



WSS New Films and Avant Garde

Subject guide 2024-25

World Screens Seminar VI: New Films and Avant-garde

OVERVIEW

The *World Screens Seminars* are devoted to broaden and deepen your cinematic culture, while contributing to the development of your critical-thinking skills.

This session, entitled "New Films and the Avant-Garde", is a continuation of Seminar V on "Masters and Auteurs". The films proposed for this semester aim to enrich your cinematic culture and open your minds - and eyes - to less mainstream styles of filmmaking. Throughout the semester, students will be exposed to new narratives, unusual themes, and challenging visuals in film. Our goal is for all of you to learn how to appreciate and critique films that are less commonly seen.

- **Degree:** Comunicación Audiovisual + Screen Studies
- **Module & Area:** VI. Complementary education; 1. Complementary education
- **ECTS:** 1
- **Year/Semester:** 1st, 2nd & 3rd years; Winter-Spring Semester
- **Type:** Elective + Potential requisite for *Screen Studies Program* (at least 3 credits of *World Screens Seminars*, throughout the degree)
- **Instructors:**
 - **Prof. Lourdes Esqueda** (Assoc. Prof., [CV](#), lesqueda@unav.es)
 - Prof. Pablo Castrillo (Assoc. Prof., [CV](#), pcastrillo@unav.es)
 - Prof. María del Rincón (Asst. Prof., [CV](#), mdel@unav.es)
 - Prof. Efrén Cuevas (Full Prof., [CV](#), ecuevas@unav.es)
 - Prof. Alberto García (Prof., [CV](#), albgarcia@unav.es)
- **Language:** English
- **Schedule:** Thursday, 8-10am (room #1140)

SYLLABUS Please, check the [Program](#) on this link or in the corresponding **tab** for the complete list, times, platforms and dates

1. [Pierrot le Fou](#), Jean-Luc Godard, 1965
2. [Boyhood](#), Richard Linklater, 2014
3. [Mr. Nobody](#), Jaco Van Dormael, 2009
4. [8½](#), Federico Fellini, 1963
5. [Blue](#), Krzysztof Kieslowski, 1993
6. [A Woman Under the Influence](#), John Cassavetes, 1974
7. [The Act of Killing](#), Joshua Oppenheimer, 2013
8. [First Cow](#), Kelly Reichardt, 2019
9. [Disney's Fantasia](#), VVAA, 1940
10. [The World](#), Jia Zhangke, 2004

LEARNING OUTCOMES (Competencies)

1.KNOWLEDGE

RA1 - Students should demonstrate knowledge and understanding of the subject area based on a general secondary school education. They should have a general level that is well supported by advanced texts, but that also encompasses aspects that suggest knowledge of the leading edge of their field of study.



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RA2 - Understanding and valuing the impact of audiovisual communication on society, culture, history, economics, business, law, science, ethics and technology.

RA3 - Knowing, understanding and contemplating the different components of the human personality (biological, affective, mental, spiritual features) and how they relate to different dimensions of the environment.

RA4 - Identifying the main forms of cultural, literary and artistic expression in Western culture from the beginning to the present day.

2.SKILLS

RA10 - Students should be able to apply their knowledge to their job or vocation in a professional way. They should be able to prove their general competencies by developing and defending arguments and solving problems within their subject area.

RA12 - Accurately expressing knowledge and ideas in speech and writing in the field of audiovisual communication.

RA14 - Engaging in responsible decision making and problem solving by applying teamwork and leadership skills.

3.COMPETENCIES

RA19 –Students should be able to gather and interpret relevant data (normally within their field of study) in order to make judgments that encompass consideration of social, scientific and ethical topics.

RA21 - Understanding, analyzing and critically evaluating defining elements of human beings and contemporary society from anthropological, historical, cultural and social points of view.

COURSEWORK

1. In-person seminars: 10 hours

Additionally, voluntary in-school screenings may be arranged prior to each seminar.

2. Students' Workload: 15 hours

Essays and Assignments: 5 hours

Personal Study of Materials: 10 hours

GRADING

MAY SESSION (ORDINARY)

Attendance & participation: 20%

- Students should attend at least **80% of the seminars** in order to be able to take the final exam.
- The grade for each particular seminar session will be linked to the weekly in-class assignment. If students fail to pass the assignment for a specific date, their



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attendance for that date will not be taken into account even though they might be able to attend the session.

- Students who are late without a justified cause will not be allowed to enter the classroom.

Assignments: 40%

- Students will be given a **short open question about the film** to be answered during the 5 first minutes of each seminar. This assignments will be marked with an APT/NOT APT. Students should prove to have watched and understood the film.
- If a student fails to pass a weekly-assignment, their attendance grade will also be affected. Students will still be able to participate in the seminar.

Final exam: 40%

- The final exam will ask students to write an **essay about a given question** concerning a specific film or idea discussed during the seminars.
- Students will be able to bring any written materials to the exam in order to write their essays. You can take your notes from the seminars, the articles or texts recommended during the seminars, etc. Only printed materials will be allowed during the exam.
- A minimum grade of 5 out of 10 in the essay is required to pass the course.
- Spelling and grammar will be observed.

JUNE SESSION (RETAKE)

Students who fail to meet the requirements of the Seminar during the semester will have the opportunity to take a Final Exam worth 100% of the grade, consisting of two parts:

- A detailed short-answer questionnaire of the 10 films studied throughout the semester
- A long essay on a subject to be determined, referencing the learning outcomes of the 10 seminars

***** Spelling and grammatical accuracy will be observed in all tasks and tests.***

***** Plagiarism is totally prohibited (including assignments totally or partially created using AI)***

The School of Communication advocates the ethical use of documentary sources and ICT resources. For this reason, any and all forms of plagiarism are completely unacceptable in this subject. **Plagiarism will be penalized** across all tasks: projects, exercises and examinations. Plagiarism is defined as the whole or partial use of textual, graphic and/or audiovisual content produced by a third party without crediting the original author(s) (That includes **generative AIs**). Likewise, any form of fraud, deception, pretense or falsification aimed at improving one's academic results by illicit means will be penalized (including the **use of an AI in order to improve your linguistic skills**). Correct spelling and grammatical accuracy are to be observed in all written tasks and examinations. The evaluation of such activities take these requirements into account.

Academic projects that draw on books, articles, films, websites and/or any other documentary sources should include a complete list of works cited. The [style guide of the American Psychological Association \(APA\)](#) is to be followed in this regard.



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BIBLIOGRAPHY

All the films from the screenings are considered as mandatory filmography. Additionally, readings may be assigned as hard-copy handouts or by posting materials on the course website.

Some recommended films:

[*Intolerance: Love's Struggle Throughout the Ages*](#), D. W. Griffith, 1916 (2h 43 min)

[*Ballet mécanique*](#), Fernand Leger, 1924 (15 min)

[*Rain*](#), Ivens & Franken, 1929 (17 min)

[*Zero for Conduct*](#), Jean Vigo, 1933 (47 min)

[*Meshes of the Afternoon*](#), Maya Deren, 1943 (20 min)

[*Statues also Die*](#), Chris Marker & Alain Resnais, 1953 (30 min)

[*Dementia*](#), John Parker, 1955 (1h)

[*The House is Black*](#), Forugh Farrokhzad, 1963 (20 min)



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[La Jetée](#), Chris Marker, 1962 (28 min)

[On Blue](#), Apichatpong Weerasethakul, 2022 (17 min)