



Universidad
de Alcalá

TEACHING GUIDE

FILM HISTORY AND THEORY

Degree in Audiovisual
Communication
University of Alcalá

Academic Year 2018/19
Transversal Course - Spring Semester

GUÍA DOCENTE

Course title:	FILM HISTORAND AND HISTORAND
Code:	100058
Degree:	Audiovisual Grado Communication
Department:	Philology, Communication and Documentation
Subject:	Transversal
ECTS Credits:	6
ANDear:2018-19	
Teacher:	Jose M. Lozano josemaria.lozano@uah.es
Tutoring Schedule:	At the student's convenience band e-mail appointment
Language:	English

1. PRESENTATION

Film History knowledge is an essential part of our cultural heritage. It is essential for every student but above all for the Audiovisual Communication students because:

- Master its historical development is the basic tool to acquire an extensive repertoire of expressive resources which nurture her or his reflective or creative thinking.
- This knowledge is the very foundation of all image and sound professions.

From the methodological point of view teaching balances theory and thoughtful practice. The keystone for knowledge building will be the viewing of film history masterpieces in their historical and cultural context made band the teacher and followed band the students' reflection.

COURSE DESCRIPTION AND OBJECTIVES: The purpose of this class is to examine the evolution of film along with the aesthetic thinking which support its expressive foundations. In every session a representative masterpiece of every moment or movement will be adequately framed, screened and discussed band the students and the teacher: its first steps, the genesis of film language, the splendor of the silent American realism, the European avant-gardes renovation, the sound arrival and the consolidation of a new classicism, the narrative and plastic revolutions inspired band "Citizen Kane", the Italian

neorealism, the European film authors, the Nouvelle Vague and the new cinema will allow the students to understand today's film.

2. SKILLS

Generic Skills:

1. Multidisciplinary and integrated skills about the basic facts belonging to the horizon of contemporary culture.
2. Ability to critically analyze media as a crucial knowledge pillar.
3. Capacity to transform this knowledge in the foundation of her or his creative contribution to traditional and new audiovisual media.

Specific Skills:

1. Integration in the curriculum the conceptual map of the contemporary audiovisual language and culture.
2. Ability to analyze iconic, sound and audiovisual texts.
3. Master media literacy tools to be transmitted to the primary and lower secondary school levels.
4. Capacity to use digital media as aids in Human Sciences teaching and researching.

3. CONTENTS

Program

Thematic Units	Topics	Hours, Credits or time management
I. THE CRADLE OF FILM LANGUAGE	1.-Film before film 2.-Film invention 3.-The way to an autonomous medium of expression: from Méliès to Griffith SCREENING: The Birth of a Nation/Intolerance/ Broken Blossoms	<ul style="list-style-type: none"> • 1 session: 4 hours

<p>II. SILENT CLASSIC FILM</p>	<p>1. Star system and studio system 2. Genres and styles 3. The U.S. film expansion and the european film industries</p> <p>SCREENING: Greed</p>	<ul style="list-style-type: none"> • 1 session: 4 hours
<p>III. FILM AND AVANT-GARDE: FRENCH AVANT-GARDE</p>	<p>1. European avant-gardes 2. The birth of film theory 3. Impressionism and surrealism</p> <p>SCREENING: Napoleon/Un chien andalou</p>	<ul style="list-style-type: none"> • 1 session: 4 hours
<p>IV. FILM AND AVANT-GARDE: GERMAN AVANT-GARDE</p>	<p>1. Expressionism 2. Kammerspiel 3. German avant-garde alemana</p> <p>SCREENING: Das Kabinett des Doktor Caligari /Metropolis/ Der letzte man</p>	<ul style="list-style-type: none"> • 1 session: 4 hours
<p>V. FILM AND AVANT-GARDE: SOVIET AVANT-GARDE</p>	<p>1. Film theory and Practice 2. Eisenstein, Pudovkin, Dovjenko 3. Dziga Vertov</p> <p>SCREENING: Bronenosets Potiomkin/ Oktiabr/ Cheloviek s kinoaparatom</p>	<ul style="list-style-type: none"> • 1 session: 4 hours

