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Contemporary society and the media

Academic Year: (2020 / 2021)   **Review date: 09-09-2020**

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: RODRIGUEZ ORTEGA, VICENTE

Type: Electives ECTS Credits : 3.0

Year :   Semester :

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)
- Film Criticism
- European cinema

OBJECTIVES

1. Knowledge of contemporary author cinema, videogames and new forms of expression from the 2000s to the present.

2. Ability to understand and analyse from a critical point of view the contemporary films production from a social, cultural and aesthetic perspective

3.Learning about theoretical and methodological foundations in order to analyze audiovisual artifacts as social representations and the production of meanings in the author cinema

4. Ability to utilize the analysis table from a production and critical viewpoint to study audiovisual artifacts and their sociological context.

DESCRIPTION OF CONTENTS: PROGRAMME

The cinema is a dynamic representation of society in his social and imaginary dimension
It informs us of collectives representations of reality, identity and its mutations.

We will perform the following tasks:

-Character analysis
-Narrative analysis
-Contextual analysis
-Spectatorial analysis
-Visual and Aesthetic analysis
-Psychological and Sociological analysis

We will specifically analyze conflictive situations in the contemporary social fabric.

o   ¿Crisis of the 30s, 40s¿ death¿. Florence (2018), by Ken Wong, Australia. Too Late (2015), by Dennis Hauck, USA. Timbuktu (2014), by Abderrahmane Sissako, Mauritania.
o   ¿Corruption and inustice¿. El niño y el mundo (2013), by Alé Breu, Brazil. El Cairo Confidencial (2017), Tarik Saleh, Sweden-Egypt. Paper¿s Please (2013), Lucas Pope, USA and Japon.
o   ¿History is the present¿. Eva Stories (2009), Mati and Maya Kovachi. Israel-Rumania. Transit (2018), Christian Petzold. Germany.
o   ¿Repression and sexual normalization?¿. Ander (2009), Roberto Castón. Spain. Moonlight (2016), Barry Jenkins. USA. Blue is the Warmest Color (2013), Abdellatif Kechiche, France. The Last of Us 2 (2020) Neil Druckman, USA.
o   "A new postmodern aesthetic¿. La Grande Bellezza (2013), Paolo Sorrentino. Italia. Boxtrolls (2014), Graham Annable and Anthony Stacchi. USA Journey (2012), Jenova Chen, USA
o   ¿Stigma and Body¿. The Hunt (2012). Thomas Vinterberg, Denmark. The Wayward Cloud (2005), Tsai Ming-Liang, Taiwan. Mother (2009), Bong Joon-Ho, South Korea. Detroit, Become Human (2018), David Cage, France-USA: What is to be human?

Films, videogames and different audiovisual productions will be scrutinized with an audiovisual table. Students need to view them before classtime. Most films were made by recognized directors; others by upcoming talents. Many of these films are in the library or in the different streaming platforms.

LEARNING ACTIVITIES AND METHODOLOGY

1. Master class

Presentation of original interpretations, theoretical and practical, to analyze the relation between cinema and society. Social, cultural, aesthetic aspects. Abilities 1 and 2 (0,75 ECTS).

2. Practical lessons

Detailed interpretation and analysis about specific examples about the topics included in the program
Practical lessons preparation using the movies included in the program and research work about concrete aspects of the program
Student's active comments about the films during the lesson
Abilities 3 and 4 (0,75 ECTS).

3. Student's work: the student will need to use the analysis table to understand different audiovisual productions. He/she will deliver a written assignment.

ASSESSMENT SYSTEM

- Final test/assignment: 60% of the final mark

- Work / essay / practice: 40% of the final mark

- - Student's active participation during the practical lessons and meetings will be considered and valued in the final mark

% end-of-term-examination: 60
% of continuous assessment (assigments, laboratory, practicals…): 40

BASIC BIBLIOGRAPHY

- Buren, Rubén Guion de videojuegos, Madrid, Síntesis., 2017.

- FONT, Domènec Cuerpo a cuerpo: radiografías del cine contemporáneo, Galaxia Gutenberg, 2012

- IMBERT, Gérard, Cine e imaginarios sociales: el cine posmoderno como experiencia de los límites, (1990-2010)., Madrid, Cátedra., 2010.
- ZIZEK, Slavoj, Lacrimae rerum: ensayos sobre cine moderno y ciberespacio, , Debate, Barcelona, , 2006.