

Code: BMI-FLMD-213E.10
BMI-FLMD-211E.10

Course title: Postclassical American cinema: audiences, markets and technologies

Course convenors: László Strausz

Class time and place: Tuesday 10.45-12.15 @ -137

Course type: Lecture

Course content: This seminar attempts to map the shifting institutional and cultural paradigms that have significantly impacted the development of American cinema after the 1948 Paramount Decree. Throughout the course, we will critically investigate the transformation of the mainstream and alternative modes of production, distribution and exhibition after 1948.

Week 1: Introduction. Retrospective: the institutions of CHC

Week 2: Studios after 1948

Week 3: Exploitation film

Week 4: Technologies and markets I: television

Week 5: The rise and fall of Blaxploitation film

Week 6: Technologies and markets II: home video

Week 7: The blockbuster strategy

Week 8: Representations of Gender during the Reagan-era

Week 9: Fan Cultures

Week 10: Independent cinema of the 90s

Week 11: The new international division of cultural labour

Week 12: Stars and audiences

Week 13: Media convergence

Requirements: Regular attendance and active participation is required. Final exam will cover lectures, readings and films.

Learning outcomes: Student will familiarize themselves with the basic tenets of aesthetic, social, technological and institutional aspects of film history. Throughout the course, these general skills will be applied to the studying of postclassical American cinema.

Indicative Reading: Select chapters from:

1. Robert C. Allen—Douglas Gomery: *Film History. Theory and Practice*. McGraw-Hill, Boston, 1993
2. Robert Sklar: *Movie-Made America*. Vintage Book, New York: 1994
3. Douglas Gomery: *Shared Pleasures*. University of Wisconsin Press, 1992.
4. Tino Balio (ed.) *Hollywood in the Age of Television*. Unwin Hyman, Boston, 1990.
5. Stephen Prince: *A New Pot of Gold*. University of California Press, 2000.
6. John Hill—Pamela Church Gibson (eds.) *American Cinema and Hollywood*. Oxford University Press, 2000.
7. Steve Neal—Murray Smith (eds.) *Contemporary Hollywood Cinema*. Routledge: London, 2000.
8. Jon Lewis (ed.) *The New American Cinema*. Duke University Press, 1998
9. Robin Wood: *Hollywood from Vietnam to Reagan... and Beyond*. Columbia University Press, 2003.
10. Jon Lewis (ed.) *The End of Cinema as we know it*. New York University Press, 2001.
11. Robert Kolker: *A Cinema of Loneliness*. Oxford University Press, 2000.

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12. Michael Ryan—Douglas Kellner: *Camera Politica*. 1988.
 13. Toby Miller (et al.) *Global Hollywood*. British Film Institute, 2001.
 14. Toby Miller (et al.) *Global Hollywood 2*. British Film Institute, 2009.
 15. David Bordwell: *The Way Hollywood tells it*. University of California Press, 2006.
 16. Yvonne Tasker: *Spectacular Bodies*. Routledge: New York, 1993
 17. Henry Jenkins: *Textual Poachers*. Routledge: New York, 1992.
 18. Ed Guerrero: *Framing Blackness*. Temple University Press, 1993.
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