

## 27847 - Films in Context I

### Syllabus Information

**Academic Year:** 2020/21

**Subject:** 27847 - Films in Context I

**Faculty / School:** 103 - Facultad de Filosofía y Letras

**Degree:** 416 - Degree in English

**ECTS:** 6.0

**Year:** 3

**Semester:** First semester

**Subject Type:** Optional

**Module:** ---

### 1.General information

#### 1.1.Aims of the course

#### 1.2.Context and importance of this course in the degree

#### 1.3.Recommendations to take this course

### 2.Learning goals

#### 2.1.Competences

#### 2.2.Learning goals

#### 2.3.Importance of learning goals

### 3.Assessment (1st and 2nd call)

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

### 4.Methodology, learning tasks, syllabus and resources

#### 4.1.Methodological overview

This optional course is the continuation of the compulsory courses Film Analysis I and II, taught in the second year of the degree. The course will consist in the analysis of a list of audiovisual texts within a series of cultural and historical contexts. The main goal is to sharpen the critical acumen of the students and their ability to analyse audiovisual texts in context.

#### 4.2.Learning tasks

This is a 6 ECTS course organized as follows:

- **Theory sessions** (1.2 ECTS: 30 hours). Introductory lecture, film analysis. Introduction to the formal, historical and cultural contexts of the text.
- **Practice sessions** (1.2 ECTS:30 hours). Individual and group work. Film analysis and debate. Guided analysis of clips from a selection of films.
- **Individual and group tutorials** (1 ECTS: 2.5 hours). Guidelines for the writing of essays . Essay marking.
- **Essay writing** (2,2 ECTS: 55 hours). Viewing and analysis of the compulsory audiovisual texts. Writing of essays.
- **Autonomous work and study** (1.2 ECTS: 30 hours). Personal work and reading of compulsory bibliography.
- **Assessment tasks** (0.1 ECTS: 2.5 hours) It will consist on a theory and practice exam.

#### 4.3.Syllabus

This course will address the following topics:

**Topic 1. The transition to sound and formal experimentation in the early 1930s. Early sound films. The construction of the paradigm. Censorship and excesses.**

- Freaks (Todd Browning, 1932)
- Trouble in Paradise (Ernst Lubitsch, 1932)
- Scarface (Howard Hawks, 1932)
- Queen Christina (Rouben Mamoulian, 1933)
- Applause (Rouben Mamoulian, 1929)
- The Love Parade (Ernst Lubitsch, 1929)
- Morocco (Josef von Sternberg, 1930)
- Public Enemy (William A. Wellman, 1931)
- The Bitter Tea of General Yen (Frank Capra, 1932)
- 42nd Street (Lloyd Bacon, Busby Berkeley, 1933)
- The Merry Widow (Ernst Lubitsch, 1934)

**Topic 2. The Production Code and Classical Hollywood Cinema. The star system and the studio system. The consolidation of the Production Code. The classical paradigm. Continued innovation.**

- It Happened One Night (Frank Capra, 1934)
- The Adventures of Robin Hood (Michael Curtiz, 1938)
- Casablanca (Michael Curtiz, 1942)
- Double Indemnity (Billy Wilder, 1944)
- Swing Time (George Stevens, 1936)
- The Awful Truth (Leo McCarey, 1937)
- Only Angels Have Wings (Howard Hawks, 1939)
- Remember the Night (Mitchell Leisen, 1940)
- The Mark of Zorro (Rouben Mamoulian, 1940)
- High Sierra (Raoul Walsh, 1941)

**Topic 3. The genius of the system. Repetition and variation. Major directors.**

- Citizen Kane (Orson Welles, 1940)
- To Be or Not to Be (Ernst Lubitsch, 1942)
- My Darling Clementine (John Ford, 1946)
- Letter from an Unknown Woman (Max Ophüls, 1948)
- The Grapes of Wrath (John Ford, 1940)
- Cat People (Jacques Tourneur, 1942)
- The Big Sleep (Howard Hawks, 1946)
- Notorious (Alfred Hitchcock, 1946)
- The Best Years of Our Lives (William Wyler, 1946)
- All about Eve (Joseph L. Mankiewicz, 1950)
- Singin' in the Rain (Stanley Donen, Gene Kelly, 1952)
- Rear Window (Alfred Hitchcock, 1954)

**Topic 4. The Paramount Decision and the 1950s. The end of vertical integration. The Post-War and cultural change. The independents, realism, and the impact of television. The Cold War and the HUAC.**

- On the Waterfront (Elia Kazan, 1954)
- Bus Stop (Joshua Logan, 1956)
- The Invasion of the Body Snatchers (Don Siegel, 1956)
- Party Girl (Nicholas Ray, 1958)
- Bend of the River (Anthony Mann, 1952)
- The Big Heat (Fritz Lang, 1953)
- The Night of the Hunter (Charles Laughton, 1955)
- All that Heaven Allows (Douglas Sirk, 1955)
- The King and I (Walter Lang, 1956)
- Touch of Evil (Orson Welles, 1958)
- **Topic 5. Flickering embers of the classical age. The end of classicism. Crisis and transition. The ratings system. Billy Wilder and Stanley Kubrick.**
- Some Like it Hot (Billy Wilder, 1959)

- The Apartment (Billy Wilder, 1960)
- Kiss Me, Stupid (Billy Wilder, 1964)
- The Fortune Cookie (Billy Wilder, 1966)
- Paths of Glory (Stanley Kubrick, 1957)
- Some Came Running (Vincente Minnelli, 1958)
- The Hustler (Robert Rossen, 1961)
- The Man Who Shot Liberty Valance (John Ford, 1962)
- The Graduate (Mike Nichols, 1967)

**Topic 6. The New American Cinema. The social movements of the 1960s. The influence of Art Cinema and "auteur" theory. New genres and new directors.**

- Five Easy Pieces (Bob Rafelson, 1970)
- Chinatown (Roman Polanski, 1974)
- The Last Detail (Hal Ashby, 1974)
- One Flew over the Cuckoo's Nest (Milos Forman, 1975)
- Midnight Cowboy (John Schlesinger, 1969)
- M\*A\*S\*H (Robert Altman, 1970)
- The Godfather (Francis Coppola, 1972)
- Deliverance (John Boorman, 1972)
- The Exorcist (William Friedkin, 1973)
- The Godfather II (Francis Coppola, 1974)
- Taxi Driver (Martin Scorsese, 1975)

#### **4.4.Course planning and calendar**

This course is taught in two weekly sessions. The course schedule will be handed to the students on the first day of class and will include the specific content of the theory and practice sessions. The introductory sessions will include the basic aspects of each one of the topics and the analysis of a selection of clips from the films in each topic. The practice sessions will consist in the analysis of the films in context, which the students will carry out with the assistance of the professor.

At the end of each topic, the students will be offered the opportunity to write a short essay which the professor will mark as part of the continuous assessment.

Further information concerning the timetable, classroom, office hours, assessment dates and other details regarding this course, will be provided on the first day of class or please refer to the Faculty of Philosophy and Arts website (academic calendar: <http://academico.unizar.es/calendario-academico/calendario>, timetable: <https://fyl.unizar.es/horario-de-clases#overlay-context=horario-de-clases>; assessment dates: <https://fyl.unizar.es/calendario-de-examenes#overlay-context=>)

#### **4.5.Bibliography and recommended resources**