

## 27854 - Films in Context II

### Información del Plan Docente

Academic Year	2017/18
Faculty / School	103 - Facultad de Filosofía y Letras
Degree	416 - Degree in English
ECTS	6.0
Year	
Semester	Second semester
Subject Type	Optional
Module	---

### **1.General information**

#### **1.1.Introduction**

#### **1.2.Recommendations to take this course**

#### **1.3.Context and importance of this course in the degree**

#### **1.4.Activities and key dates**

### **2.Learning goals**

#### **2.1.Learning goals**

#### **2.2.Importance of learning goals**

### **3.Aims of the course and competences**

#### **3.1.Aims of the course**

#### **3.2.Competences**

### **4.Assessment (1st and 2nd call)**

#### **4.1.Assessment tasks (description of tasks, marking system and assessment criteria)**

### **5.Methodology, learning tasks, syllabus and resources**

#### **5.1.Methodological overview**

This unit will follow the methodology inspired by the European Higher Education Area. Its advanced level of film analysis requires knowledge of both formal and cultural approaches to film texts. Material is made available to students through a page on the Moodle platform.

#### **5.2.Learning tasks**

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### THEORY AND PRACTICE

- a) Lectures: 1,2 credits (30 hours). Theory: formal, historical and cultural approaches to film.
- b) Practical sessions: 1,2 credits (30 hours). Practice: analysis of individual films.

### SUPERVISED ACTIVITIES

- a) Individual or group tutorials: 0,1 credits (2,5 hours). Assessment on how to write critical analyses of film.

### INDIVIDUAL WORK

- a) Essay writing: 2,2 credits (55 hours). Viewing of film texts and writing of essays.
- b) Individual study: 1,2 credits (30 hours). Individual work, reading of compulsory critical texts.

### ASSESSMENT

- a) Written exam on theory and practice: 0,1 credits (2,5 hours).

## 5.3.Syllabus

### (27854) Trends and Contexts of English-Language Cinema II

1. Hollywood in transition in the 1970s: the New Hollywood.

Films: *Saturday Night Fever* (John Badham, 1977) (class)

*Jaws* (Steven Spielberg, 1975) (essay)

Reading: Thomas Schatz. "The New Hollywood". In Jim Collins et al. eds. 8-36

2. Reaganism and the male rampage film of the 1980s.

Films: *Die Hard* (John McTiernan, 1988) (class)

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*Lethal Weapon* (Richard Donner, 1987) (essay)

Reading: Fred Pfeil. "From Pillar to Postmodern: Race, Class, and Gender in the Male Rampage Film". In *White Guys* . 1-36.

3. US American independent cinema in the 1990s.

Film: *Pulp Fiction* (Quentin Tarantino, 1994)

Reading: Justin Wyatt. "The Formation of the 'Major Independent': Miramax, New Line and the New Hollywood". In Neale and Smith eds. 74-90.

4. Genericity in the 1990s.

Films: *The Bridges of Madison County* (Clint Eastwood, 1995) (class)

*There's Something about Mary* (Bobby & Peter Farrelly, 1998) (essay)

Reading: Jim Collins. "Genericity in the 1990s: Eclectic Irony and the New Sincerity". In Jim Collins et al. eds. 242-263

5. The return of the political film in the 2000s.

Films: *In the Valley of Elah* (Paul Haggis, 2007) (class)

*A Mighty Heart* (Michael Winterbottom, 2007) (essay)

Reading: Douglas Kellner. "The Hollywood Political Thriller Against the Bush-Cheney Regime". In *Cinema Wars* . 165-172.

6. New realisms and new technologies in the 2000s.

Film: *Super Size Me* (Morgan Spurlock, 2004)

Reading: Michael Renov. "The Subject in History". In *The Subject of Documentary* . 104-119.

### 5.4.Course planning and calendar

See the **academic calendar** of the University of Zaragoza:

<http://academico.unizar.es/calendario-academico/calendario>

and the website of the Faculty of Philosophy and Arts:

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- **Schedule of classes :**

<https://fyl.unizar.es/horario-de-clases#overlaycontext=horario-de-clases>

-**Examination schedule :**

<https://fyl.unizar.es/calendario-de-examenes#overlay-context=>

More information will be provided on the first day of class.

