



FERRÉ RANGEL SCHOOL OF COMMUNICATION

SYLLABUS

TITLE:	History of Cinema
CODE:	CNE 208 (formerly TEL 208)
PREREQUISITE:	CMU 101
CREDITS:	3 credits 45 hours contact 1 term

DESCRIPTION

Origin and historical development of cinema. Study of prominent figures, films, and key dates of silent, sound, and contemporary cinema. Introduction to Puerto Rican cinema. Characteristics of documentary and experimental cinema. Research and analysis of 20th century history through western film production. This course is directed to students of the Communication Department.

JUSTIFICATION

The study of film history is useful to better understand the functions, characteristics, technological advances, and language of the film medium. By gaining knowledge about the evolution of film language, aesthetics, and techniques, the student will be better prepared to appreciate the form and content of films produced in different times and places and with different styles. In addition, they will appreciate the history of the 20th century through its cinematographic manifestation. Knowledge of cinema in Puerto Rico helps students develop a critical attitude that allows them to consider viable alternatives to solve the problems that have prevented a greater development of the film industry on the Island.

COMPETENCES

The course develops in the student the following competences:

- **Communication**

OBJECTIVES

At the end of the course, students will be trained to:

1. Identify key figures, films, and dates in the development of the film industry and art.
2. Define the technological resources that have been incorporated into cinema during its development, and which shape its expressive language.
3. Contrast the main aspects of cinema: fiction, documentary, and experimental cinema.
4. Analyze the history of the 20th century from the point of view of cinematographic works.
5. Identify key figures, films, and dates in the development of cinematography in PR.
6. Compare cinema in Puerto Rico with that of other countries, highlighting influences and contrasts.
7. Propose solutions to the problems faced by the film industry in Puerto Rico.
8. Appreciate film as a form of art and culture.

CONTENT

- I. Historical Background
 - A. Previous discoveries
 1. Photography
 2. Retinal Persistence
 3. Optical Illusion Toys
 4. Muybridge - movement scholar
 - B. Thomas Alva Edison
 1. Kinetoscope
 2. George Eastman and celluloid
 3. Black Maria, the first film studio
 - C. Lumière Brothers
 1. The cinematograph
 2. The *actualités*
- II. Birth of a Language

- A. George Méliès
 - 1. Fictional Cinema
 - 2. The Magic of Cinema: First Special Effects
 - B. Edwin S. Porter
 - 1. *The Great Train Robbery*
 - 2. The Concept of the Take
 - 3. Westerns as a genre
 - C. D. W. Griffith
 - 1. Formation of Cinematographic Language
 - 2. Cinema as Art
 - 3. *The Birth of a Nation*, an Interpretation of History
- III. European Silent Cinema
- A. German Expressionism
 - 1. *The Cabinet of Dr. Caligari* - Carl Meyer
 - 2. *Nosferatu* - F. W. Murnau
 - 3. *Metropolis* - Fritz Lang
 - B. French Impressionism and Surrealism
 - 1. *An Andalusian Dog* - Buñuel and Dalí
 - 2. *Napoleon* - Abel Gance
 - C. The Soviet Set-Up
 - 1. *The Man with the Camera* - Dziga Vertov
 - 2. The Kuleshov experiments
 - 3. *Battleship Potemkin* - Sergei Eisenstein
- IV. Documentary Films
- A. Cinema Verité
 - 1. Dziga Vertov
 - B. Robert Flaherty
 - 1. *Nanook of the North*
 - C. Propaganda
 - 1. Leni Riefenstahl
- V. The Sound Era
- A. The First Steps
 - 1. The System Supported by the Phonograph
 - 2. Optical Sound
 - 3. *The Jazz Singer*
 - 4. The Talkies
 - B. Sound and Image Mastery

