provide the instructor and CIEE’s Center Director appropriate documentation. A make-up opportunity will be provided to the extent that is feasible.
Due to the intensive nature of the course schedule, all unexcused absences will result in a lower final grade for the course. Each unexcused absence will cause 3 percentage points to be dropped from the final grade. For example, a student with an 88% final grade (B+) and 1 unexcused absence will see it reduced to 85% (B).

CIEE program minimum class attendance standards are as outlined below:

- Excessively tardy (over 15 minutes late) students will be marked absent.
- Students who miss class for personal travel will be marked as absent and unexcused. No make-up opportunity will be provided.
- An absence will only be considered excused if:
  - A doctor’s note is provided.
  - A CIEE staff member verifies that the student was too ill to attend class.
  - Evidence is provided of a family emergency.
- Attendance policies also apply to any required co-curricular class excursion or field trip.
- Persistent absenteeism (students approaching 20% or more of total course hours missed, or violations of the attendance policies in more than one class) will result in a written warning from the CIEE Center Director, notification to the student’s home school, and/or dismissal from the program in addition to a reduction in class grade(s).

**Weekly Schedule**

**Week 1**

**Lecture 1.1.** This lecture will focus on the following topics: Introduction to the course. Colonial Cuba. The first cinematic experience: Gabriel Veyre and the Lumière Company in Havana, 1897. The USA and the foundation of the Republic of Cuba (1898-1902). The Thomas Alva Edison film crew in Cuba during the Spanish American War in 1898, the first war ever filmed in History. The first Cuban movie: *El brujo desaparecido* (1898, a short ad film for a Spanish-Cuban brewery). Screening of movie excerpts in class (Edison’s scenes of American troops in Cuba, the Manila Bay Naval Battle of 1898).

Pedagogical methods: The professor will ask the students about the beginnings of the movie industry in the USA as a form of motivation and introduction to the course. The professor will present and comment the objectives of this subject matter. The professor will present and explain the contents of L.1.1. to the students in the form of a lecture, although questions and comments by the students are allowed through the presentation. Some footage of Edison’s films during the Spanish American War will be screened in class when the professor presents T.A. Edison in his lecture. The screening will work as a form of motivation to the subject in general, and it also be a form of relaxation for the students during the professor’s lecture. The professor will summarize at the end of the lecture the main contents presented in class and will
assign the reading of Perez Jr. Louis A.’s On Becoming Cuban, pp. 13 to 17 and pp. 32 to 39. This assigned reading introduces the students to the history and nature of the Cuban-American relationships in the second half of the 19th Century, and it will work as an awning for the whole course as well. Other texts are recommended as extra reading for those who want to learn more for reports and presentations.

**Required readings:**


**Recommended readings:**

Agramonte, Arturo y Castillo, Luciano (2008), Entre el vivir y el sonar. (pp 13 to 17; and pp 32 to 39).

Díaz, Marta y del Rio, Joel (2010), Los cien caminos del cine cubano. (pp. 5 to 11).

**Lecture 1.2.** The class begins with a quiz on topics seen in the previous class. This lecture will focus on the following topics: Some Cuban firsts: Enrique Díaz Quesada: Cuba’s cinema pioneer. First Cuban newsreels (1901-1906). The first Cuban documentary: El Parque de Palatino (1906). The Cuban silent movies: the first movie companies and their film-makers. Conga y Chambelona (1919): the first Cuban animation film. First Cuban talkie: Maracas y Bongó (1932; Dir.: Max Tosquella). La serpiente roja (1937, Dir.: Ernesto Caparrós), first Cuban feature film with sound; it was followed by the short musical film Tam Tam o El origen de la rumba (1938) by the same director. Napoleón, el faraón de los sinsabores (1938, Dir.: Manuel Alonso), first Cuban animation with sound. The Cuban “Griffith”: Ramón Peón. La virgen de la Caridad (1930, Dir.: Ramón Peón), Sucedió en La Habana (1938, Dir.: Ramón Peón), El romance del palmar (1938, Dir.: Ramón Peón) y Una aventura peligrosa (1939, Dir.: Ramón Peón). The Cuba Sono-Film and the Cuban Communist Party: the first attempt to make socio-political movies in Cuba. The Biltmore Film Studios of Havana. Screening of movies excerpts in class. (El parque de Palatino, La serpiente roja, El romance del palmar).