### 5.5. Bibliography and recommended resources

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|-----------|--|
| <b>BB</b> | Collins, Jim. "Genericity in the 90s: Eclectic Irony and the New Sincerity". En: Film theory goes to the movies / edited by Jim Collins, Hilary Radner and Ava Preacher Collins New York [etc.] ; London : Routledge, 1993   |
| <b>BB</b> | Film theory goes to the movies / edited by Jim Collins, Hilary Radner and Ava Preacher Collins . New York [etc.] ; London : Routledge, 1993  |
| <b>BB</b> | Hill, John. "Film and Postmodernism". En: The Oxford guide to film studies / edited by John Hill and Pamela Church Gibson ; consultant editors, Richard Dyer, E. Ann Kaplan, Paul Willemen Oxford : Oxford University Press, 1998, p. 96-105   |
| <b>BB</b> | Kellner, Douglas. "Conclusion. Hollywood Cinema Wars in the 2000s". En: Cinema wars : Hollywood film and politics in the Bush- Cheney era Chichester, West Sussex, U.K. ; Malden, MA : Wiley-Blackwell, 2010, p. 239-261   |
| <b>BB</b> | Kellner, Douglas. Cinema wars : Hollywood film and politics in the Bush- Cheney era . Chichester, West Sussex, U.K. ; Malden, MA : Wiley- Blackwell, 2010  |
| <b>BB</b> | Krämer, Peter. "It's aimed at kids - the kid in everybody": George Lucas, Star Wars and Children's Entertainment", In James Burton ed. 21st Century Film Studies: A Scope Reader. [Online journal. <a href="http://www.scope.nottingham.ac.uk/reader/chapter.php?id=9">http://www.scope.nottingham.ac.uk/reader/chapter.php?id=9</a> ] |
| <b>BB</b> | The Oxford guide to film studies / edited by John Hill and Pamela Church Gibson ; consultant editors, Richard Dyer, E. Ann Kaplan, Paul Willemen . Oxford : Oxford University Press, 1998  |
| <b>BC</b> | Barsam, Richard. Looking at movies : an introduction to film / Richard Barsam . - 2nd. ed. New York : W.W. Norton, 2007  |

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- BC** Bordwell, David. Narration in the fiction film / David Bordwell Madison, Wis : University of Wisconsin Press, 1985
- BC** Contemporary Hollywood cinema / edited by Steve Neale and Murray Smith London : Routledge, 2000
- BC** Denzin, Norman K.. Images of postmodern society : social theory and contemporary cinema / Norman K. Denzin London : Sage, 1998
- BC** Ray, Robert B.. A certain tendency of the Hollywood cinema, 1930-1980 / Robert B. Ray Princeton, N.J. : Princeton University Press, cop. 1985
- BC** Renov, Michael. The subject of documentary / Michael Renov . Minneapolis : University of Minnesota Press, 2004
- BC** Schatz, Thomas. "The New Hollywood" . En: Film theory goes to the movies / edited by Jim Collins, Hilary Radner and Ava Preacher Collins . New York [etc.] ; London : Routledge, 1993
- BC** Screening the male : exploring masculinities in Hollywood cinema / edited by Steven Cohan and Ina Rae Hark . - 1st. ed., reimp. London ; New York : Routledge, 1996
- BC** The End of cinema as we know it : American film in the nineties / edited by Jon Lewis . New York : New York University Press, 2001
- BC** Thompson, Kristin. Film history : an introduction / Kristin Thompson ; David Bordwell New York ; Madrid[etc.] : McGraw-Hill, cop.1994
- BC** Williams, Linda. "Film bodies: gender, genre and excess". En: Barry Keith Grant ed. Film Genre Reader II. Austin : University of Texas Press., 1995, p. 141-158
- BC** Wood, Robin. Hollywood from Vietnam to Reagan / Robin Wood. New York : Columbia UP, 1986

### LISTADO DE URLs:

Scope : film and television history, theory and criticism -  
[<http://www.scope.nottingham.ac.uk/rader/chapter.php?id=9>]