



Universidad
de Navarra

History of Cinema
Teaching guide 2025-26

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:** 1. 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 (Aula10) 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

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

COMPETENCES



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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



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(tba)

	<p>JAN FRIDAY</p> <p>0. Introduction,</p> <p>1.1. Film Language and technique</p>
JAN	<p>JAN FRIDAY</p> <p>1.2. First steps in History of cinema</p> <p><i>FILM. Various clips from different films</i></p>
<p>JAN</p> <p>The BIRTH OF HOLLYWOOD and Silent Cinema</p>	<p>JAN FRIDAY</p>
JAN	<p>JAN FRIDAY</p> <p><i>FILM. City lights (Chaplin, 1931) 1h27min</i></p>
<p>FEB</p> <p>3. EXPRESSIONIST GERMAN CINEMA</p>	<p>FEB 7th FRIDAY</p> <p><i>FILM. Nosferatu (Murnau, 1922) 1h34min</i></p>
<p>FEB</p> <p>SOVIET SCHOOL</p>	<p>FEB FRIDAY</p> <p><i>FILM. The Battleship Potemkin (Eisenstein, 1925)</i></p>
<p>FEB</p> <p>CLASSICAL HOLLYWOOD</p>	<p>FEB FRIDAY</p> <p><i>FILM. Ninotchka (Lubitsch, 1939)</i></p>
<p>FEB</p> <p>PROPAGANDA FILMS</p>	<p>FEB FRIDAY</p> <p><i>FILM. Triumph des Willens (Riefenstahl, 1935) (EXCERPT)</i></p> <p><i>FILM. Why We Fight: The Battle of Britain (Capra, 1943) (EXCERPT)</i></p> <p><i>FILM. A Canterbury Tale (Powell and Pressburger, 1944) (EXCERPT)</i></p>



MAR ITALIAN NEOREALISM	MAR FRIDAY <i>FILM. Ladri di biciclette (De Sica, 1948)</i> <i>1h29min</i>
MAR POST CLASSICAL HOLLYWOOD	MAR FRIDAY <i>FILM. On the waterfront (Kazan, 1954)</i> <i>1h48min</i>
MAR FRENCH NEW WAVE	MAR FRIDAY. <i>FILM.</i>
MAR	MAR <i>FILM. À bout de souffle (Godard, 1960)</i> <i>1h30min</i>
APR NEW AMERICAN CINEMA	APR <i>FILM. Butch Cassidy and the Sundance Kid (Hill, 1969) 1h51min</i>
APR BLOCKBUSTER ERA, DIGITAL REVOLUTION and ExPrep	APR <i>FILM. Jaws (Spielberg, 1975) 2h04min</i>

COURSEWORK

1. Lectures: 60 hours

Lectures: 30 hours

Practical Sessions and screenings: 28 hours

Others: 2 hours

2. Students' Workload: 90 hours



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Essays and Assignments 40 hours

Personal Study of Materials 50 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)



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- Despacho 2551 Edificio Ismael Sánchez Bella.
- Office hours: Wednesdays 10.00-11.00 & 17.00-19.00. Fridays 12.00-14.00.
Booking an appointment in the [following calendar](#) is advised in order to ensure the meeting.

BIBLIOGRAPHY

Basic bibliography:

- Dixon, Wheeler Winston. (2018) *A Short History of film*. Rutgers University Press.
[Find it on the library](#)

Check all the clips and early films shown in class (and some extra ones) on this [ongoing YouTube playlist](#).

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.

EBERT, Roger, *Life Itself*, Grand Central Publishing, 2011.

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

HITCHCOCK, Alfred & TRUFFAUT, François, *Hitchcock/Truffaut*, Simon & Schuster, 1985.

LUMET, Sidney, *Making Movies*, Vintage, 1996.

NORMAN, Marc, *What Happens Next*, Three Rivers Press, 2008.

Recommended youtube channels:

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