Pedagogical methods: The quiz functions as a warm up activity, making the students read and review the contents seen in the last meeting. The professor will motivate the class and will orient the students’ attention to envision the dawn of Cuban cinema during the first half of the 20th Century. Excerpts of the movies above mentioned would be screened in class. The professor will summarize the main contents seen in class (the transition from silent movies to the “talkies” in Cuba) especially the most important films and filmmakers of the period.

**Required Readings:**

Perez, Louis, (1999), On Becoming Cuban. (pp 104 to 125)
Recommended readings:

Additional texts are recommended for those who want to learn more for reports and presentations.

Agramonte, Arturo y Castillo Luciano (2008), Entre el vivir y el soñar: pioneros del cine cubano. (pp. 50 to 58 and pp. 86 to 101).

**Week 2**

**Lecture 2.1.** The class begins with a quiz on topics seen in the previous class. This lecture will focus on the following topics: The 1950s: *7 muertes a plazo fijo* (1950, Dir.: Manuel Alonso) and *Casta de robles* (1954, Dir.: Manuel Alonso), the two most outstanding films of the decade. Fulgencio Batista’s dictatorship and the homage to José Martí’s Centennial: *La rosa blanca* (1954, Dir.: Emilio “Indio” Fernández). The American Mafia Empire of Havana (1946-1958): guerrilla warfare in the mountains and cities: Fidel Castro’s 26 de Julio Movement and the University Students Federation. Independent movies in the 1950s: *El mégano* (1957, Dir.: Julio García Espinosa), a glimpse of things to come. Screening in class of excerpts from the films *7 muertes a plazo fijo, Casta de robles, La rosa blanca.*

Pedagogical methods: The quiz functions as a warm up activity. The professor checks the answers with the students. The professor motivates the class and will ask the class if they know any Hollywood movies from the late 1940s and the 1950s which are credited as film noir, as biopics, and as melodrama. The concepts of film noir, biopics and melodrama should be explained to the class in case they don’t know what those are. If possible, the professor will ask a student who does know about those film genres to explain them to the rest of the class and to provide examples. The professor will present and explain the contents of the class. Students’ questions and remarks are always welcome. Excerpts from the films mentioned above will be screened in class either when they are mentioned and explained by the professor in class, or at the end of the class, just before the conclusion and final remarks. The professor will summarize the main aspects seen in class. Reading will be assigned: Perez’s On Becoming Cuban, pp. 283 to 299. Here he describes the cinema panorama in Cuba (Hollywood movies in particular) during the first half of the 20th Century. Additional texts are recommended for those who want to learn more for reports and presentations.

Since the next class is a field trip to Cuba’s ICAIC cinematheque, the professor will tell the students that is where old Cuban films and all Cuban films to the present are preserved. The professor will ask the students to think of 3 questions they would ask the specialists at the cinematheque. The professor will outline what are the most important aspects to be included in
their written report on the site visit. The report may not only be descriptive, but it might include the student’s personal impressions and thoughts in relation to the ICAIC’s cinemathéque as well.

**Required readings:**

Perez Jr., Louis A. (1999), On Becoming Cuban. (pp. 283 to 299, and table 5.1 on page 514)

**Recommended readings:**

Additional texts are recommended for those who want to learn more for reports and presentations.

Agramonte, Arturo y Castillo, Luciano (2008), Entre el vivir y el sonar. Pioneros del cine cubano.  
(pp 183-194). *

Díaz, Marta y del Rio, Joel (2010), Los cien caminos del cine cubano (pp. 13 to 20). *

**Lecture 2.2. Field trip to ICAIC cinemathèque of Cuba.** A written report about the fieldtrip should be handed in at the beginning of the following class.

