



ESCUELA UNIVERSITARIA  
DE ARTES. MADRID

## History of Film I

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad  
Rey Juan Carlos

## Course data

|                 |               |
|-----------------|---------------|
| <i>Duration</i> | Annual        |
| <i>Credits</i>  | 6 ECTS        |
| <i>Modality</i> | In-person     |
| <i>Language</i> | English       |
| <i>Faculty</i>  | Filmmaking    |
| <i>Teacher</i>  | Luis Cemillán |

## Course presentation

Journey through the history of art, cinema and TV from its origins to the current digital context, with an emphasis on the cultural, social and economic impact of cinema and the film's relationship to the other artistic disciplines. Phases, schools, styles, titles, directors, major films, advances in cinema and television from their origins to the end of World War II.

## Student competencies

|      |                                                                                                                                                                                                                                                        |
|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| CG01 | Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.                                                                                                                                    |
| CG04 | Know the various applications of the technological resources from the field of audiovisual creation.                                                                                                                                                   |
| CG05 | Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.                                                                                                            |
| CG06 | Develop in professional practice a professional ethic based on esthetic, environmental and diversity observation and sensibility.                                                                                                                      |
| CG07 | Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.                                                                                              |
| CG08 | Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.                                                                                                                               |
| CE01 | Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.                                                                                                                                     |
| CE02 | Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.                                                                                                                                 |
| CE04 | Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies. |
| CE06 | Know the different production models and their relationship to the demands of the audiovisual industry.                                                                                                                                                |

## Learning outcomes

Upon completion of this course, each student must be able to:

1. Identify key films and directors from various stages of the history of audiovisual media, as well as the dominant styles, trends, schools and artistic genres for each period covered in the course content.
2. Know the essence, influence of the historical moment at the time of filming and premiere of major titles; their formal aspects, conventions of genre, narrative strategies and influence on society, as well as their role as historic testaments of each period.
3. Work with expressive resources in written and audiovisual presentations, that help to illustrate, together with their own material, the historical periods covered in the course.
4. Think and speak about the course content material, its multi-cultural contributions and social and the ethical value for each period of the history of audiovisual media.
5. Develop skills to work in teams and coordinate with their classmates.
6. Develop and take ownership of their own audiovisual works and messages, bearing in mind the role of the spectator as receptor.

## Teaching methodology

|     |                                               |
|-----|-----------------------------------------------|
| MD1 | Case studies and discussion.                  |
| MD2 | Case studies and discussion.                  |
| MD3 | Problem resolution and discussion of results. |
| MD5 | Cooperative and collaborative learning.       |

## Course content

|         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content | <ol style="list-style-type: none"> <li>1. Pre-cinematic inventions.</li> <li>2. Silent film. Europe: pioneers and first avant-gardes. The art film.</li> <li>3. The United States (I). Birth of the Hollywood system. The star system.</li> <li>4. Germany and Expressionism.</li> <li>5. Soviet film. Montage lifts cinema to an art form.</li> <li>6. The arrival of sound film and color film.</li> <li>7. Cinema between the wars.</li> <li>8. The birth of television.</li> <li>9. British film. Free cinema.</li> <li>10. French cinema (I).</li> <li>11. Spanish cinema (I): from its origins to the 1950s.</li> <li>12. Other cinemas: Japanese classical cinema, Sweden, Italy, etc.</li> </ol> |
|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## Learning activities

|     |                                                                            |          |
|-----|----------------------------------------------------------------------------|----------|
| AF1 | Theoretical and theoretical-practical classes.                             | 36 hours |
| AF3 | Design and execution of artistic creation projects (individual or group).  | 4 hours  |
| AF4 | Art appreciation activities: attendance at seminars, visits to exhibitions | 12 hours |

|     |                                                                                                                |          |
|-----|----------------------------------------------------------------------------------------------------------------|----------|
|     | or viewing of visual/audiovisual works.                                                                        |          |
| AF5 | Search and selection of documentation, reading of supporting material and bibliographic and visual references. | 40 hours |
| AF7 | Evaluation.                                                                                                    | 8 hours  |
| AF8 | Autonomous study of the theoretical contents and autonomous elaboration of practical work and activities.      | 80 hours |

\* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.

## Assessment

### GENERAL ASSESSMENT CRITERIA

#### ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

#### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

#### SPELLING AND EXPRESSION

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

#### UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

### SPECIFIC ASSESSMENT CRITERIA

#### REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

| <i>Assessment task (*)</i>                                                                      | <i>Revaluable/non-revaluable</i> | <i>Minimum mark yes/no</i> | <i>% of final mark</i> |
|-------------------------------------------------------------------------------------------------|----------------------------------|----------------------------|------------------------|
| SE1<br>In-class tests and examinations (oral and/or written)                                    | <i>Revaluable</i>                | Yes                        | 50%                    |
| SE3<br>Continuous assessment: weekly tasks and homework, periodical reports, problem resolution | <i>Non-revaluable</i>            | No                         | 40%                    |
| SE5<br>Attitude and participation                                                               | <i>Non-revaluable</i>            | No                         | 10%                    |
|                                                                                                 |                                  |                            | 100%                   |

(\*) *Evidence of all the evidence presented here must be collected and submitted to the Academic Secretary's Office for filing (writings, recordings, etc.).*

#### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

#### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## Resources

### RECOMMENDED BIBLIOGRAPHY

- Caparrós Lera, J. M. (2007). *Historia del cine español*. T&B Editores.
- Elena, A. (1999). *Los cines periféricos: África, Oriente Medio, India*. Ediciones de la Mirada.
- Finler, J. W. (2003). *The Hollywood Story* (3rd ed.). London: Wallflower Press.
- Gubern, R. (1969). *Historia del cine*. Lumen.
- Gubern, R., Font, D., Claveras, J., Ramajo, N., & Freixas, R. (2009). *Historia del cine español* (4ª ed.). Cátedra.
- Gutiérrez da Silva, M. (2006). *Diccionario de actores cinematográficos*. T&B Editores.
- Kracauer, S. (1947). *From Caligari to Hitler: A Psychological History of the German Film*. Princeton: Princeton University Press.
- Payán, M. J. (2005). *El cine español actual*. Ediciones JC.
- Payán, M. J. (2005). *Las cien mejores películas españolas de la historia del cine*. Cacitel.
- Payán, M. J. (2007). *La historia de España a través del cine*. Cacitel.
- Payán, M. J., Mena, J. L., & Payán, J. J. (2004). *Las mejores escenas de la historia del cine*. Cacitel.
- Quintana, Á. (1997). *El cine italiano: 1942-1961: Del neorrealismo a la modernidad*. Paidós.
- Riambau, E. (1998). *El cine francés: De la Nouvelle Vague al final de la escapada*. Paidós.
- Rings, W. (1962). *Die funfte Wand: Das Fernsehen in unserer Zeit*.
- Richie, D. (2001). *A Hundred Years of Japanese Film*. Tokyo: Kodansha International.
- Sánchez Biosca, V. (1996). *Cine y vanguardias artísticas: El cine de la modernidad*. Paidós.
- Sánchez Noriega, J. L. (2002). *Historia del cine: Teoría, estética, géneros*. Alianza Editorial.
- Squire, J. E. (Ed.). (2004). *The Movie Business Book* (3rd ed.). New York: Simon & Schuster.
- Wagner, F. (1971). *La televisión: Técnica y expresión dramática*. Editorial Labor.

### RECOMMENDED FILMOGRAPHY

- Brooks, R., & Marshall, G. (Directores). (1932). *Movie crazy* [Film]. Harold Lloyd Corporation.
- Capra, F. (Director). (1934). *It happened one night* [Film]. Columbia Pictures.
- Chaplin, C. (Director). (1925). *The gold rush* [Film]. Charles Chaplin Productions.
- Chaplin, C. (Director). (1931). *City lights* [Film]. Charles Chaplin Productions.
- Chaplin, C. (Director). (1936). *Modern times* [Film]. Charles Chaplin Productions.
- Chaplin, C. (Director). (1940). *The great dictator* [Film]. Charles Chaplin Productions.
- Curtiz, M. (Director). (1942). *Casablanca* [Film]. Warner Bros. Pictures.
- Eisenstein, S. (Director). (1925). *Bronenonosets Potemkin* [Film]. Mosfilm.
- Fleming, V. (Director). (1939). *Gone with the wind* [Film]. Selznick International Pictures; Metro-Goldwyn-Mayer.
- Fleming, V. (Director). (1939). *The wizard of Oz* [Film]. Metro-Goldwyn-Mayer.

Ford, J. (Director). (1939). *Stagecoach* [Film]. Walter Wanger Productions.  
 Ford, J. (Director). (1940). *The grapes of wrath* [Film]. 20th Century Fox.  
 Griffith, D. W. (Director). (1915). *The birth of a nation* [Film]. David W. Griffith Corp.  
 Hitchcock, A. (Director). (1940). *Rebecca* [Film]. Selznick International Pictures.  
 Lang, F. (Director). (1927). *Metropolis* [Film]. Universum Film (UFA).  
 Lang, F. (Director). (1931). *M* [Film]. Nero-Film AG.  
 Murnau, F. W. (Director). (1922). *Nosferatu, eine Symphonie des Grauens* [Film]. Prana Film.  
 Renoir, J. (Director). (1939). *La règle du jeu* [Film]. Nouvelles Éditions Films.  
 Welles, O. (Director). (1941). *Citizen Kane* [Film]. RKO Radio Pictures.  
 Wiene, R. (Director). (1920). *Das Cabinet des Dr. Caligari* [Film]. Decla-Bioscop.

#### RECOMMENDED WEBSITES OF INTEREST

Dirks, T. (s.f.). *Filmsite*. <https://www.filmsite.org/>  
 British Film Institute. (s.f.). *British Film Institute*. <https://www.bfi.org.uk/>  
 Senses of Cinema. (s.f.). *Senses of Cinema*. <https://sensesofcinema.com/>  
 The Criterion Collection. (s.f.). *The Current*. <https://www.criterion.com/current>  
 Crash Course. (s.f.). *Film history*. <https://thecrashcourse.com/topic/filmhistory/>

#### REQUIRED MATERIALS FOR THE COURSE

Paper and pen to take notes in class.

#### VISITS, MASTER CLASSES, EVENTS OR WORKSHOPS

Details will be provided during the course.