



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

History of Film II

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>	Luís Cemillán

Course presentation

This course looks at the expansion and international consolidation of cinema as art and entertainment with the codification of genres, the expansion of realism and the end of Hollywood's golden age; the arrival of modernity and symbolism, new stylistic currents, changes in production, and technological advances; the impact and influence of television on fiction, and the generational shift in North America; the digitalization and democratisation of cinema.

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	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
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.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.

CE06	Know the different production models and their relationship to the demands of the audiovisual industry.
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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 the social and ethical value for each historical 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	Participatory masterclass.
MD2	Case studies and discussion.
MD3	Problem resolution and discussion of results.
MD5	Cooperative and collaborative learning.

Course content

Content	1. Postwar cinema. Italian Neorealism. 2. French Cinema (II). The nouvelle vague and "author politics". 3. Latin American film. 4. The United States (II). New North American cinema (1960s-70s). Political cinema. The New York School and independent film. 5. Television fiction and its influence on the language of audiovisual media. 6. Documentary film and animation. 7. Spanish cinema (II): from 1950 to the present day. 8. Other cinemas: Northern Europe, Africa, the Middle East, India, China, etc. 9. Historiographical aspects of cinema. 10. Postmodernism and self-referential film. The mixing of genres. 11. The digital era.
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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 or viewing of visual/audiovisual works.	12 hours
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 theoretical content and autonomous preparation 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 In-class tests and examinations (oral and/or written)	Yes	Yes	50%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	No	No	40%
SE5 Attitude and participation	No	No	10%
			100%

(*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

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

- Altman, R. (1998). *Film/Genre*. British Film Institute.
- Campbell, J. (2008). *The hero with a thousand faces* (3rd ed.). New World Library.
- Cousins, M. (2020). *The Story of Film*. Harper Collins.
- Eisner, L. H. (2008). *The haunted screen: Expressionism in the German cinema and the influence of Max Reinhardt* (G. Mander, Trans.). University of California Press.
- Feuer, J. (1993). *The Hollywood musical* (2nd ed.). Indiana University Press.
- Finler, J. W. (2003). *The Hollywood story* (3rd ed.). Wallflower Press.
- Kracauer, S. (2004). *From Caligari to Hitler: A psychological history of the German film*. Princeton University Press.
- Ritchie, D. (2005). *A hundred years of Japanese film* (2nd ed.). Kodansha International.
- Rubin, M. (1999). *Thrillers*. Cambridge University Press.
- Sánchez Noriega, J. L. (2018). *Historia del cine: Teorías, estética, géneros* (3rd ed.). Alianza Editorial.
- Segar, L. (2010). *How to Make a Good Script Great* (3rd ed.). Silman-James Press.
- Squire, J. E. (Ed.). (2004). *The movie business book* (3rd ed.). Simon & Schuster.
- Tobias, R. B. (1993). *20 master plots: And how to build them*. Writer's Digest Books.
- Grimal, P. (1996). *The dictionary of classical mythology* (A. R. Maxwell-Hyslop, Trans.). Wiley-Blackwell.

RECOMMENDED FILMOGRAPHY

- Akerman, C. (Director). (1975). *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* [Motion picture]. Paradise Films, UNITE 3.
- Bergman, I. (Director). (1966). *Persona* [Motion picture]. Svensk Filmindustri.
- Berlanga, L. (Director). (1953). *Welcome Mr. Marshall* [Motion picture]. Uninci.
- Buñuel, L. (Director). (1950). *The young and the damned* [Motion picture]. Ultramar Films.
- Chytilová, V. (Directora). (1966). *Daisies* [Motion picture]. Filmové Studio Barrandov.
- Cimino, M. (Director). (1978). *The deer hunter* [Motion picture]. EMI Films, Universal Pictures.

De Sica, V. (Director). (1948). *Bicycle thieves* [Motion picture]. Produzioni De Sica.

Denis, C. (Director). (2001). *Beau Travail* [Motion picture]. La Sept-Arte, Tanaïs Productions, Pathe Television.

Ford, J. (Director). (1956). *The searchers* [Motion picture]. Warner Bros.; C.V. Whitney Pictures.

Godard, J.-L. (Director). (1963). *Contempt* [Motion picture]. Les Films Marceau; Rome Paris Films.

Kiarostami, A. (Director). (1997). *Taste of cherry* [Motion picture]. Abbas Kiarostami Productions.

Kurosawa, A. (Director). (1954). *Seven samurai* [Motion picture]. Toho.

Marker, C. (Director). (1983). *Sunless* [Motion picture]. Argos Films.

Miyazaki, H. (Director). (2001). *Spirited away* [Motion picture]. Studio Ghibli; Tokuma Shoten.

Scorsese, M. (Director). (1976). *Taxi driver* [Motion picture]. Columbia Pictures; Bill/Phillips Productions.

Shepitko, L. (Director). (1977). *The ascent* [Motion picture]. Mosfilm, Trete Tvorcheskoe Obedinenie.

Tanaka, K. (Director). (1955). *Forever a woman* [Motion picture]. Nikkatsu.

Varda, A. (Director). (1962). *Cleo from 5 to 7* [Motion picture]. Ciné-Tamaris, Rome Paris Films, Compagnia Cinematografica Champion.

Zeman, K. (Director). (1962). *The fabulous Baron Munchausen* [Motion picture]. Filmové Studio Gottwaldov, Krátký Film Praha.

RECOMMENDED WEBSITES

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.