



Universidad  
de Alcalá

# TEACHING GUIDE

## FILM HISTORY AND THEORY

Degree in Audiovisual  
Communication  
University of Alcalá

---

Academic Year 2020/21  
Transversal Course - Spring Semester

## GUÍA DOCENTE

Course title:	FILM HISTORY AND THEORY
Code:	100058
Degree:	Audiovisual Communication
Department:	Philology, Communication and Documentation
Subject:	Transversal
ECTS Credits:	6
Year, semester:	<b>2º semester</b>
Teacher:	Jose M. Lozano josemaria.lozano@uah.es
Tutoring Schedule:	At the student's convenience by e-mail appointment. Mentoring will take place face-to-face or online according to the circumstances.
Language:	English

### 1. PRESENTATION

Film history knowledge is an essential part of our cultural heritage. It is essential for every educated mind 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 developed by the teacher and followed by the students' reflection.

A B2-level knowledge of English will be required to take this subject.

**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 or during the autonomous working hours of the student a representative masterpiece

of every moment or movement in Film History will be adequately framed, screened and discussed face-to-face or on-line by 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 by "Citizen Kane", the Italian neorealism, the European film authors, the Nouvelle Vague and the new cinemas and the evolution towards contemporary films and media convergence will allow the students to understand the new digital age we live in.

## 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 secondary school levels.
4. Capacity to use digital media as aids in Human Sciences teaching and researching.

## 3. CONTENTS

### Program

Program		
Thematic Units	Topics	In-class or online sessions and time management

<p>I. THE CRADDL OF FILM LANGUAGE</p>	<p>1.-Film before film 2.-Film invention 3.-The way to an autonomous medium of expression: from Méliès to Griffith</p> <p>SCREENING: The Birth of a Nation/Intolerance/ Broken Blossoms</p>	<ul style="list-style-type: none"> <li>• 1 session: 4 hours</li> </ul>
<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"> <li>• 1 session: 4 hours</li> </ul>
<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"> <li>• 1 session: 4 hours</li> </ul>
<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"> <li>• 1 session: 4 hours</li> </ul>

<p>V. FILM AND AVANT-GARDE: SOVIET AVANT-GARDE</p>	<ol style="list-style-type: none"> <li>1. Film theory and Practice</li> <li>2. Eisenstein, Pudovkin, Dovjenko</li> <li>3. Dziga Vertov</li> </ol> <p>SCREENING: Bronenosets Potiomkin/ Oktiabr/ Cheloviek s kinoaparatom</p>	<ul style="list-style-type: none"> <li>• 1 session: 4 hours</li> </ul>
<p>VI. FROM SILENT TO SOUND AND THE GOLDEN AGE OF THE TALKIES: THE 1930's</p>	<ol style="list-style-type: none"> <li>1. The outbreak of sound films.</li> <li>2. The expressive transition to sound films</li> <li>3. Classicism hegemony and avant-gardes fate</li> <li>4. Classic films aesthetic patterns and narrative models</li> <li>5. U.S. film genres and authors</li> <li>6. European and Soviet cinemas</li> </ol> <p>SCREENING: Singin' in the Rain/ Our Daily Bread/Stagecoach/King Kong</p>	<ul style="list-style-type: none"> <li>• 1 session: 4 hours</li> </ul>
<p>VII. CLASSIC SOUND FILM IN THE 1940's AND ITS EXPRESSIVE RENEWAL</p>	<ol style="list-style-type: none"> <li>1. The plenitude of sound classicism</li> <li>2. The renewal of film expression and Orson Welles</li> <li>3. The Second World War and film</li> </ol> <p>SCREENING: Citizen Kane</p>	<ul style="list-style-type: none"> <li>• 1 session: 4 hours</li> </ul>
<p>VIII. THE POST WORLD WAR II ERA AND THE ITALIAN NEORREALISM</p>	<ol style="list-style-type: none"> <li>1. Culture and communication after the war</li> <li>2. Film in fulfilment and reconstruction</li> <li>3. Italian neorealism</li> </ol> <p>SCREENING: Paisa/Ladri de biciclette</p>	<ul style="list-style-type: none"> <li>• 1 session: 4 hours</li> </ul>

