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# 7 REASONS TO RUN AWAY (FROM SOCIETY)

## (7 RAZONES PARA HUIR (DE LA SOCIEDAD))

A film by ESTEVE SOLER, GERARD QUINTO, and DAVID TORRAS  
SPAIN / 2019 / 75 MIN  
Catalan and Spanish with English Subtitles

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## BEFORE WATCHING THE FILM:

### BACKGROUND INFORMATION

Before watching a foreign film, it is important to know the current events and history of the country where that film comes from.

Take some time to explore how the seven themes explored in the film (family, solidarity, order, property, work, progress, commitment) are perceived in Spain society and compare your findings to what you think they mean in your own social environment.

### INTRODUCING THE FILM

A **film synopsis** is a piece of text designed to summarize the film's narrative, genre, style, and key participants in a way that appeals to a wide audience. The synopsis is part of the film marketing process and tends to follow a traditional format. Read this official synopsis for *7 Reasons to Run Away* (from society):

The family, the poor kid who appears on TV, the sixth-floor neighbors, the tenant and the real estate agent, the business couple, the guy progress has run-over, and the couple about to get married. Seven darkly humorous stories, whose protagonists are downright detestable. Seven characteristics that make us unbearable. Seven reasons it's best to avoid people altogether. Seven surrealist visions of a dysfunctional society that does not progress.

We like to think of ourselves as civilized people, but our mask of neighborliness often hides a callous lack of empathy for other people. In seven short episodes, each about a human trait we prefer not to talk about, this Spanish anthology film explores the flipside of our satisfied lives. This surrealist dark comedy pulls no punches: its bizarre stories are inventive, funny, sometimes harsh, and always ruthlessly honest. (Nikola Paggio, Karlovy Vary International Film Festival)

- ☐ From the film synopsis, can you imagine the genre and tone of the film? From this same text, try to identify the main elements from the film's plot and the socio-political background to the film.
- ☐ How do the trailer, poster, and still images encourage you to watch the film?
- ☐ Can you make any assumptions regarding what the film is about just from the marketing materials (i.e., trailer, poster, and still images)?
- ☐ What does the promotional material's color palette tell you?



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## AFTER WATCHING THE FILM:

### CINEMATIC ART/TECHNIQUES

- ❑ The film is an adaptation from 3 plays by Esteve Soler, “Against Progress,” “Against Love,” and “Against Democracy.” What aspects of the film’s cinematography remind you to a play?
- ❑ What effect did the film’s color scheme cause on you? How does the use of color relate to the different themes?
- ❑ The film makes excellent use of frame and out of frame spaces. Give several examples where what is happening out of frame is relevant to the story.
- ❑ Several segments make impressive use of frame composition, changing the focus between what is happening in the foreground and in the background of the frame. Can you describe one of these frames and explain why you think the director chose this cinematic technique?
- ❑ How would you describe the production and art design of each segment? Can you compare and contrast one another?
- ❑ Try to think about two or three shots that really spoke to you -- what about them is significant? Why do they stick out in your mind?
- ❑ Think about the sound and imagery throughout the film. How does the music and visual choices play a role in the telling of the various stories? What is the effect on the viewer?
- ❑ Think about close-up shots throughout the film. How often do they appear, what is the main subject of them (think hands, face, objects)? What purpose do these shots have?
- ❑ Is the editing slow or fast paced? Why do you think the director chose this pace for the film?





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## NARRATIVE

- ❑ The film follows an anthology format. It is not a linear story, but a collection of short stories. How are these stories connected to one another?
- ❑ In an interview, Soler mentioned that the order of the segments changed several times before the final version. Does the order in which the stories are presented make sense to you? Why or why not? How would you have organized them differently?
- ❑ What do you think the chosen quote by Luis Buñuel, “I am fed up with Symmetry”, means? How does it inform the narrative of the film?
- ❑ Why do you think the film opens and closes with hands knocking on doors? How are these knocks different at the beginning and at the end of the film? Do these knocks appear at other moments? If so, what is their narrative purpose?
- ❑ Considering that the film is composed of 7 stories of about 10 min each, what can you say about the character development? Do you think each segment had enough time to create three-dimensional characters? Provide examples.
- ❑ Do the segments adhere to the traditional 3-act narrative structure used by most narrative films? Why or why not? Provide examples.
- ❑ Does the film in its entirety have a 3-act narrative structure?
- ❑ The directors describe the film as a “kaleidoscopic vision of our society” what do you think they mean by kaleidoscopic? How is that represented in the film?
- ❑ What genres do you think are present in the film?
- ❑ What do you think the use of humor adds to the film? Do you think it helps intensify the themes of the film or do you think it undermines them? Please explain with examples.



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## THEMES

- ❑ The name of the film is *7 Reasons to Run Away (from society)*. What do you think it refers to? Why is (from society) written between parentheses? Why the number 7?
- ❑ The film synopsis uses the word surrealist to describe the stories, and the directors chose a quote by surrealist artist Luis Buñuel to open the film. In what way do you think the film is surrealist?
- ❑ The names of the different segments are Family, Solidarity, Order, Property, Work, Progress, and Commitment. What do all these themes have in common?
- ❑ What do you think is the symbolism behind the imagery of doors in the film? What about the knocks?
- ❑ Explore the depiction of racism in the segments Solidarity and Work. Do issues of race appear in other segments? In what way?
- ❑ The institution of marriage is very predominant throughout the film. Explore the different ways in which each segment understands and depicts marriage.
- ❑ Explore the portrayal of religion in the segments Commitment and Solidarity. Do you see religion as prominent in any of the other segments? In what way?
- ❑ Economy and financial issues come up in several segments. How do the segments Family, Property, and Work approach this issue? What about the other segments?
- ❑ Explore the idea of education in the film, especially in the segment Order.
- ❑ What is the film's approach to death? Explore how it is depicted in two different segments. How does this approach affect the film's tone and genre?
- ❑ Think about the various themes that were emphasized in the film. Who do you think the intended audience for this film is?
- ❑ What commentary do you think the film is making when it comes to the current state of our world?
- ❑ If you could add a new segment to this film, what would you call it? What themes do you think were left unexplored and could be added to the ones included in the film?
- ❑ Drawing from your own experiences, what kind of story would you add to this anthology? Write a summary

