



## UNIVERSIDAD DISTRITAL FRANCISCO JOSÉ DE CALDAS

School of Sciences and Education

MA in Applied Linguistics to TEFL

Silent Movie/ The cinema and the society of the image

### **COURSE PROFESSOR**

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### **ROOM**

503

### **DESCRIPTION**

This is a course of a historical-critic vision of the cinema. In it are included its different stages and the way the cinema throughout history established another kind of perception and human interaction. This, with the purpose, the students to understand the images have been and are a very important component in our society, and are useful in the educational field. That is why the course have not only an activity of theoretical kind, but it is a motivation for the students dare to use their own electronic devices to improve their educational activity as a teachers. Nowadays all the people are familiar with terms that belong to the cinema field such as to edit, to frame, to expose, to display; or speak of backlighting, selfies and so on. Then, it is necessary to take advantage of this everyday knowledge for get near the cinematographic creation as a teaching resource, finding new ways, not only to impart knowledge, but for make students in school institutions find meaning in the educational process as they see it linked to their own experience in the virtual world

### **COURSE GOALS**

- Bring students to reflection of the role cinema has played in the society, to promote in them an active position in the face of the abundance of audiovisual resources of contemporary society.
- Provide tools for the students to use film in their daily activity, taking advantage of the different communication characteristics and emotional levels that this provides
- Learn to appreciate the components of the image and its scope for dramatic construction (lighting, sound, subtitles, dialogues, props) as a possible resource for the teaching
- Identify a concrete way of approaching the cinematographic resource as a source of audiovisual information and creative experience available the whole time in our society

### **TOPICS**

- Relevant aspects of the development of cinema since the silent era
- Characteristics of documentary film development



-Aspects of filmmaking: preproduction, production and postproduction  
**METHODOLOGY**

The course have a dynamic participation that in each session has three components: the definition of the subject and its characteristics. In this part not only the corresponding presentation is given, but also the students interact to clarify the different aspects dealt with. Then the teacher contextualizes and presents the selected cinematographic material, and finally the students present the complementary subject agreed from the beginning of the semester. Through the process, students must advance in the creation of a documentary or documental film proposal elaborated with their cell phone and supported by computer work (moviemaker, online video converters, etc.) which they will present in the last session of the semester

**ASSESSMENT**

Criteria/Activity	Description	Weight/Percentage
Participation	Interaction of the students based in the themes developed	30%
Oral presentation	Development of the proposed theme to be presented by the students	
Final work	Elaboration of the short documentary or plot movie	

**COURSE PLANNER**

WEEK/DATE	TOPIC	KEY READINGS AND ASSIGNMENTS
<b>1</b>	The meaning of cinema for society and for education. Film Blonde Venus	El cine o el hombre imaginario by Edgar Morin
<b>2</b>	The movie as a way of knowledge. Sherlock Jr. Buster Keaton	The Keaton Quiet, Keaton as film and Keaton: the girl and the grave in the book The silent clowns of Walter Kerr. Video y Educación by Joan Ferrés Por una antropología de la mirada: etnografía, representación y construcción de datos audiovisuales by Elisenda Ardévol
<b>3</b>	Use of cinema as a source of research. Safety Last by Harold Lloyd	Lloyd: the virtuous filmmaking of the virtuous American and LKlloyd; Aechitect of sympathy in the book The silent clowns of Walter Kerr Prácticas estéticas e identidades sociales by Katia Mandoky

<b>4</b>	The construction of the script for the plot. The circus by Charles Chaplin	The transition, after and just before: a self-conscious Chaplin, Chaplin confronts himself and the end without an ending: Chaplin defines the road in the book The silent clowns of Walter Kerr Tenicas de guión para cine y televisión by Eugene Vale Vomo se escribe un guión by Michel Chion Teoría y Técnica del guión cinematográfico by John Howard Lawson
<b>5</b>	The construcción of the script for documentary. Chircales by Martha Rodriguez	Guión de documentales de Sérgio Puccini Lécriture du Documentaire de Jaqueline Sigaar Los componentes espacio temporales de la producción cinematográfica Chircales, presentation of Francisco Ramos
<b>6</b>	Filmmaking: preproduction, production and postproduction	Como hacer documentales by Kevin J. Lindenmuth Manual de producción de televisión By Herbert Zetti
<b>7</b>	Filmmaking: preproduction, production and postproduction Bicycle Thief by Vittorio de Sica	El relato, el mundo y el cine, in the book La lógica del cine de A. Laffay La dirección de actores en cine by Alberto Miralles Audition by Michael Schurtleff Directing actors by Judith Weston El actor en el film by V.I. Pudovkin
<b>8</b>	The Social Conflict in Modern Times of Chaplin	La imagen humana: Chaplin, in the book El proceso creador del filme de John Howard Lawson El conflicto audiovisual, in the book El proceso creador del filme de John Howard Lawson
<b>9</b>	The suspense in the cinema "Dial M for Murder" by Alfred Hichcock	Sujeto y objeto in the book La lógica del cine de A. Laffay
<b>10</b>	The break with American sensationalism cinema with citizen Kane	La conversación de ciudadano Kane, in the book La conversación audiovisual de Gianfranco Bettetini Imagen tiempo by Gilles Deleuze
<b>11</b>	The definition of cinema proposals of the class	Libros Lécriture du documentaire, de Jacqueline sigaar, Guión de documentales de Sergio Puccini, la enseñanza audiovisual de Marcello Giacomantonio
<b>12</b>	The model of cinematographic creation: The Godfather of Francis Ford Copola	El rostro de la cosas, in the book El hombre visible o la cultura del cine by Béla Balazs
<b>13</b>	The search for Colombian cinema: los Viajes del Viento by Ciro Guerra	Las flores del lenguaje in the book El proceso creador del film de John Howard Lawson
<b>14</b>	Cinema as a revealer of education problems. Monsieur Lazhar by Philippe Fallardeau	El proceso creador del filme by John Howard Lawson Video y educación by Joan Ferrés
<b>15</b>	Postproduction needs of class exercises. Analysis of the	Book La lógica del cine de A. Laffay



	montage from The battleship Potemkin by Serge Eisenstein	Book El montaje cinematográfico, arte de movimiento by Rafael Cristóbal Sánchez
<b>16</b>	Presentation of the cinematographic works made by the students	

### **JOURNALS AND DATA BASES**

Scope: An online journal of film and television studies: ISSN 1465-9166ProQuest

Alphaville: Journal of Film and Screen Media

Scopus

ScienceDirect

SpringerLink

Jstore

### **ACADEMIC EVENTS**

Proimágenes Colombia

Festival de Cine cc

& New Media Bogotá

### **ADDITIONAL BIBLIOGRAPHY**

[List here reading list](#)

Ramos, enero, 2018