In this course we will examine the history of cinema from aesthetical and political revolution of the 1960s (known as the new waves) up to the present time. We will discuss the way certain landmark feature films reflect social, political, and ideological changes through the decades. The objectives of this course are to:

1. Familiarize the students with the major technological and aesthetic innovations of the past 60 years which have given rise to the cinema as we know it today;

2. Foster students' awareness of the economic, social and political contexts in which cinema developed and the impact which cinema had, in turn, on nations, cultures, and historical events.

3. Give students a clear sense of the major movements in cinema worldwide (including post-classical Hollywood cinema, experimental, documentary, and avant-garde cinema, New Wave, Third Cinema, Political Cinema of the 1960s-'70s, peripheral cinemas and film in the era of global multimedia) and how those movements intertwined with critical, theoretical, and popular responses to the medium.

### Contents

**Week 1. Rejuvenating the modernist tradition I: the “new waves”**

1.1. Modernism, mannerism and the new times.

1.2. The French “nouvelle vague”.

**Screenings:**

* The 400 Blows (Les quatre cents coups, François Truffaut, 1959)
* Breathless (À bout de soufflé, Jean-Luc Godard, 1960)
* Last Year at Marienbad (L’Année dernière à Marienbad, Alain Resnais, 1961)

Hiroshima, mon amour (Alain Resnais, 1959)

My night at Maud’s (Ma nuit chez Maud, Eric Rohmer, 1969)

**Week 2. Rejuvenating the modernist traditions II: the two sides of the pond**

2.1. New waves in Europe: Italy, Britain and Germany.

2.2. Spain by the end of the Francoist era.

2.3. Latin America and the Cinema Novo.

**Screenings:**

* Deus e o Diablo na terra do Sol (Glauber Rocha, 1964)
* The Loneliness of the Long Distance Runner (Tony Richardson, 1962)
* La Caza (Carlos Saura, 1965)
* La hora de los hornos (Octavio Getino and Fernando Solana, 1968)
* Aguirre, the Wrath of God (Aguirre, der Zorn Gottes, Werner Herzog, 1972)

**Week 3. May 68 and political filmmaking.**

3.1. Film and ideology.

3.2. The other side of the wall: Eastern Europe and the USSR.

**Screenings:**

* Andrei Rublev (Andrei Tarkovsky, 1966)
* Tout va bien (Jean-Luc Godard, 1971)
* The Round-Up (Szegénylegények, Miklós Jancsó, 1965)
* Padre Padrone (Paolo and Vittorio Taviani, 1977)
* The Travelling Players (O Thiassos, Theo Angelopoulos, 1975)
Week 4. Hollywood: the rise and fall.


Screenings:
*Faces (John Cassavetes, 1968)
*Bonnie and Clyde (Arthur Penn, 1967)
Taxi Driver (Martin Scorsese, 1976)
Apocalypse Now (Francis Ford Coppola, 1979)
The Wild Bunch (Sam Peckinpah, 1968)

Week 5. Hollywood: the rise and fall II.

5.1. The conservative turn: postmodernism in Hollywood.
5.2. High concept films, blockbusters, sagas and franchises.
5.3. The rise of “independent” cinema.

Screenings:
*Jaws (Steven Spielberg, 1975)
*Back to the Future (Robert Zemeckis, 1985)
Blue Velvet (David Lynch, 1986)
sex, lies and videotape (Steven Soderbergh, 1989)

Week 6. Peripheries I.

6.1. Asian spirits: China, Taiwan, Korea, Thailand…
6.2. The corners of Europe: from Romania to Portugal.

Screenings
Taipei Story (Edward Yang, 1985)
To live (Huo Zhe, Yimou Zhang, 1994)
Um Filme Falado (Manoel de Oliveira, 2003).
Uncle Boonmee Who Can Recall His Past Lives (Lung Bunmi Raluek Chat, Apichatpong Weerasethakul 2010)

Week 7. Peripheries II.

7.1. Islamic minimalism: Abbas Kiarostami.
7.2. Dogme 95.

Screenings
*The celebration (Festen, Thomas Vinterberg, 1998)
Where Is the Friend's Home? (Khane-ye doust kodjast, Abbas Kiarostami, 1987)

Week 8. The global and the local.

8.2. Film festivals: the global circuit.
8.3. Diasporic cinemas.
8.4. Film and minority languages.

Screenings
*Jurassic Park (Steven Spielberg, 1993)
Persepolis (Marjane Satrapi, 2007)
Ander (Roberto Castón, 2009)
### Week 9. Small screen cinema.

9.1. Quality TV: the new prestige.
9.2. Serial fiction in the US and the UK.

**Screenings**
- *The Sopranos* (any episode)
- *The Wire* (any episode)
- *Breaking Bad* (any episode)
- *Mad Men, Sherlock, The Good Wife, Black Mirror*

### Week 11. Non-fiction cinema.

11.1. Representation and performance
11.2. Fiction and documentary: blurred boundaries.

**Screenings**
- *F for fake* (Orson Welles, 1974)
- *Shoah* (Claude Lanzmann, 1985)
- *Cravan vs Cravan* (Isaki Lacuesta, 2002)

### Week 12. Film production and consumption in the digital age.

12.1. Shooting on Digital Media.
12.2. Back to cinema as spectacle: 3D, FX, CGI...
12.3. From Youtube to the museum.

**Screenings**
- *Avatar* (James Cameron, 2009)
- *Zero Dark Thirty* (Kathryn Bigelow, 2012)
- *Tiro en la cabeza* (Jaime Rosales, 2009)

### Evaluation

You are expected to attend every lecture and watch every film marked with a *. Discussion and comments will be encouraged during lectures. If there is enough time there might be some screenings in the classroom as well. The final grade will be as follows:

- Multiple choice exam (%70): covering all the topics discussed in class as well as matters related to the compulsory screenings.
- Oral and written presentation on a particular case study (%30). Analysis and presentation of a film linked to the contents of the course, from four different contexts: historical, cultural, textual and technical.

Those students who cannot attend the lectures and want to take the FINAL ASSIGNMENT will be required to pass the multiple choice exam and to write a paper on a film from the screening list, linking it to the historical, cultural, textual and technical particularities regarding modern and contemporary filmmaking. This option must be notified during the first two weeks of the course.

### Bibliography

Tips to find films online or offline will be provided.

Readings and other materials will be available on Moodle.

**Core readings**