

Academic Year: (2021 / 2022)

Review date: 30-01-2022

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: ARANZUBIA COB, ASIER

Type: Electives ECTS Credits : 3.0

Year : Semester :

OBJECTIVES

1. Get a panoramic knowledge of postwar American cinema. Ability to identify the different historical periods, genres, movements, styles and principal authors of American cinema.
2. Get a good understanding of the traditions, issues and problems of American cinema.
3. Ability to analyze and interpret contemporary American cinema.

DESCRIPTION OF CONTENTS: PROGRAMME

Week 1: Introduction & American Cinema in the 1970s: Key Films

Week 2: Violence, Race & Exploitation: ¿Blaxploitation¿

Connection: Jackie Brown (Quentin Tarantino, 1997) / Bamboozled (Spike Lee, 2000)

Week 3: Conspiracies & Paranoia: from the Watergate Scandal to the The Parallax View (J.A. Pakula, 1974) & All the President's Men (J.A. Pakula, 1976)

Connection: Spotlight (Tom McCarthy, 2015) / The Insider (Michael Mann, 1999)

Week 4: The Rise of Horror: Halloween (John Carpenter, 1979), Alien (Ridley Scott, 1979) & The Shining (Stanley Kubrick, 1980)

Connection: A Nightmare on Elm Street (Wes Craven, 1984) / Predator (John McTiernan, 1987)

Week 5: Weird is Cool?: Blue Velvet (David Lynch, 1986) & Lynchian Aesthetics

Connections: Donnie Darko (Richard Kelly, 2001) / Spring Breakers (Harmony Korine, 2013)

Week 6: Boom!!!!!!: The Disaster Blockbuster & Trumpism

Connection: Don't Look Up (Adam McKay, 2021)

Week 7: What's Indie Film?: The Case of Richard Linklater.

Connection: Rushmore (Wes Anderson, 1998) / Kids (Larry Clark, 1995)

Week 8: Genre, the City & Sickness: From Se7en (David Fincher, 1995) to Zodiac (David Fincher, 2007)

Connection: Nightcrawler (Dan Gilroy, 2014) / American Psycho (Amy Harron, 2000)

Week 9: History & the Nation: from Saving Private Ryan (Steven Spielberg, 1998) & Munich (Steven Spielberg, 2005) to There Will Be Blood (Paul Thomas Anderson, 2007)

Connection: Schindler's List (Steven Spielberg, 1993) / Zero Dark Thirty (Kathryn Bigelow, 2012)

Week 10: Queer Identities & The Weight of Society: Carol (Todd Haynes, 2015) & Moonlight (Barry Jenkins, 2016)

Connection: Certain Women (Kelly Reichardt, 2016)

Week 11: It's About the Money, Stupid!: from Margin Call (J. C. Chandor, 2011) to The Big Short (Adam McKay, 2015)

Connections: The Wolf of Wall Street (Martin Scorsese, 2013) / The Inventor: Out for Blood in Silicon Valley (Alex Gibney, 2019) / Inside Job (Charles Ferguson, 2010)

Week 12: Dis(Affection) in the City & Time: from Lost in Translation (Sofia Coppola, 2003) to La La Land (Damien Chazelle, 2016)

Connections: Only Lovers Left Alive (Jim Jarmusch, 2013) / The 25th Hour (Spike Lee, 2002)

Week 13: Teenagers: American Honey (Andrea Arnold, 2016)
Connection: The Florida Project (Sean Baker, 2017) / Ladybird (Greta Gerwig, 2017)

Week 14: New Voices in Horror: From It Follows (David Robert Mitchell, 2014) to Hereditary (Ari Aster, 2018)
Connection: A Quiet Place (John Krasinski, 2018) / The Conjuring (James Wan, 2013)

LEARNING ACTIVITIES AND METHODOLOGY

1. Lectures

Basic understanding on economic, technological, social and cultural context in which the American film production develops. Main movements, trends and authors.

2. Practical classes

Case study. Interpretation and analysis of movement, style or relevant author.

3. Student work

Supervised study of theoretical and practical training materials and conducting a trial on specific aspects of the program of the course content.

ASSESSMENT SYSTEM

Exam 50%

Video Essay (groups 2/3): 40%

Critical Response/Reaction to a film (individual): 10%

% end-of-term-examination: 60

% of continuous assessment (assignments, laboratory, practicals...): 40

BASIC BIBLIOGRAPHY

- Bordwell, D. The Way Hollywood Tells It. Story and Style in Modern Movies, University of California Press, 2006
- Bordwell, D.; Staiger, J.; Thompson, K. The Classical Hollywood Cinema: Film, Style & Mode of Production to 1960, Columbia University Press, 1985
- Hill, Derek Charlie Kaufman and Hollywood's Merry Band of Pranksters, Fabulists and Dreamers: An Excursion Into the American New Wave, Oldcastle Books, 2008
- Lewis, J. American Film. A History, Norton, 2008
- Salt, B. Film Style and Technology. History and Analysis, Starword, 2009

ADDITIONAL BIBLIOGRAPHY

- Acland Charles R Screen Traffic: Movies, Multiplexes, and Global Culture, Duke UP, 2003
- Diawara, Manthia Black American Cinema, Routledge, 1993
- Holmlund, Chris American movies of the 1990s: Themes and Variations, Rutgers University Press., 2008
- Lash, S. y Lury, C. Global Culture Industry: The Mediation of Things, Polity, 2007
- Massood, Paula Black City Cinema: African American Urban Experiences in Film, Temple University Press, 2003
- Polan, Dana Pulp Fiction, BFI Classics, 2008
- Telotte, J.P. The Blair Witch Project project: Film and the Internet, Film Quarterly 54:3, págs, 32-39., 2000
- Tzioumakis, Yannis. American Independent Film: an introduction, Rutgers University Press, 2006
- Wasko, Janet How Hollywood Works, Sage, 2003
- Waxman, Sharon Rebels of the Back Lot: Six Maverick Directors and How They Conquered the Hollywood Studio System, William Morrow Productions, 2006