<p><b>IX. FILM IN THE 1950'S AND WRITING-IN-PICTURES' TRIUMPH</b></p>	<ol style="list-style-type: none"> <li>1. U.S. film in the age of TV</li> <li>2. The European writing in pictures</li> <li>3. The Asian Film</li> </ol> <p>SCREENING: Smulstronstället/Los olvidados/L'avventura/Le journal d'un curé de champagne/Rashomon/Aparajito</p>	<ul style="list-style-type: none"> <li>• 1 session: 4 hours</li> </ul>
<p><b>X. FILM IN THE 1960's AND THE EL FILM AND THE BREAKING UP WITH THE NARRATIVE TRADITION</b></p>	<ol style="list-style-type: none"> <li>1. The autor's politics</li> <li>2. The nouvelle vague</li> <li>3. The new cinemas</li> </ol> <p>SCREENING: Hiroshima mon amour/À bout de souffle/Pierrot le fou</p>	<ul style="list-style-type: none"> <li>• 1 session: 4 hours</li> </ul>
<p><b>XI. CONTEMPORARY FILM FROM THE 1970's UNTIL TODAY. FILM IN THE DIGITAL AGE</b></p>	<ol style="list-style-type: none"> <li>1. Fall and rise of the American film</li> <li>2. Independent film spreading in Europe and around the world</li> <li>4. Electronic motion picture and the digital convergence in a Global World</li> <li>5. Audiovisual industry new challenges in the XXIst century virtual age</li> </ol> <p>SCREENING: The Godfather/Star Wars/ The Raiders of the Lost Ark/ Pulp Fiction/ To vlemma tou Odyssea/ Fa andeung nin wa/ The hours</p>	<ul style="list-style-type: none"> <li>• 1 session: 4 hours</li> </ul>

**4. THEACHING-LEARNING METHODOLOGIES. TRAINING ACTIVITIES**

Total number of hours:

Number of class hours:	50 hours (in-class or online sessions)
Number of autonomous work hours:	100 hours
Total hours:	150 hours

### Methodological strategies

Teaching methodology	<p>Student participation will stimulate the constructive and cooperative learning through regular classroom attendance or through the virtual campus. The student effort would not be limited, as in conventional teaching, to follow the lessons and memorize 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>
Learning methodology for the student	<p>The different issues are inspired on the construction of the common European Education Area:</p> <ol style="list-style-type: none"> <li>1.Theory and practical training classes in which:       <ul style="list-style-type: none"> <li>- The teacher will contextualize historically and aesthetically the period under study ;</li> <li>- A meaningful film for every period will be screened or suggested for on-line watching.</li> <li>- The students will reflect on the film as a step on the construction of knowledge</li> </ul> </li> <li>2.Individual and collective mentoring sessions.</li> </ol>

	3. Autonomous work in which the student will develop her or his analysis skills.

## Materials and resources

Film and bibliographic resources provided by the teacher and, to a lesser extent, by the University will be the essential tools for the students to enhance and deepen their knowledge on film creative evolution. A particular effort will be made, if circumstances so will demand, to provide on line the students with the audiovisual and written texts.

## 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 on-site or on-line exam in which the student must proof her or his mastery about 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 the classroom and during the distance learning tasks specially designed, if necessary, for this purpose.
- 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) and, exceptionally, on a film chosen by the students provided that it matches with the required artistic, research and pedagogic standards established by the syllabus.
- 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 the continuous evaluation will be fundamental. Its adequate balance will be established on the basis of an easy access to the documentary sources depending on the circumstances.



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 semester:

#### Continuous evaluation:

1. PARTICIPATION: Participation is not identified with the mere in-class or online mandatory attendance to the teaching/learning activities but with an active and intelligent commitment. A passive attitude in-class or on-line will be evaluated negatively.
2. FILM RESEARCH AND CRITICISM:
  - a. FILM REVIEWS COLLECTION: The student must individually write a commentary on every film related to every teaching unit entirely screened in class or, if circumstances require, watched at home. These mandatory brief film reviews must be written in journalistic style, as for printed or online media, and should be uploaded daily, or at least weekly, on the platform and finally submitted along with the paper the day of the exam.
  - b. FILM ESSAY: The student must individually write a paper on one of the films listed in this syllabus. The teacher must authorize the choice and provide the methodological orientation and the bibliographic advise that each student may need. If the student would research for the paper on a film not listed, he or she must seek the teacher agreement. This paper must be researched and written along the whole semester and submitted along with the film reviews collection the day of the exam.
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. The exam may be carried out in-presence or on-line according to the University provisions. 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 performed in-presence or on-line, according to the University provisions to clearly attest that they have a comparable level to the continuous evaluation students.

