

## SYLLABUS

|                      |                                       |
|----------------------|---------------------------------------|
| <b>TITLE:</b>        | Narrative Influences                  |
| <b>CODE:</b>         | PAV 110                               |
| <b>PREREQUISITE:</b> | N/A                                   |
| <b>CREDITS:</b>      | 3 credits   45 contact hours   1 term |

### DESCRIPTION

This course examines the history of storytelling as a technique and the creation of original worlds to learn about film genres, global cinema, story and script structure analysis, and creative writing for film and television. It is aimed at students who want to learn about storytelling by reviewing the various ways filmmakers have told stories since the beginning of cinema, and the change the digital age and distribution platforms have meant for content distribution.

### JUSTIFICATION

The digital age has radically transformed storytelling by digital means not only for filmmakers, but also for the audience that can now participate much more actively and generate content, just as society does through social media. Today's storytellers have to know the history of the evolution of narratives, the relevant figures in the world and their influence on contemporary directors and screenwriters, and the radical changes that have taken place in both technology and content. The introduction of widescreens and the 3D system in 1950, digital cinema in the 90's, and the transition in 2005 to 3D force us to think about digital production in a more creative, interactive, and interdisciplinary way. A current storyteller has to innovate and know the history of film and television, as well as digital series to understand their position as a future creator and distributor of content on multiple platforms.

### COMPETENCIES

The course develops the following competencies in students:

- **Critical questioning**
- **Communication**

### OBJECTIVES

After completion of the course, students will be able to:

1. Recognize the fundamentals of audiovisual language.
2. Identify some of the protagonists and key moments in the development of the audiovisual narrative.
3. Examine the technological transformation and evolution of the audiovisual industry.
4. Analyze the narrative of Puerto Rican cinema from DIVEDCO (Puerto Rican Division of Community Education) to the present.

## **CONTENTS**

- I. Fundamentals of Audiovisual Language
  - A. Photography, editing, sound, acting, history, scenography
    1. The narrative of the documentary
    2. The narrative of fiction
  - B. Cinema as a reflection of the First World War
    1. Surrealism and Impressionism
    2. German Expressionism
    3. Soviet cinema
  - C. Cinema of the Second World War
    1. North American cinema
    2. Propaganda cinema
  - D. Post-World War II cinema
    1. Italian Neorealism
    2. French New Wave
    3. New Latin American cinema
- II. Some key protagonists and genres in the development of audiovisual narrative
  - A. The view and themes of pioneering women
    1. Alice Guy Blanche
    2. Germaine Dulac
  - B. The representation of races
    1. Oscar Micheaux and African American cinema
    2. Westerns and Native Americans
    3. Latino Stereotypes
  - C. Gender and sexuality
    1. Richard Oswald and homosexuality
    2. Dorothy Aznar and the empowered woman
    3. Transsexuality
  - D. Comedy and social criticism
    1. Charlie Chaplin and Buster Keaton

2. Cantinflas
  - E. Orson Welles: the genius and his decadence
- III. Technological transformation and evolution of the audiovisual industry
- A. From analog to digital technology
    1. Changes in production
    2. Changes in distribution and display
    3. Media convergence
    4. Evolution of television, web series and video games
  - B. Narrative strategies in audiovisual production
    1. Aristotelian structure
    2. The cliffhanger in a series
    3. Combination of genres
    4. From local to global: new streaming series
- IV. Evolution of Puerto Rican cinema
- A. The cinema of DIVEDCO at the service of the Muñocista project
    1. Amílcar Tirado
    2. Luis Maisonet
    3. Jack Delano
    4. René Marqués
  - B. Commercial cinema
    1. Vigié Films
    2. Probo Films
    3. Zaga Films
    4. Cinesí
    5. Independent cinema
  - C. The Puerto Rican documentary flourishes as a social reflection
    1. Puerto Rico Documentary Filmmakers Association (AdocPR)