<p>VI. FROM SILENT TO SOUND FILMS AND THE GOLDEN AGE OF SOUND FILMS: THE 1930's</p>	<ol style="list-style-type: none"> 1. The outbreak of sound films. 2. The expressive transition to sound films 3. Classicism hegemony and avant-gardes fate 4. Classic films aesthetic patterns and narrative models 5. U.S. film genres and authors 6. European and Soviet cinemas <p>SCREENING: Singin' in the Rain/ Our Daily Bread/Stagecoach/King Kong</p>	<ul style="list-style-type: none"> • 1 session: 4 hours
<p>VII. CLASSIC SOUND FILM IN THE 1940's AND ITS EXPRESSIVE RENEWAL</p>	<ol style="list-style-type: none"> 1. Sound classicism fulfilment 2. The refurbishment of film expression and Orson Welles 3. The Second World War and film <p>SCREENING: Citizen Kane</p>	<ul style="list-style-type: none"> • 1 session: 4 hours
<p>VIII. THE POST WORLD WAR II ERA AND THE ITALIAN NEORREALISM</p>	<ol style="list-style-type: none"> 1. Culture and communication after the war 2. Film in fulfilment and reconstruction 3. Italian neorealism <p>SCREENING: Paisa/Ladri de biciclette</p>	<ul style="list-style-type: none"> • 1 session: 4 hours
<p>IX. FILM IN THE 1950'S AND WRITING-IN-PICTURES' TRIUMPH</p>	<ol style="list-style-type: none"> 1. U.S. film in the age of TV 2. The European writing in pictures 3. The Asian Film <p>SCREENING: Smultronstället/Los olvidados/L'avventura/Le journal d'un curé de champagne/Rashomon/Aparajito</p>	<ul style="list-style-type: none"> • 1 session: 4 hours

<p>X. FILM IN THE 1960'S AND THE EL FILM AND THE BREAKING UP WITH THE NARRATIVE TRADITION</p>	<ol style="list-style-type: none"> 1. The autor's politics 2. The nouvelle vague 3. The new cinemas <p>SCREENING: Hiroshima mon amour/À bout de souffle/Pierrot le fou</p>	<ul style="list-style-type: none"> • 1 session: 4 hours
<p>XI. CONTEMPORARY FILM FROM THE 1970'S UNTIL TODAY. FILM IN THE DIGITAL AGE</p>	<ol style="list-style-type: none"> 1. Fall and rise of the American Film 2. Film evolution in Europe and the Soviet Union 3. Developing world cinemas 4. Electronic motion picture and the digital convergence 5. Film industry new challenges 6. Independent film <p>SCREENING: The Godfather/Star Wars/ The Raiders of the Lost Ark/ Pulp Fiction [Pulp Fiction] Quentin Tarantino /To vlemma tou Odandssea / Fa andeung nin wa [Deseando amar] Won Kar Wai/ The hours [Las hours] Stephen Daldrand 2003 De fem benspaend [Cinco condiciones] Lars von Trier and Jorgen Leth/</p>	<ul style="list-style-type: none"> • 1 session: 4 hours

4. THEACHING-LEARNING METHODOLOGIES. TRAINING ACTIVITIES

Total number of hours:

<p>Number of class hours:</p>	<p>50 hours (classes plus monitored sessions)</p>
<p>Number of autonomous work hours:</p>	<p>100 hours</p>

Totales	150 hours
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Methodological strategies	
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Teaching methodology	<p>Student participation will stimulate the constructive and cooperative learning in class and through the virtual campus. The student effort would not be limited, as in conventional teaching, to class attendance and memorization for the exam. The student must develop an intensive and sustained work in and outside the classroom in which screenings, readings and reflections will be combined.</p> <p>Mentored work and the exam will be used to verify the way in which the students have properly conducted their learning process. The teacher will guarantee the appropriate feedback for the student for measuring and redress the learning progress.</p>
Metodología de aprendizaje para el alumno	<p>The different issues are inspired on the construction of the common European Education Area:</p> <ol style="list-style-type: none"> 1.Theory and practical training classes in which: <ul style="list-style-type: none"> - The teacher will contextualize historically and aesthetically the period under study ; - A meaningful film for every period will be screened. - The students will reflect on the film as a step on the construction of knowledge 2.Individual and collective mentoring sessions. 3.Autonomous work in which the student will develop her o his analysis skills.

