Universidad de Navarra

History of Cinema

Teaching guide 2026-27

INTRODUCTION

Course description: An introduction to the history and language of world cinema from various points of view: artistic, cultural, industrial… By the end of the semester, you'll be able to locate a film in time and space through the analysis of its aesthetics and themes.

- **Titulación**: Audiovisual Communication + Screen Studies
- **Módulo/Materia**: I. Fundamentals of Audiovisual Communication; 2. History & Aesthetics
- **ECTS**: 6
- **Curso, semestre**: 1st year, 2nd semester
- **Carácter**: Compulsory
- **Profesorado**: María Del Rincón (mdel@unav.es)
- **Idioma**: English
- **Room, Time**: Tuesdays 10.00-12.00 (Aula Configurable) and Fridays 9.00-12.00 (Aula 2).

**Please check SYLLABUS for exact dates. During the first weeks the schedule might experience some changes, as not all 5 weekly hours will be taught.*

LEARNING OUTCOMES (Competencies)

KNOWLEDGE

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

RA6 – Knowing the history of communication and being familiar with the main audiovisual media.

RA7 – Knowing and recognizing the cultural and aesthetic movements that have taken place throughout the history of the photographic and moving image.

RA8 – Being familiar with the basic notions of composition and the rules of audiovisual grammar.

SKILLS

RA12 – Communicate knowledge and ideas in the field of audiovisual communication through speeches, presentations, and essays.

COMPETENCES

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.

RA25 – Analyze and criticize audiovisual discourses in various platforms, genres and formats.

Course Learning Objectives

1. Students must have a detailed knowledge of the history and evolution of cinema since its origins to the present time.

2. Students must acquire basic theoretical notions about specific film directors and the most significant works in the history of the medium.
3. Students should be able to recognize and distinguish films made in different times and following different historical/artistic movements, as well as their influence on other films.

SYLLABUS

Introduction

1. Early Cinema History

1. Basic film language and technique
2. First steps in History of Cinema

2. The birth of Hollywood & Silent cinema

3. Cinema between the wars

1. Expressionist German Cinema
2. The Soviet School

4. Classical Hollywood Cinema

5. War and Post-War Cinema

1. Propaganda Films
2. Italian Neorealism
3. Post-Classical Hollywood Cinema

6. New Cinema

1. French New Wave
2. New American Cinema

7. Film School Generation and The Blockbuster Era

8. Digital Cinema and the Future

Schedule

(still under construction, changes might apply and be announced)

	15 JAN FRIDAY 0. Introduction, 1.1. Film Language and technique
19 JAN ***NO CLASS***	**22 JAN** FRIDAY 1.2. First steps in History of cinema *FILM*. **Various clips from different films**

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26 JAN TUESDAY The BIRTH OF HOLLYWOOD and Silent Cinema	**29 JAN** FRIDAY *FILM*. ***City Lights*** *(Chaplin, 1931) 1h27min*
2 FEB TUESDAY 3.1 EXPRESSIONIST GERMAN CINEMA	**5 FEB** FRIDAY *FILM*. ***Nosferatu*** (Murnau, 1922) *1h34min*
9 FEB TUESDAY ***NO CLASS***	**12 FEB** FRIDAY *3.2. SOVIET SCHOOL* *FILM*. **Various clips from different films**.
16 FEB TUESDAY 4. CLASSICAL HOLLYWOOD	**19 FEB** FRIDAY *FILM*. ***The Philadelphia Story*** (Cukor, 1940)
23 FEB TUESDAY 5.1. PROPAGANDA FILMS (Lecture and Screening of clips or scenes)	**26 FEB** FRIDAY *FILM* TBA
2 MAR TUESDAY 5.2. ITALIAN NEOREALISM	**5 MAR** FRIDAY *FILM.* ***Ladri di biciclette*** (De Sica, 1948)
9 MAR TUESDAY 5.3. POST CLASSICAL HOLLYWOOD CINEMA	**12 MAR** FRIDAY FILM: ***TBA***
16 MAR TUESDAY 6.1. FRENCH NEW WAVE	**19 MAR** FRIDAY *FILM.* ***Vivre sa vie*** (Godard, 1962) [F] *1h24min*
6 APR TUESDAY 6.2. NEW AMERICAN CINEMA	**9 APR** FRIDAY. *FILM.* ***Butch Cassidy and the Sundance Kid*** (Hill, 1969) *1h51min*
13 APR TUESDAY 7. BLOCKBUSTER ERA	**16 APR** FRIDAY *FILM.* ***Jaws*** (Spielberg, 1975) *2h04min*
20 APR TUESDAY 8. DIGITAL CINEMA	**23 APR** FRIDAY *FILM.* ***Jurassic Park*** (Spielberg, 1993)

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COURSEWORK

1. Lectures: 60 hours

Lectures: 30 hours

Practical Sessions and screenings: 28 hours

Exam: 2 hours

2. Students' Workload: 90 hours

Essays and Assignments: 40 hours

Tutoring: 0.25 hours

Personal Study of Materials 49.75 hours

GRADING

MAY SESSION

Final Exam: 75%

(Passing the exam -obtaining a minimum of 5 out of 10 points- is required to pass the course)

Group project: 15%

Attendance and participation: 10%

* *Late arrivals are not allowed. Students arriving late will not be allowed into the classroom*.

JUNE SESSION

Exam 80%

Personal essay or project 20%

***** 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.

OFFICE HOURS

Dr. María Del Rincón (mdel@unav.es)

- Despacho 2551 Edificio Ismael Sánchez Bella.
- Office hours: TBA. Booking an appointment in the following calendar is advised in order to ensure the meeting.

BIBLIOGRAPHY

Basic bibliography:

- **Nowell-Smith, Geoffrey. (2017) The History of cinema. A very Short Introduction** . Oxford University Press. Find it on the library.

Find the clips shown in class (and available on YouTube) at the HoC Lectures YouTube playlist.

You can also check this History of Cinema YouTube playlist with interesting video-essays, some old movies, etc.

Mandatory Filmography

- All screenings within the program of classes are mandatory: Students will be tested on the screened films and in-class commentary.

Recommended bibliography:

BORDWELL, David; THOMPSON, Kristin, *Film Art: An Introduction*, New York: McGraw-Hill, 2010. Find it in the Library

DIXON, WHEELER WINSTON, (2018) *A Short History of film*. Rutgers University Press. Find it on the library

EBERT, Roger, *Life Itself*, Grand Central Publishing, 2011. Find it in the Library

FLUECKIGER, Barbara; *How Color Movies Work?*: https://filmcolors.org/

HITCHCOCK, Alfted & TRUFFAUT, François, *Hitchcock/Truffaut*, Simon & Schuster, 1985. Find it in the Library

LUMET, Sidney, *Making Movies*, Vintage, 1996.Find it in the Library



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NORMAN, Marc, *What Happens Next,* Three Rivers Press, 2008. Find it in the Library

Recommended youtube channels:

One Hundred Years of Cinema: https://www.youtube.com/channel/UCbM9iT_PqBCUOQdaREDAP3g