## **METHODOLOGY**

The following strategies from the active learning methodology are recommended:

- Flipped classroom
- Conferences (in Spanish and English)
- Socialized recitation
- Individual and group works
- Oral and written reports
- Collaborative works

## **EVALUATION**

Compositions

20%

|                     |            |
|---------------------|------------|
| Partial assignments | 40%        |
| Oral presentations  | 20%        |
| Participation       | <u>20%</u> |
| <b>Total</b>        | 100%       |

## **LEARNING ASSESSMENT**

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

## **BIBLIOGRAPHY**

Alexander, L.A. (2013). *Fictional Worlds: Traditions in Narratives and the Age of Visual Culture*. Createspace.

Barsam, R. & Monahan D. (2016). *Looking at Movies, an Introduction to Film*, W.W. Norton & Company.

Castleman, H. & Podrazik, W. (2016). *Watching TV: Eight Decades of American Television* (3<sup>rd</sup> ed.).

Coates, R. (2018). *Social Media in the Digital Age: History, Ethics and Professional Uses*. Cognella Academics Publishing

Darowski, J. & Dafowski, K. (2017). *A Cultural History (The Cultural History of Television)*. Rowman & Littlefield.

Kovarik, B., (2016). *Revolutions in Communication: Media History, from Gutenberg to the Digital Age*. Bloomsbury Academic.

Kisseloff, J. (2013). *The Box: An Oral History of Television, 1920-1961*. ReAnimus Press.

Sepinwall A. & Zoller, M. (2016). *TV (The Book): Two Experts Pick the Greatest American Shows of All Time*. Grand Central Publishing.

Taylor, T. Katz, M. & Grajeda, T. (2012). *Music, Sound, and Technology in America: A Documentary History of Early Photography, Cinema and Radio*. Duke University Press.

Vernaliss, C. (2013). *Unruly Media: You Tube, Music Video, and the New Digital Cinema*. Oxford University Press.

Weller, T. (2013). *History in the Digital Age*. Routledge.

Wheeler, W. & Foster, G. (2018). *A Short History of Film*. (Third Edition). Rutgers University Press

#### ELECTRONIC RESOURCES

<https://www.imdb.com>

<https://www.indiewire.com>

<https://www.oscars.com>

<https://www.americanfilmacademy.com>

<https://www.imcine.com>

<https://www.adocpr.org>

<https://www.radiopuertorico.com>

<https://www.youtube.com/watch?v=r3rNGLDkiuQ>

<https://www.preb.com/devisita/marisel.htm> Narrativa cinematografica

<https://www.amazon.com/New-Media-Futures-Women-Digital/dp/0252041542>

<https://hipertextual.com/2016/09/te-gustaron-memento-pulp-fiction-10-peliculas-estructuras-narrativas-complejas>

<https://www.youtube.com/watch?v=cnFL5kMwQ58>

<https://www.ranker.com/list/orson-welles-movies-and-films-and-filmography/reference>

<https://www.silenzine.com/mejores-festivales-de-cine/>

<https://variety.com/2020/artisans/news/alice-guy-blache-first-female-director-1203524409/>

<https://www.youtube.com/watch?v=IcpnEMCx-7g>

<https://www.youtube.com/watch?v=N2yqw7qGrgU&list=PLtiC6UPUATuByHIVwy76GrD5dKVcnEvNm&index=4>

<https://filmfreeway.com>

<https://www.withoutabox.com/>

<http://www.emmys.com>

<http://www.oscars.org>

<https://www.radioacademy.org>

<http://www.wrtu.pr>

<https://www.wipr.pr>

<https://tunein.com/radio/WIPR-940-s47294/>

<https://www.sagrado.edu/radioactiva/>

<https://vimeo.com/channels/staffpicks>

For more information resources related to the course's topics, access the library's webpage <http://biblioteca.sagrado.edu> .

## **REASONABLE ACCOMMODATION**

For detailed information on the process and required documentation you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation 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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