Pedagogical methods: The professor will take the students to the cinemathéque and introduce the students to the specialists there. Prior to the visit, the professor will have organized the visit activity with the director of the center arranged that a guide would tell the students about their work there as he/she shows the students around. At the end of the tour, the students may ask questions. The professor will summarize the main aspects seen during the field trip and will remind the students to hand in their written reports on the visit on the next class.

**Week 3**

**Lecture 3.1.**

Due: written report on the site visit to the ICAIC cinemateque

Due: group presentation on field trip

Film screening of excerpts from “rumberas” movies. Screening of the documentary **El mégano**. A class debate will follow the screening of **El mégano**.

Pedagogical methods: The professor will explain this kind of musical which was endemic to Cuba and that migrated to Mexico and to a lesser degree to Argentina in the 1940s and 1950s: “cine de rumberas”. Excerpts of some rumberas films will be screened. The professor will ask questions and encourage the students to express their opinions concerning aspects of genre discrimination and exploitation, among other topics, in those films. The professor will introduce the students to a more serious and socially concerned film, **El megano**, which heralded the
coming of a new era in the island. **El megano** will be screened and the professor will encourage an open discussion on the film. The professor will summarize the main aspects seen in class and motivate students towards the theme of the next class.

**Required readings:** None

**Recommended readings:** None

**Lecture 3.2.** This lecture will focus on the following topic: The Cuban Revolutionary period. Cinema and Revolution: the creation of ICAIC. The impact of Italian Neo-realism on the new Cuban Cinema: the new film aesthetics. The first ICAIC movies and directors. **PM**, the film that sparked the debate on freedom of speech in the Cuban arts. European film-makers visiting – and working in- ICAIC. (Sabatini, Agnes Varda, Chris Marker, Mijail Kalatozov, Joris Ivens, Norman McLaren, among others). Socialism and films in Cuba: The Alfredo Guevara-Blas Roca public debate on cinema and socialism (1963). Screening of movie excerpts in class (**Saludos a los cubanos, PM, Soy Cuba**).

Pedagogical methods: The professor will introduce the class by asking questions to the students about the main elements that had characterized the pre-1959 films produced in Cuba. Questions about genres, film technology, main directors and producers, main topics presented in Cuban films. This will function as a springboard to plunge into a new era in Cuba’s cinema. The professor will present and explain the beginnings of ICAIC and its relationship with politics and ideology. Excerpts from the movies mentioned above will be shown in class to illustrate the new aesthetics and the new foreign collaborators. The professor will summarize the main aspects seen in class.

**Required readings:**


**Recommended readings:**

Additional texts are recommended for those who want to learn more for reports and presentations.

Chanan, Michael, (2004), Cuban Cinema (pp. 108 to 114 and pp. 132 to 143).

Díaz, Marta y del Rio, Joel (2010), Los cien caminos del cine cubano. (pp 27 to 32). *

Week 4

Lecture 4.1. The class begins with a quiz on topics seen in the previous class. This lecture will focus on the following topics: The education of the masses in relation to films: El cine móvil (the mobile or travelling cinema). The creation of the Cuban cinemathèque. The creation of the ICAIC animation studies. The Cine Cubano journal. Outstanding Cuban directors of the 1960s: Humberto Solás, Julio García Espinosa, and Tomás (Titón) Gutiérrez Alea. Santiago Alvarez and the Noticiero ICAIC. The Cuban documentary. Screening of movie excerpts in class (Por primera vez, assorted animations and ICAIC newsreels)

Pedagogical methods: The quiz is a warm up activity for the students. The professor will check the answers to the quiz with the students in class. The professor will present and explain the contents of the class. Questions and comments by the students will be welcomed. Excerpts from the movies mentioned above will be screened to illustrate the contents presented in class.