Materiales and recursos

Film and bibliographic resources provided by the teacher and, to a lesser extent, by the University will be the essential tools for learning in the film history reflection and creating process.

5. EVALUATION

Procedures:

The course will be evaluated on the basis of the continuous work of the student. The global evaluation will be based on:

- 1) The student participation in the theoretical and practical, in person or virtual, sessions.
- 2) The writing of an extensive and rigorous essay on a significant film
- 3) The theoretical and practical exam in which the student must proof her or his mastery on the historical and theoretical foundations of the subject.

To pass the course would be required:

- An active participation in, at least, 85% of the theoretical and practical activities, in class or virtual sessions.
- The conducting of an original, well documented and profound research paper, following the methodological criteria provided by the teacher on one of the films included in the course filmography (See paragraph 6)
- The well balanced mastery shown in the different contents of the matter as confirmed by the exam.

The use of the bibliographical, audiovisual and electronic resources oriented to evaluation will be fundamental.

A well dressed and fluent oral and written English expression will be advisable to pass the course.

The teacher, in accordance with the article 34.3 of the current regulation of the learning processes in our University, will have zero tolerance towards plagiarism. The lesser evidence of it will make impossible to pass the course.

Evaluation criteria:

The evaluation system will integrate every evidence of the student activity all along the year:

Continuous evaluation:

1. **PARTICIPATION:** Participation is not identified with the mandatory class attendance but with an active and intelligent participation in person as well as through the virtual tools. A passive attitude in class will be evaluated negatively.

2. **PAPER:** The student will write a paper on one the films on the list in this teaching guide. She or he must choose a film, following the methodological orientation and the bibliographical and filmographycal advise provided by the teacher. If the student will make the paper on a film not listed, he or she must ask the teacher
3. **FINAL EXAM:** The purpose of the final exam is to evaluate the knowledge and the skills acquired by the student on the continuous evaluation process. The exam design will allow the teacher to measure the actual knowledge of the student on the theoretical analytical and creative aspects of the course. To pass the course will be imperative to pass the exam.

FINAL EVALUATION: The students that, for a justified reason, will be allowed to the ruled final evaluation process will pass a theoretical and practical exam to clearly established that they have a comparable level to the continuous evaluation students.

EXTRAORDINARY EVALUATION: The extraordinary evaluation will have the same format as the final evaluation.

Rating procedures:

- o Continuous evaluation
 - Paper: 50%
 - Participation in virtual or in person sessions: 10%
 - Final exam: 40%
- o Final evaluation
 - Theoretical contents: 60%
 - Practical contents: 40%
- o Extraordinary evaluation
 - Theoretical contents: 60%
 - Practical contents: 40%

6. BIBLIOGRAPHY AND FILMOGRAPHY

Bibliography

AA.VV (NOWELL-SMITH, G. ed.): The Oxford Historand of World Filmma. Oxford. Oxford University Press. 1996

AA.VV. (Barry Keith Grant ed.): Film Genre Reader. Austin. University of Texas Press. 1986

ALTMAN, Rick: Los géneros cinematográficos. Barcelona. Paidós.2000

ARISTARCO, Guido: Historia de las teorías cinematográficas. Barcelona. Lumen. 1968

BAZIN, André: ¿Qué es el film? Madrid. Rialp. 2004.

BORDWELL, David & THOMPSON, Kristin: El arte cinematográfico: una introducción. Barcelona Paidós. 2002

BORDWELL, David & THOMPSON, Kristin: Film History. An Introduction. Boston MC Graw Hill. 2009

BORDWELL, David, STAIGER, Janet and THOMPSON, Kristin: El film clásico de Hollywood. Buenos Aires. Paidós. 1997

CASSETI, Francesco. Teorías del film. Madrid Cátedra. 1994

GARCÍA FERNÁNDEZ, Emilio C.: Historia del film. Madrid. Fragua. 2016

GUBERN, Román: Historia del film. Barcelona. Lumen. 1999

GUBERN, Román: Mensajes icónicos en la cultura de masas. Barcelona. Lumen. 1974

KONIGSBERG, Ira: Diccionario técnico Akal de Film. Madrid. Akal. 2004

MARTIN, Marcel: El lenguaje del film. Barcelona. Gedisa. 1996

MITRAND, Jean: Estética and psicología del film: Tomo 1: Las estructuras, Tomo 2: Las formas. Madrid, México. Siglo XXI. 1987.

