

Universidad del Sagrado Corazón
Escuela de Comunicación Ferré Rangel

TITLE: History of Film
COURSE CODE: CNE 208 (previously, TEL 208)
PREREQUISITE: CMU 101
CREDITS: 3 credits, 3 weekly hours, 1 semester

DESCRIPTION:

This course studies the origins and historical development of film. It focuses on prominent figures, movies, key dates for silent, sound and contemporary movie, and introduce this Puerto Rican films. The course presents the characteristics of documentary and experimental film and researches and analyzes the history of the 20th century through Occidental cinematographic production. It is intended for Communication students.

JUSTIFICATION:

The history of cinema is studied to provide a better understanding of the function, characteristics, technological advances, and different languages of the cinematographic medium. By gaining knowledge about the evolution of language, aesthetics and film techniques, students will be better prepared to appreciate the form and content of films produced in different times and places, and with different styles. In addition, students will appreciate the history of the 20th century through its cinematographic manifestation. Having knowledge of cinema in Puerto Rico, will help the students develop a critical attitude that allows them to consider viable alternatives to solve the problems that have prevented further development of the film industry on the island.

OBJECTIVES:

By the end of the course, students should be able to:

1. Identify exponents, movies and key dates in the development of the art and industry of cinematography
2. Define the technological resources that have been incorporated to cinema during its development, which shape its expressive language.
3. Contrast the principal elements of cinema: fictional, documentary, and experimental film.
4. Analyze the history of the 20th century from the point of view of cinematographic work
5. Identify figures, movies and key dates in the development of cinematography in Puerto Rico
6. Compare cinema in Puerto Rico with cinema in different countries, highlighting influences and contrasts
7. Propose solutions to the problems faced by 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 the celluloid
 - 3. Black Maria, the first film production studio
 - C. Lumiere Brothers
 - 1. The cinematographer
 - 2. *The Actualités*

- II. Birth of language
 - A. George Méliès
 - 1. The fiction cinema
 - 2. The magic of the camera: first special effects
 - B. Edwin S. Porter
 - 1. *The Great Train Robbery*
 - 2. Concept shooting
 - 3. The western as a genre
 - C. D.W. Griffith
 - 1. Formation of the cinematographic language
 - 2. Film as an art
 - 3. *The Birth of a Nation*, an interpretation of history

- III. Silent european film
 - A. German expressionism
 - 1. *The Cabinet of Dr. Calligari*- CArl Meyer
 - 2. *Nosteratus*- F.W. Murnau
 - 3. *Metropolis*- Fritz Lang
 - B. French impressionism and surrealism
 - 1. *Un perro andaluz*- Buñuel y Dalí
 - 2. *Napoleón*- Abel Gance
 - C. The soviet montage

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1. *The man with a camera*- Dziga Vervot
2. The kuleshov experiments
3. *El acorazado Potemkin*- Sergei Eisenstein

III. Minorities in the origins of the cinema

A. Women

1. Alice Guy Blaché
2. June Mathis
3. Dorothy Arzner
4. Lois Weber

B. Afro Americans

1. Oscar Micheaux
2. Spencer William, Jr.

C. Homosexuals

1. Richard Oswald's / Magnus Hirschfeld

V. Documental film

A. Cinema verité

1. Dziga Vertov

B. Robert Flaherty

1. *Nanook of the North*

C. Propaganda

1. Leni Riefenstahl

VI. The sound era

A. The first steps

1. The system supported by the phonograph
2. Optic sound
3. *The Jazz Singer*
4. *Los Talkies*

B. The mastery of sound and image

1. *Citizen Kane* - Orson Welles

VII. The studio era

A. Comedy genre

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

B. Other genres

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1. Musical
2. Gangsters
3. Animation

C. Hollywood

1. The system of stars
2. Genres system
3. The *box office*

VIII. Film after World War II

A. Italian neorealism

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

B. The french new wave

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

IX. Puerto Rican films

A. Origins

1. Rafael Colorado
2. Juan Vigié

B. Community Education Division

1. The didactic documentary
2. The *docudrama*

B. The commercial cinema

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

C. The new Puerto Rican film

1. Digital cinema
2. Government support for cinematographic production
3. Short films role

INSTRUCTIONAL STRATEGIES

Conferences, film presentations to illustrate the topics discussed in class.
Group and individual discussions

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Readings and assigned movies
Excursions to cinema related activities

EVALUATION:

Attendance and participation	25%
Homework and papers	30%
Partial exams	20%
Report/Final Exam	25%

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

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Noguera, Eduardo. (2000) Historia del cine cubano, 100 años. Miami, Fl Ediciones Universal.

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 Cuarenta años de cine puertorriqueño

<http://pantallacaci.com/ibermedia-digital/contexto-historico/historia-del-cine-puertorriqueno/>

www.geocities.com/m_raez/historia_del_cine.html

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