Required readings:
Chanan, Michael (2004), Cuban Cinema. (pp. 117 to 132)

Recommended readings:
Additional texts are recommended for those who want to learn more for reports and presentations.

Díaz, Marta y del Rio, Joel (2010), Los cien caminos del cine cubano. (pp. 21 to 36). *

Lecture 4.2. The class begins with a quiz on topics seen in the previous class. This lecture will focus on the following topics: The Cuban films of the 1960s. Cuban films of 1968: Memorias del subdesarrollo, Lucia, Juan Quinquin and Coffee arábiga. The creation of GESI (the ICAIC’s musical group of sound experimentation, 1969). Screening of movie excerpts in class (Juan Quinquin, Coffee arábiga, Las 12 sillas, Manuela, Historia de un ballet; Nosotros, la música; LBJ, Now.). Screening of Memorias del subdesarrollo. A class debate should follow the screening of the movie.

Pedagogical methods: The quiz functions as a warm up activity for the students. The professor will check the answers in class with the students. The professor will present and explain the contents of the class. Questions and comments by the students will be welcome. Excerpts of the movies mentioned above will be screened in class. The main course of this class will be the screening of Memorias del subdesarrollo since this film is considered one of the most important Cuban films and one of the most relevant films in the history of Latin American cinema. A class debate on the film will close the session. The professor will assign the reading of
Cordova’s Cinema and evolution in Latin America which provides a general frame (social, political, economic and historical) for Memorias del subdesarrollo.

**Required readings:**

Chanan, Michael (2004) Cuban Cinema. (pp. 275 to 302)

Cordova S., Veronica (2002), Cinema and Revolution in Latin America (pp. 253 to 264)

**Recommended readings:**

Additional texts are recommended for those who want to learn more for reports and presentations.


**Week 5**

**Lecture 5.1.** The class begins with a quiz on topics seen in the previous class. Screening of Lucía. A class debate should follow the screening of the movie.

Pedagogical methods: The professor will check the answers with the students as a form of warm up activity in class. The professor will introduce the film Lucía. He will explain the importance of this film in Cuba’s cinema. After the screening of Lucía, a class debate of the film will follow, facilitated by the professor. The professor will summarize the main features and accomplishments of the film debated.

**Lecture 5.2.** This lecture will focus on the following topics: The 1970s. Cuba and the Soviet Bloc. The First Congress of Education and Culture (1971) and its impact on the Cuban arts. The didactic and historical documentaries, and the feature films. The Che Guevara influence on the Cuban cinema: the boom of feature films and documentaries on national liberation movements. Latin American directors in Cuba: Glauber Rocha, Miguel Litín, Patricio Guzmán y Sergio Castilla. Screening of excerpts of movies in class: Mella (1975, Dir.: Enrique Pineda Barnet), La última cena (1976, Dir.: Tomás Gutiérrez Alea) and assorted documentaries.

Pedagogical methods: The professor will introduce the topic of this class asking questions to the students about Che Guevara and the Latin American liberation movements in the late 1960s and early 1970s. The professor will present and explain the contents of the class and will screen excerpts from the movies mentioned above in order to illustrate the elements exposed by the professor. The professor will summarize the main aspects seen in class and will assign the reading of Chanan’s where he comments about La ultima cena.

**Readings:**
Chanan, Michael (2004), Cuban Cinema (pp. 329 to 331)

**Recommended readings:**

Additional texts are recommended for those who want to learn more for reports and presentations.

Díaz, Marta y del Río, Joel (2010) Los cien caminos del cine cubano (pp. 37 to 58).

**Week 6**


Pedagogical methods: The quiz functions as a warm up activity for the students. The professor will check the answers with the students in class. He will present the new topic and explain it in class. Questions and remarks by the students are welcome. Some excerpts from the movies mentioned above will be screened as a form of illustration of the contents presented by the professor. He will summarize the main aspects seen in class and will assign the reading of Córdova’s *Cinema and Revolution in Latin America* where the author critically comments on two Cuban films: *De cierta manera* and *Retrato de Teresa*.