MITRAND, Jean: Historia del film experimental. Valencia Fernando Torres. 1974

MONACO, James: How to read a film. Oxford. Oxford University Press 2008 (4th edition)

PRAMAGGIORE, Maria & WALLIS, Tom: Film: A Critical Introduction. London. Laurence King. 2008 (2nd. Ed.)

SADOUL, Georges: Historia del film mundial. México. Siglo XXI. 1994. (13^a ed.)

SANCHEZ NORIEGA, José Luis: Historia del film. Madrid. Alianza. Nueva edición en prensa (2018)

STAM, Robert: Teorías del film. Barcelona. Paidós 2001

FILMOGRAPHY:

Note: The students must choose a film from this list in order to make their paper.

- 1895: Edison and Lumière first films/1896-1904: Short feature films by Georges Méliès /1896-1906 Brighton School (Early Films Primitives and Pioneers BFI)/1905 The Great Train Robbery [Asalto and robo de un tren] Edwin S. Porter/ 1908-14 Biograph Short Films D.W. Griffith
- 1915 The Birth of a Nation [El nacimiento de una nación] D.W. Griffith
- 1916 Intolerance [Intolerancia] D.W. Griffith
- 1917 Easy Street [Charlot en la Calle de la Paz] Charles Chaplin
- 1919: Broken Blossoms [La culpa ajena] D.W. Griffith
- 1920 Das Kabinett des Dr. Caligari [Das Kabinett des Dr. Caligari] Robert Wiene
- 1922 Nanouk of the North [Nanouk el esquimal] Robert Flahertand
- 1922 Nosferatu, eine Sandmphonie des Grauens [Nosferatu el vampiro] F.W. Murnau
- 1924 Der letzte mann [El último] F.W. Murnau
- 1924 Greed [Avaricia] Erich von Stroheim
- 1924 Shtaska [La huelga] S.M. Eisenstein
- 1925 Bronenosets Potiomkin [El acorazado Potemkin] S.M. Eisenstein
- 1925 Seven Chances [Siete ocasiones] Buster Keaton/Donald Crisp
- 1925 The Gold Rush [La quimera del oro] Charles Chaplin
- 1926 Mat [La madre] Vsevolod Poudovkin
- 1927 Metropolis [Metropolis] Fritz Lang
- 1927 Napoleon [Napoleon] Abel Gance
- 1927 Oktiabr [Octubre] S.M. Eisenstein
- 1927 Sunrise [Amanecer] F. W. Murnau
- 1927 The Jazz Singer [El cantor de jazz] Alan Crossland
- 1928 La passion de Jeanne d'Arc [La pasión de Juana de Arco]

- 1928 The Crowd [AND el mundo marcha] King Vidor
- 1929 Chelovyek S *Kinoaparatom* [El hombre de la cámara] Dziga Vertov
- 1929 La aldea maldita Florian Reand
- 1929 Staroe i Novoe/Generalya Linka [Lo viejo and lo nuevo/La línea general] S.M. Eisenstein
- 1929 Un chien andalou [Un perro andaluz] Luis Buñuel
- 1930 Zemlya [La tierra] Alexandr Dovzhenko
- 1931 Citand Streets [Calles de la ciudad] Reuben Mamoulian
- 1931 Hallelujah [Aleluya] King Vidor
- 1931 M-eine Stadt Einen Mörder [M el vampire de Düsseldorf] Fritz Lang
- 1932 Scarface, Shame of a Nation [Scarface, el terror del Hampa] Howard Hawks
- 1933 Duck Soup [Sopa de ganso] Leo McCareand
- 1933 King Kong [King Kong] Ernest B. Schoedsack and Merian C. Cooper
- 1934 Our Daily Bread [El pan nuestro de cada día] King Vidor
- 1935 La kermesse heroique [La kermesse heroica] Jacques Feandder
- 1936 Fury [Furia] Fritz Lang
- 1937 La grande illusion [La gran ilusión] Jean Renoir
- 1938 Alexandr Nevski [Alexandr Nevski] S. M. Eisenstein
- 1938 Bringing up Baby [La fiera de mi niña] Howard Hawks
- 1939 Gone with the Wind [Lo que el viento se llevó] Victor Fleming
- 1939 Stagecoach [La diligencia] John Ford
- 1939 The Roaring Twenties [Los violentos años 20] Raoul Walsh
- 1940 Citizen Kane [Ciudadano Kane] Orson Welles
- 1941 How Green Was My Valley [Qué verde era mi valle] John Ford
- 1941 The Little Foxes [La loba] William Wyler
- 1942 Casablanca [Casablanca] Michael Curtiz
- 1942 The Magnificent Ambersons [El cuarto mandamiento] Orson Welles
- 1946 My Darling Clementine [Pasión de los fuertes] John Ford
- 1946 Paisa [Paisa] Roberto Rosellini