1. *Citizen Kane* - Orson Welles

VI. The Era of the Studios

A. Comedy Genre

1. Mack Sennett
2. Charlie Chaplin
3. Buster Keaton

B. Other Genres

1. Musicals
2. Gangsters
3. Animation

C. Hollywood System

1. The Star System
2. The Genre System
3. The Box Office

VII. Cinema after World War II

A. Italian Neorealism

1. Cesare Zavattini and Vittorio de Sica
2. Roberto Rosellini
3. Luchino Visconti

B. French New Wave

1. Cahier du Cinema
2. Francois Truffaut
3. Jean Luc Godard

C. Cinema and Television

1. Color
2. Cinemascope
3. 3D

VIII. Puerto Rican Cinema

A. Community Education Division

1. The Educational Documentary
2. The Docudrama

B. Commercial Cinema

1. First Stage (1946-1970)
2. Second Stage (1983- 1999)

C. The New Puerto Rican Cinema

1. Digital Cinema
2. Film Fund

IX. Contemporary Cinema

A. United States

1. Digital Cinema
2. Special Effects Cinema

B. Europe

1. Dogma

C. Latin America

1. Social realism

METHODOLOGY

The following strategies of the active learning methodology are recommended:

- Lectures on historical data and events.
- Projection of films to illustrate the topics covered in class.
- Group and individual discussions on specific topics raised in class.
- Assigned readings.

EVALUATION

Attendance	15%
Short tests	35%
Partial exam	25%
Final exam	<u>25%</u>
Total	100%

LEARNING ASSESSMENT

The institutional assessment rubric is applied to the core activity of the course.

BIBLIOGRAPHY

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Blandford, Steven, Barry Keith Grand and Jim Hillier. (2001) The Film Studies

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Cook, David A. (1996) A History of Narrative Film. 3rd ed., New York, W.W. Norton & Company, Inc.

Giannetti, L. D. (2002). Understanding movies (9th ed.). Upper Saddle River, NJ: Prentice Hall.

Giannetti, Louis/Eyman Scott (2001). Flash Back: a Brief History of Film. 4th ed. New Jersey Prentice Hall, Inc.

McKee, R., Russell, K., Carney, R., Welles, O., & Fulmar. (2003). Citizen Kane. Princeton, NJ: Films for the Humanities & Sciences.

Netley, Patricia D. (2000). The encyclopeida of movie sepcial effects, Oryx Press, Phoenix, AZ.

Noguera, Eduardo. (2000) Historia del cine cubano, 100 años. Miami, FI Universal Editions.

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Sánchez Noriega, J. L. (2003). Historia del cine: teoría y géneros cinematográficos, fotografía y televisión. Madrid: Alianza Editorial.

Skar, Robert (2002). A World History of Film. New York, Harry N. Abrams, Inc.

Thompson, Kirstin & Bordwell, David (2003) Film History. 2nd Edition, McGraw-Hill, Inc. USA.

Vera, Cecilia (2003) Cómo hacer cine. España, Ed. Fundamentos.

Vanderwal, A.C. (2001) Thomas Alva Edison. 2001. España, Ediciones Ruedas

ONLINE RESOURCES

www.indiewire.com IndieWire: the leading source on independent film

www.imdb.com Internet Movie Data Base

www.preb.com/devisita/marisel.htm Forty years of Puerto Rican cinema

www.dogme95.dk Dogme 95

Ráez Luna, Mario. Historia del Cine. Retrieved September 29, 2009 at

http://www.geocities.com/m_raez/historia_del_cine.html

Find more information resources related to the course topics on the library page
<http://biblioteca.sagrado.edu/>

REASONABLE ACCOMMODATION

To obtain detailed information on the process and the required documentation, you must visit the corresponding office. To guarantee equal conditions, in compliance with the ADA (1990) and the Rehabilitation Act (1973), as amended, all students who need reasonable accommodation services or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

ACADEMIC INTEGRITY

This policy applies to all students enrolled at Universidad del Sagrado Corazón to take courses with or without academic credit. A lack of academic integrity is any act or omission that does not demonstrate the honesty, transparency, and responsibility that should characterize all academic activity. Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a grade of zero in the evaluation and/or repetition of the assignment in the seminar, a grade of F (*) in the seminar, suspension, or expulsion as established in the Academic Integrity Policy effective in November 2022.

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