**Required readings:**

Córdova S., Veronica (2002), Cinema and Revolution in Latin America (pp. 275 to 281)

**Lecture 6.2.** The class begins with a quiz on topics seen in the previous class. This lecture will focus on the following topics: The intensification of film promotion and education in Cuba in the 1970s: TV movie programs (*Historia del cine, 24 x Segundo, La tanda del domingo*, among others.). Movie-clubs and organized movie-debates in the islands. The *Cine Cubano* journal. The new ICAIC film color lab. The emergence of new young directors. Cuban animation of the 1970s. The founding of the Committee of Latin American Film Makers. The founding of the New Latin
American Cinema Festival of Havana (1978). Screening of movie excerpts (assorted documentaries and newsreels of the period)

Pedagogical methods: The professor will check the answers to the quiz with students in class. He will introduce the topic of the class and will present and explain the content. Some excerpts from newsreels and documentaries related to the foundation of the Festival will be shown in class. The professor will summarize the main aspects seen in class. He will prepare the students for the next field trip to the Animation Studies. He will ask the students to think of 3 questions they could possibly ask at the studios for their written reports. Pinilla’s text will be suggested as recommended reading.

Recommended readings:

Pinilla, Tupac (editor) 2010. Conquistado la utopía. El ICAIC y la Revolución 50 años después. Chapter: Mirar los mune: un acercamiento critico a los animados producidos por el ICAIC. Pp. 93 to 105. *

Week 7

Lecture 7.1. Field trip to the ICAIC Animation Studios. A written report about the fieldtrip should be handed in at the beginning of the following class.

Pedagogical methods: The field trip has been organized in advance by the professor and the animation studios managers. A tour guide will be provided by the studio and she/he will show the students around as he/she explains things about the studios. At the end of the tour, the students can ask questions. The professor will summarize the main aspects seen in this trip and remind the students to hand in their reports next class.

Required reading:

Díaz, Marta y del Rio, Joel (2010) Los cien caminos del cine cubano. (pp. 331 to 332). *

Lecture 7.2.

Due: written report on the site visit to the ICAIC Animation Studios

Due: group presentation on field trip

The students will hand in their written report on their visit to the ICAIC Animation Studios. Screening of Rancheador (The Slave Hunter, 1976, Dir.: Sergio Giral). A class debate should follow the screening of the movie.

Pedagogical methods: The professor will introduce the film and a class debate will follow. The professor will summarize the main aspects debated about the film.
Week 8


Pedagogical methods: The professor will introduce the new topic of this class by asking the students about the USSR and the Cold War during the 1980s. If they do not know about those topics, the professor briefly will give an overview of the 1980s. This discussion will serve the purpose of introducing Cuba and its cinema in the 1980s. The professor will present and explain the content of the class. Questions and comments by the students are welcome. Some excerpts from the movies above mentioned will be screened in class. The professor will sum up the main aspects seen in class and will assign the reading of Chanan’s Cuban Cinema. Díaz’s and del Rio’s text could be recommended as extra reading for those interested.

Required readings:

Chanan, Michael (2004). Cuban Cinema. (pp. 426 to 432)

Recommended readings:
Additional texts are recommended for those who want to learn more for reports and presentations.

Díaz, Marta y del Rio, Joel (2010), Los cien caminos del cine cubano. (pp. 59 to 72). *


Pedagogical methods: The professor will check the answers to the quiz in class with the students. He will introduce the new topic and will explain the contents. Questions and comments by the students are welcome. Some excerpts from movies above mentioned will be screened in class as a form of illustration. The professor will sum up the main aspects seen in class and will assign the reading of Chanan’s Cuban Cinema where the author comments on co-productions in Cuba during the 1980s.