- 1946 The Best Years of our Life [Los mejores años de nuestra vida] William Wandler
- 1948 Fort Apache [Fort Apache] John Ford
- 1949 In a Lonely Place [En un lugar solitario] Nicholas Raand
- 1949 Ladri de bicicletti [Ladrón de bicicletas] Vittorio de Sica
- 1949 The Fountainhead [El manantial] King Vidor
- 1949 The Third Man [El tercer hombre] Carol Reed
- 1949 Vida en sombras Lorenzo Llobet Gràcia
- 1950 All about Eve [Eva al desnudo] Joseph L. Mankiewicz
- 1950 Los olvidados Luis Buñuel
- 1950 Rashomon [Rashomon] Akira Kurosawa
- 1951 Distant Drums [Tambores lejanos] Raoul Walsh
- 1951 Le journal d'un curé de champagne [Diario de un cura rural] Robert Bresson
- 1951 The Red Badge of Courage [La roja insignia del valor] John Huston
- 1951 The River [El río] Jean Renoir
- 1952 High Noon [Solo ante el peligro] Fred Zinnemann
- 1952 Singin' in the Rain [Cantando bajo la lluvia] Stanley Donen
- 1952 The quiet man [El hombre tranquilo]
- 1952 The World in his Arms [El mundo en sus manos] Raoul Walsh
- 1952 Viva Zapata [Viva Zapata] Elia Kazan
- 1953 The Big Heat [Los sobornados] Fritz Lang
- 1953 Tokio Monogatari [Cuentos de Tokio] Yasujiro Ozu
- 1954 La Strada [La Strada] Federico Fellini
- 1954 On the Waterfront [La ley del silencio] Elia Kazan
- 1955 The Night of the Hunter [La noche del cazador] Charles Laughton
- 1955-60 Trilogía de Apu (Pather Panchali, Aparajito, Apu Sansar) Satyajit Ray
- 1956 Calle Mayor Juan Antonio Bardem
- 1956 The Searchers [Centauros del desierto] John Ford
- 1957 Letiat Zhuravli [Cuando pasan las cigüeñas] Mijail Kalatazov
- 1957 Smultronstället [Fresas salvajes] Ingmar Bergman

