

UNIVERSIDAD DISTRITAL FRANCISCO JOSÉ DE CALDAS  
FACULTAD DE CIENCIAS Y EDUCACIÓN  
MAESTRIA EN LINGÜÍSTICA APLICADA A LA ENSEÑANZA DEL INGLÉS  
**SYLLABUS**

**NOMBRE DEL DOCENTE:** Francisco Ramos Cuncanchún

**Silent Movie in the Image's Society**

**CÓDIGO:** 62014

**PERIODO:** Semestre III de 2016

**NUMERO DE ESTUDIANTES:**

**GRUPO:**

**TIPO DE CURSO:** TEÓRICO ☒ PRACTICO ☐ TEO-PRAC: ☐

**Alternativas metodológicas:**

Clase Magistral ( ), Seminario ( ), Seminario – Taller ( X ), Taller ( ), Prácticas ( ), Proyectos tutoriados ( ), Otro: \_\_\_\_\_

**HORARIO:**

DIA	HORAS	SALON
Lunes	4-7	501

**I. JUSTIFICATION**

This course presents a historical vision of the movies development in its first stage, showing how this was marked by fundamental facts: the beginning of the Keystone Max Sennet's company, and the end of the silent movie epoch with the arising of the Jazz Singer.

In this period analysis the big characters of the silent movies: Charles Chaplin, Buster Keaton and Harold Lloyd will be studied, outstanding both the personal features of every one of them and the social meaning, having into account our actual environment.

At the same time will be analyzed the silent movie components: the white and black screen, the sound effects, the music, the fast camera movement, the shots, etc. Also the silent phenomena's environment and the psychological implications will be considered as a way of awakening in the people mind situations related with ghosts and with the dreams' world, which, in spite of the technological development, remains the same as in the archaic human times. Then it is made a reflection over the escape silent movie features had on some later visions that found new ways of assuming the cinematographic phenomena getting near or far away of the reality representation.

**GENERAL OBJECTIVE**

This course develops the reflection and comprehension of the students about the value the cinema has as a communicational resource, emphasizing in the initial stages. Look for widening the participants perspective as an input to them be able of understand the image' society we are living in in the contemporary world.

**SPECIFIC OBJECTIVES**

-Give students tools in order they can use movies as every day activity taking advantage of the different features of communication and the emotional level this media arise.

-Describe the movie' components and their approach in the dramatic construction (lighting, sound, close caption, dialogues, and so on) as a possible resource for the future processes of inquiry.

-Identify a concrete way of address the cinematographic resource as a source of audiovisual information.

## **PROBLEM-ORIENTED CORE**

¿How to understand the roll movie has had especially in when starting, in the configuration of the contemporary thought, which has given an absolute priority to the image as a governing body on society

### **II. PROGRAMMING CONTENT PER SESSIONS**

#### **First session**

-The opening of the imagination. The public participate starting from the suggestions in the cinematographic creation

#### **Second session**

-The fantasy intensified by the music and its relation with the speed of the image, as a practice affecting the dramatic development

#### **Third session**

-The first demi-clowns and the lack of pathos for the development of the characters

#### **Fourth session**

-Tramp character evolution of Chaplin, and his deep implications in the comprehension of a society characterized by the social inequality

#### **Fifth session**

Discovering of the pathos as an opposed element to the comic dimension, but as its complement

#### **Sixth session**

Approach of Chaplin's work for the comprehension of social reality starting from the emergent capitalist society

#### **Seventh session**

The hard work of Harold Lloyd since the definition of his character until achieve public acceptance because he represented the North America young ideal who can cop in the capitalist society thanks to his own effort

#### **Eight session**

Discoveries of Buster Keaton, who tried to change the cinematographic fantasy trough theatrical tricks, and its implications in the comprehension of the cinema roll

#### **Ninth session**

Elements taken from the silent movies by the sound movies to mark the dramatic effects and its social approach: Bicycle Thieves

#### **Tenth session**

Relation between the resources and values used in the movies sound with the development of suspense

#### **Eleventh session**

Consolidation of the cinematographic structure starting from the story "Dial M for Murder" de Alfred Hitchcock

#### **Twelfth session**

Revelation of the social conflict in sound movie through the maintain resources of the silent movies "Mr. Smith Goes to Washington"

#### **Thirteenth session**

The looking of the return of the filmed reality thanks to the provocation of the every day life developed for the Cinema Verité

#### **Fourteenth session**

The paradigm established by Francis Ford Copola with the trilogy The God Father

#### **Fifteenth session**

Proposal of cinematographic analysis through the construction of analysis units of the Harold Lloyd's work The Safety Last

#### **Sixteenth session**

Socialization of the final essay students have written starting from one of the topics developed

### **III. ESTRATEGIES**

The dynamic of this course involves students in new ways of percibing, to change the tendency of a lineal vision into a way of full perception of reality, to which they are proposed the elaboration of participation activities preparing their class participation at the begining of every session, to which they must inquiry about the next session subject before hand.

It is offered to them a vision for understanding the evolution of cinematographic image which has led us to the contemporary world, in order than they arrive to the comprenhension of the existing relation of the thought with the historical moment, overcoming the tendency of consider leves of inferiority and superiority between past and present.

### **IV. RESOURCES**

- Charles Chaplin, Harold Lloyd, Buster Keaton and Harry Langdon and other clowns' movies
- TV and computer
- Copies for oral presentations

### **V. EVALUATION**

Participación	30%
Exposición	30%
Final essay	40%

### **BIBLIOGRAPHY**

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