**Required readings:**

Chanan, Michael (2004), Cuban Cinema (pp. 432 to 434)

**Week 9**

**Lecture 9.1.** The class begins with a quiz on topics seen in the previous class. This lecture will focus on the following topics: The creation of the New Latin American Foundation and the founding of the International Film and TV School of San Antonio de los Baños (EICTV): Fidel Castro, Gabriel García Márquez, Fernando Birri, Tomás Gutiérrez Alea, and Julio García Espinosa. The growth of the Havana Film Festival, the inclusion of video and TV (1986, 1987, 1988) in the Festival. The first films produced by the EICTV: *Diana* (1988, Dir.: Juan Carlos Cremata), *Oscuros rinocerontes enjaulados...muy a la moda* (1990, Dir.: Juan Carlos Cremata), *Sonata para Arcadio* (1989, Dir.: Fernando Timossi), *Muy bien* (1989, Dir.: Aarón Yelín).
Screening of excerpts in class *(Oscuros rinocerontes enjaulados... muy a la moda, Sonata para Arcadio)*.

Pedagogical methods: The professor will review the answers to the quiz in class with the students. He will introduce the new topic and explain the contents of this class. Excerpts from the movies mentioned above will be screened in class as examples. At the end of the class, the professor will sum up the main aspects seen in class. He will prepare the students for next class field trip to EICTV. He will ask the students to think of questions for the film school site visits.

**Lecture 9.2. Field trip to the International School for Film and Television (EICTV) in San Antonio de los Baños.** A written report about the fieldtrip should be handed in at the beginning of the following class. This field trip will have been previously organized by the professor and the EICTV staff. The EICTV will provide a guide that will show the students around and will tell the students all about the school. Students will view a screening of some of the film school student films.

**Week 10**

**Lecture 10.1.**

Due: written report on the site visit to the International School for Film and Television (EICTV)

Due: group presentation on field trip

The students will hand in their written reports. This lecture will focus on film production by other Cuban institutions other than ICAIC. The Cuban TV documentary and animation studios. The ECITV-FAR, the military film studios. Television educativa and Cined: the educational audiovisuales. The AHS Film Workshop (Asociación Hermanos Saíz, 1987). Screening of excerpts of documentaries and animation films.

Pedagogical methods: The professor will introduce the new topic and will present and explain the content. Some excerpts from films mentioned above will be shown in class. The professor will sum up the main aspects seen in class. There is no bibliography available for this topic.

movies: **El siglo de las luces** (1992, Dir.: Humberto Solás). **Zafiros, locura azul** (1998, Dir.: Manuel Herrera) a biopic with a huge success in Cuba. Co-productions pick up and become predominant in the Cuban movie production of the 1990s: The beginning of the fall of ICAIC as a production entity. Cuban movies censored and banned from Cuban TV due to ideological and political reasons. Screening of film excerpts in class (**Fresa y chocolate, Madagascar, El siglo de las luces; Zafiros, locura azul**)

Pedagogical methods: The professor will check the answers to the quiz in class with the students. He will introduce the new topic and will present and explain the content of the class. Some excerpts from films mentioned above will be shown in class. The professor will sum up the main aspects seen in class and will assign the reading of Cordova’s Cinema and Revolution in Latin America where she comments the movie production in Cuba during the so-called special period. Díaz’s and Cordova’s texts could be recommended as extra readings for those interested in expanding their knowledge on the topic.

**Required readings:**

Cordova S., Veronica (2002) Cinema and revolution in Latin America (pp. 378 to 381)

**Recommended readings:**

Additional texts are recommended for those who want to learn more for reports and presentations.

Díaz, Marta y del Rio, Joel (2010) Los cien caminos del cine cubano (pp. 73 to 90). *

Chanan, Michael (2004) Cuban Cinema. (pp.444 to 495)

**Week 11**


Pedagogical methods: The professor will check the answers to the quiz in class with the students. He will introduce the new topic and he will explain the contents of this class. Some excerpts from the movies mentioned above will be screened in class. He will sum up the main aspects seen in class. No reading assignment for this class. The professor will prepare the
students for the next field trip. He will suggest some questions or ideas to the students. He will ask the students to think of 3 possible questions to ask to the specialists in the visited field.

