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**CINE 388: The Great Illusion**  
Spring 2011

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**Short Essay #3: Screenplay**  
**Due: Monday, March 28, at 5:00pm**

*(Revised Edition: 24.March.2011)*



This assignment has **three** parts: (1) a treatment (a brief description of an idea for a film); (2) a 4–6 page screenplay of a scene or sequence of scenes that would appear in your film; and (3) a storyboard to provide more information for each shot that your screenplay calls for.

**THEME: SPANISH MOTHERS**

Create an idea for a short or feature-length film using one of the paradigms below:

- 1) **The Mother in Early and Francoist Spanish Cinema—The Virgin/Whore paradigm.** The dominating paradigm in this cinema is the representation of the saintly, virtuous, long-suffering “good” mother in opposition to the careless, self-serving, inattentive, and lascivious, “bad” mother.
- 2) **The Mother in New Spanish Cinema—The Phallic Mother.** The phallic mother—authoritative, domineering and controlling—infantilizes her offspring and in the absence of the father stands as the authoritative law. Such mothers often lead to matricide.
- 3) **The *Movida* Mommy—Punk Reinscription of Motherhood.** What is the emblematic mother from *La movida madrileña*? Almodóvar has given us some examples of this type of mother (Tina in *Law of Desire*), but there are certainly more possibilities. A spiked green hair, piercing laden, guitar wielding phallic mother? Use your imagination.
- 4) **The Mother of 1990 Timid Realism.** In *Flores de otro mundo*, Iciar Bollaín gave us a great example of a more nuanced view of Spanish motherhood. Unlike *Furtivos*, where the mother kills the son’s wife and then the son kills his incestuous mother, in the 1990’s we find a more reconciliatory approach to conflicting desires. What other kinds of maternal representation could you develop in the spirit of 1990 Spanish “timid realism”?
- 5) **The Future of the Mother in Spanish Cinema.** How will Spanish filmmakers represent the mother in the next few decades? Will old paradigms continue to persist as reactionary forces prevail or will motherhood evolve into something different?
- 6) **Torrente’s Mommy.** Use your imagination here.

## **ASSIGNMENT**

1. Provide a treatment or brief paragraph in which you describe your idea for a film about Spanish mothers (use the “Text” style in Celtx for this paragraph, and place it at the very beginning of the document). Identify which of the five paradigms above will serve as the basis for your film and contextualize (if necessary) the scene that you will provide.
2. Using the official screenwriting format, write a 4–6 page (not including the title page) scene, or series of scenes if necessary, that would appear in the film described in your treatment.
3. Submit a corresponding storyboard to indicate (at least) the following information for each shot that your screenplay calls for:
  - a. A sketch or image of what is happening in the shot (you will not be “graded” on your artistic performance)
  - b. The type of shot (especially if it involves movements)
  - c. Any other type of information that calls attention to what’s going on in the shot (for example, arrows, parts of dialogue, descriptors, etc.)

## **DUE DATE**

Monday, March 28, at 5:00 pm.

Turn your screenplay in as a pdf attachment (using Celtx to typeset and create the pdf) to an email. Don’t forget to fill out the “Title Page” tab on Celtx before creating the pdf file.

***You should turn in your storyboard to me in lecture on Tuesday, March 29.***

## **RESOURCES**

Celtx screening software. Download it here: [www.celtx.com](http://www.celtx.com)

**Short Essay #3: Screenplay**

**Grading Rubric**



- **Treatment (20 points)**
  - Identifies the Spanish mother paradigm used (10 points)
  - Describes a general picture of the rest of the film (5 points)
  - Contextualizes this scene within the rest of the film (5 points)
- **Screenplay (50 points)**
  - Official Formatting (Courier New, appropriate margins, etc.) (10 points)
  - Dialogue is appropriate and convincing (ping-pong effect, ≈4 lines of dialogue at most at a time, shot reverse-shot, etc.) (15 points)
  - (Stage, Camera, Lighting, Sound, ...) Directions provide adequate descriptions to explain what is happening (15 points)
  - Manipulates the chosen Spanish mother paradigm creatively and sufficiently (10 points)
- **Storyboard (30 points)**
  - Includes an image of what is happening, the type of shot, and any other information that is relevant (10 points)
  - Establishes a visual dialogue in the scene (10 points)
  - Demonstrates thoughtful manipulation of cinematic methods to enhance the scene's (or sequence's) message(s) (10 points)