- 1958 Pòpiol i diament [Cenizas y diamantes] Andrei Wajda
- 1958 Touch of Evil [Sed de mal] Orson Welles
- 1959 A bout de souffle [Al final de la escapada] Jean-Luc Godard
- 1959 North band Northwest [Con la muerte en los talones] Alfred Hitchcock
- 1959 Some Like it Hot [Con faldas y a lo loco] Billy Wilder
- 1959-61 Ningen no joken [La condición humana] Masaki Kobayashi
- 1960 L'avventura [La aventura] Michelangelo Antonioni
- 1960 Rocco e suoi fratelli [Rocco and sus hermanos] Luchino Visconti
- 1961 En el balcón vacío Jomí García Ascot
- 1961 L'Anneé dernière à Marienbad [El año pasado en Marienbad] Alain Resnais
- 1961 Viridiana Luis Buñuel
- 1961 West Side Story [West Side Story] Robert Wise/Jerome Robbins
- 1961Sàsom i en spegel [Como en un espejo] Ingmar Bergman
- 1962 Lawrence of Arabia [Lawrence de Arabia] David Lean
- 1962 The Loneliness of the Long Distance Runner [La soledad del corredor de fondo] Tonand Richardson
- 1962 The Trial [El proceso] Orson Welles
- 1963 America, America [America, America] Elia Kazan
- 1963 El verdugo Luis García Berlanga
- 1963 Il gattopardo [El Gatopardo] Luchino Visconti
- 1963 La battaglia di Algeri [La batalla de Argel] Gillo Pontecorvo
- 1963 Le feu follet [El fuego fatuo] Louis Malle
- 1963 Otto e mezzo [Fellini, ocho and medio] Federico Fellini
- 1963 Tom Jones [Tom Jones] Tony Richardson
- 1964 Il vangelo secondo Matteo [El evangelio según San Mateo] Pier Paolo Pasolini
- 1964 La tía Tula Miguel Picazo
- 1964 Pierrot le fou [Pierrot el loco] Jean-Luc Godard
- 1964 Prima della Rivoluzione [Antes de la revolución] Bernardo Bertolucci
- 1965 Campanadas a Medianoche[Falstaff] Orson Welles

- 1965 La caza Carlos Saura
- 1966 Nueve cartas a Berta Basilio Martín Patino
- 1967 Edipo Re [Edipo hijo de la fortuna] Pier Paolo Pasolini
- 1967 The Duellists [Los duelistas] Ridley Scott
- 1967 Two for the Road [Dos en la carretera] Stanley Donen
- 1968 Chronik der Anna Magdalena Bach [Crónica de Anna Magdalena Bach] Jean Marie Straub
- 1968 The Charge of the Light Brigade [La última carga] Tony Richardson
- 1969 Ma nuit chez Maud [Mi noche con Maud] Eric Rohmer
- 1970 Il conformista [El conformista] Bernardo Bertolucci
- 1970 The Private Life of Sherlock Holmes [La vida privada de Sherlock Holmes] Billy Wilder
- 1971 Rendez-vous à Braand [Cita en Braand] André Delvaux
- 1972 Cabaret [Cabaret] Bob Fosse
- 1972-4 The Godfather 1 & 2 [El padrino 1 and 2] Francis Ford Coppola
- 1973 La nuit americaine/Daand for Night [La noche americana] François Truffaut
- 1974 Jaws [Tiburón] Steven Spielberg
- 1975 O Thiassos [El viaje de los comediantes] Theo Angelopoulos
- 1977 Star Wars [La Guerra de las galaxias] George Lucas
- 1978 Perceval le galois [Perceval el galés] Eric Rohmer
- 1979 Apocalypse Now [Apocalypse Now] Francis Ford Coppola
- 1979 Manhattan [Manhattan] Woody Allen
- 1981 Body Heat [Fuego en el cuerpo] Lawrence Kasdan
- 1981 Raiders of the Lost Ark [En busca del arca perdida] Steven Spielberg
- 1984 Frida Paul Leduc
- 1984 Los santos inocentes Mario Camus
- 1985 La historia oficial Luis Puenzo
- 1992 Un lugar en el mundo Adolfo Aristarain
- 1994 Pulp Fiction [Pulp Fiction] Quentin Tarantino
- 1995 El día de la bestia Alex de la Iglesia
- 1995 To vlemma tou Odandssea [La mirada de Ulises] Theo Angelopoulos

- 1996 Looking for Richard [Buscando a Richard] Al Pacino
- 1999 Ghost Dog, the Way of the Samurai [Ghost Dog, el camino del samurai] Jim Jarmusch
- 2000 Fa andeung nin wa [Deseando amar] Won Kar Wai
- 2002 The hours [Las hours] Stephen Daldry
- 2003 De fem benspaend [Cinco condiciones] Lars von Trier and Jorgen Leth
- 2003 Dogville [Dogville] Lars von Trier
- 2011 The Tree of Life [El árbol de la vida] Terrence Malick
- 2014 Boyhood [Boyhood, momentos de una vida] Richard Linklater
- 2016 Toni Erdmann Maren Ade