**Required readings:** None

**Recommended readings:** None

**Lecture 11.2. Field trip to the College of Media Art of Havana’s Superior Institute of Arts (ISA).**
A written report about the fieldtrip should be handed in at the beginning of the following class. This activity has been previously organized by the professor and the Media Faculty staff. They will provide a guide who will show the students around and will explain everything about the Faculty and possibly will screen some works filmed by the students. The students can ask questions when the tour is over. The professor will sum up the main aspects seen in this trip and will remind the students to hand in their written reports next class.

**Week 12**

**Lecture 12.1.**

**Due: written report on the site visit to the College of Media Art of Havana’s Superior Institute of Arts**

**Due: group presentation on field trip**

The students will hand in their written reports. This lecture will focus on the following topics: New film production entities in Cuba. The ANA group of film makers (Enrique Pineda Barnet, José Massip, et al.). Televisión Serrana (Mountain TV, 1993-2019) and the creation of a community net of video salons in the Sierra Maestra mountain range. The boom of music videos: El Lucas TV show and music video awards (1998-2019). The music video as a training field for aspiring film-makers. Screening of excerpts in class (assorted documentaries produced by Television Serrana, and assorted Cuban music videos)

**Peedagogical methods:** The professor will introduce the topic by asking the students about independent film making in the USA, and then he will refer to a similar practice in Cuba. The professor will present and explain the topic of this class. Questions and comments are welcome through the development of the lecture. Some excerpts of documentaries and one or two music videos will be screened in class as illustrations of the contents presented. The professor will sum up the main aspects seen in class or a student could be asked to do that instead. The professor will motivate the students by referring to the topic they will deal with next class.

**Required readings:** None

**Recommended readings:** None
Lecture 12.2. This lecture begins with a quiz on aspects seen in the previous class. This lecture will focus on the following topics: The impact of the national crisis on movie circuits and the movie venues in the island. The creation of a net of community video-salons along the island. The emergence of an underground market: the clandestine video banks of the 1990s.

Pedagogical methods: The professor will check the answers to the quiz in class with the students. He will present the new topic and will explain the contents. Questions and comments are welcome. This particular class might be of interest to the students due to the uncommon topic, rarely seen in the USA. Therefore a session of Q and A might take longer than usual in this class. The professor will sum up the main aspects seen in class and will assign the reading of Hernandez Reguant’s Cuba in the special Period. Culture and Ideology in the 1990s, pp.37 to 50, where the author explain and comments Cuba’s reality in the 1990s and how that has affected culture and arts.

Required readings:

Hernandez-Reguant, Ariana (editor, 2009), Cuba in the Special Period. Culture and Ideology in the 1990s. (pp. 37 to 50)

Week 13


Pedagogical methods: The professor will check the answers to the quiz in class with the students. He will introduce the topic of the class and will explain the contents. Questions and
comments by the students are allowed through the lecture. Some excerpts from the movies mentioned above will be screened in class. The professor will sum up the main aspects seen in class. He will assign the reading of Hernandez-Reguant’s text

**Required readings:**

Hernandez-Reguant, Ariana (editor, 2009), Cuba in the Special Period. Culture and Ideology in the 1990s. (pp. 37 to 50)

**Recommended readings:**

Additional texts are recommended for those who want to learn more for reports and presentations.

