

American Cinema

Academic Year: ( 2022 / 2023 )

Review date: 17-05-2022

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