EXTRAORDINARY EVALUATION: The extraordinary evaluation will have the same format, determinants and ways of development as the final evaluation.

Rating procedures:

- o Continuous evaluation
  - Paper: 40%
  - Film Reviews collection: 10%
  - Participation in face-to-face or on-line sessions: 10%
  - Final exam (as a matter of principle in presence but via the internet should the circumstances so require): 40%
- o Final evaluation (in-presence or on-line according to the situation)
  - Theoretical contents: 60%
  - Practical contents: 40%
- o Extraordinary evaluation (in-presence or on-line according to the situation)
  - Theoretical contents: 60%
  - Practical contents: 40%

## 6. BIBLIOGRAPHY AND FILMOGRAPHY

### Bibliography

AA.VV (NOWELL-SMITH, G. ed.): The Oxford History of World Film. 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 cine? 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 cine clásico de Hollywood. Buenos Aires. Paidós. 1997

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

COOKE, Mervyn: A History of Film Music. Cambridge. Cambridge University Press. 2008

ELSAESSER, Thomas: Film History as Media Archaeology: Tracking Digital Cinema (Film Culture in Transition). Amsterdam. Amsterdam University Press. 2016

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

GUBERN, Román: Historia del cine. Barcelona. Anagrama. 2016

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

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

MITRY, Jean: Historia del cine experimental. Valencia Fernando Torres. 1974

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

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

RICHIE, Donald & SCHRADER, Paul: A Hundred Years of Japanese Film: A Concise History, with a Selective Guide to DVDs and Videos. Tokio. Kodansha.2012

SADOUL, Georges: Historia del cine mundial. México. Siglo XXI. 1994. (13<sup>a</sup> ed.)

SANCHEZ NORIEGA, José Luis: Historia del cine. Madrid. Alianza. 2018

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

#### FILMOGRAPHY:

- 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 y 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 Flaherty)
- 1922 Nosferatu, eine Symphonie 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] (Carl Th. Dreyer)
- 1928 The Crowd [Y el mundo marcha] (King Vidor)
- 1929 Chelovyek S Kinoaparatom [El hombre de la cámara] (Dziga Vertov)
- 1929 La aldea maldita (Florián Rey)
- 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 City 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 McCarey)
- 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 Feyder)
- 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 Rossellini)
- 1946 The Best Years of our Life [Los mejores años de nuestra vida] (William Wyler)
- 1948 Fort Apache [Fort Apache] (John Ford)
- 1949 In a Lonely Place [En un lugar solitario] (Nicholas Ray)
- 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] (John Ford)

- 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] (Andrzej Wajda)
- 1958 Touch of Evil [Sed de mal] (Orson Welles)
- 1959 À bout de souffle [Al final de la escapada] (Jean-Luc Godard)
- 1959 North by 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'Année 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)
- 1961 Sàsom 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] (Tony 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 y 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* [Chimes at Midnight/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 Bray* [Cita en Bray] (André Delvaux)
- 1972 *Cabaret* [Cabaret] (Bob Fosse)
- 1972-4 *The Godfather 1 & 2* [El padrino 1 y 2] (Francis Ford Coppola)



- 1973 La nuit americaine/Day 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 Odyssea [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 horas] (Stephen Daldry)
- 2003 De fem benspaend [Cinco condiciones] (Lars von Trier and Jorgen Leth)
- 2003 Dogville (Lars von Trier)
- 2011 The Tree of Life [El árbol de la vida] (Terrence Malick)
- 2013 La grande bellezza [La gran belleza] (Paolo Sorrentino)
- 2014 Boyhood [Boyhood, momentos de una vida] (Richard Linklater)
- 2016 Toni Erdmann (Maren Ade)
- 2017 Dunkirk [Dunkerque] (Christopher Nolan)
- 2018 Roma (Alfonso Cuarón)
- 2019 Gisaengchung [Parásitos] (Bong Joon-ho)
- 2020 Mank (David Fincher)

NOTE: If circumstances would not allow the material access to the listed film and book sources the teacher and, hopefully, the University will make an effort to provide the students with the appropriate online resources to built their knowledge on the subject.

#### 7. ADDITIONAL PROVISION

The University of Alcalá guarantees that, if due to health requirements, the public authorities prevent teaching activity from taking place on the University's premises, the teaching plans' objectives will be met through an online teaching and evaluation methodology. The UAH commits to return to face-to-face teaching as soon as said impediments cease.