Díaz, Marta y del Rio, Joel (2010). Los cien caminos del cine cubano. (pp. 91 to 110). *

**Lecture 13.2.** The lecture begins with a quiz on aspects seen in the previous class. This lecture will focus on the following topics: The boom of cinema festivals and events in Cuba. The Cine Plaza Film Festival. The ICAIC Showcase of New Film Makers. Festival y Premios **Caracol** organized by UNEAC. The **Santamareare** Film, Television and Radio Festival organized by UNEAC in Villa Clara. The Camagüey Movie Critics event. The **Santiago Álvarez in memoriam** Documentary Festival in Santiago de Cuba. The **Cinema Azul** event of Las Tunas. The **Profilm** Festival in Santa Clara. The Critics Event organized by the Cuban Association the Cinematographic Press. The **Cámara Azul** event within the Romerías de Mayo organized by the Hermanos Saíz Association in Holguín. **El Almacén de la imagen** film festival organized by the Hermanos Saíz Association in Camagüey. The **Cine Pobre** (now called the Gibara Film Festival) Film Festival of Gibara, Holguín. The **Imago** (Film, Radio and TV) Students Festival organized by the Faculty of Media and Audiovisual Arts of Havana’s University of the Arts (ISA). The **Lucas** Festival of Cuban Music Videos. The creation of the Cuban Association of the Cinematographic Press.

Pedagogical methods: The professor will check the answers to the quiz with the students in class. He will introduce the new topic and will present and explain the contents. Questions and comments by the students are allowed. The professor will sum up the main aspects seen in class.

**Week 14**

**Lecture 14.1.** The lecture begins with a quiz on aspects seen on the previous class. This lecture focuses on the following topics: The public debates for a Film (Media) Law in Cuba. The group of 20: misunderstandings and misfortunes. The new independent productions. Around 100 independent production units were active in Cuba in 2011. Some independent films:
Producciones 5ta Ave (**Personal Belongings, Juan de los muertos**). **The illusion** (2009, Dir.: Susana Barriga), Fernando Pérez’s **La pared de las palabras** (2014), **Memorias del desarrollo** (2011, Dir.: Miguel Coyula), **Video de familia** (2001, Dir.: Humberto Padrón) among others. The growth of community children video productions along the island. The UNIAL net and the development of movies-by-kids movement. Screening of excerpts of films in class (assorted children production, **The Illusion, Memorias del desarrollo, Juan de los Muertos**)

Pedagogical methods: The professor will check the answers to the quiz with the students in the class. He will introduce the new topic and will explain the contents. Questions and comments by the students are welcome. The professor will sum up the main aspects seen in class.

**Required readings:** None

**Recommended readings:**

Additional texts are recommended for those who want to learn more for reports and presentations.

Pinilla, Tupac (editor), 2010. Conquistando la utopía. El ICAIC y la Revolución 50 años después. Chapter Insurgencia, dinámica y potestad del cine cubano. (pp. 167 to 183). *

**Lecture 14.2.** The lecture begins with a quiz on aspects seen in the previous class. This lecture will focus on the following topics: The ICAIC editorial house. RTV Commercial House and ICAIC co-productions: the last embrace of movies and TV. Recent films produced by them: ¿**Por qué lloran mis amigas?** (2017, Dir.: Magda González Grau), **Conducta** (2011, Dir.: Ernesto Daranas), **Sergio y Serguei** (2017, Dir.: Ernesto Daranas), **Inocencia** (2018, Dir.: Alejandro Gil). Screening of the film **Sergio y Serguei**. A class debate should follow the screening.

Pedagogical methods: The quiz as a warm up activity for the students. The professor will check the answers with the students in class. The professor then will explain that the course is coming to its end and he will present and explain the contents of the class. **Sergio and Serguei** will be screened in class and a film debate will follow. The professor will summarize the main aspects presented in class and he will also motivate the students in relation to the final exam. The professor will hold additional office hours prior to the final exam.

**Required readings:** None

**Recommended readings:** None

**Week 15 – FINAL EXAM**

At the end of the course, students will take a final exam covering all previous material. As with quizzes, the final exam will have a variety of question formats, including true/false and multiple-choice questions, fill-in blanks, and short essay questions.
Course Materials

Readings


Díaz, Marta y del Río, Joel. Los cien caminos del cine cubano. La Habana. Ediciones ICAIC. 2010.*


*Texts translated into English