

Academic Year: ( 2022 / 2023 )

Review date: 29-03-2022

Department assigned to the subject: Department of Communication and Media Studies

Coordinating teacher: TORREIRO GOMEZ, CASIMIRO

Type: Compulsory ECTS Credits : 6.0

Year : 3 Semester : 2

**REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)**

Moving Image History  
 Film Narrative  
 Reading Moving Image

**DESCRIPTION OF CONTENTS: PROGRAMME**

TEMA 1. What is a Documentary?

Unidad 1.1. The conventions of documentary and the historical construction of reality

Unidad 1.2. Documenting reality

TEMA 2. The Historical Moment of the Documentary

Unidad 2.1. Documentary in a crossroad: avant-garde, photographic realism, and narrative cinema

Unidad 2.2. The materials of documentary. Documentary and the avant-garde

TEMA 3. Documentary, Reality, and the Truth

3.1. From avant-garde to realism: the political turn

3.2. Documentary and the truth. Ethnographic cinema, the cinéma vérité and direct cinema

TEMA 4. History, Memory, and Archive

Unidad 4.1. Documentary and history. Uses and abuses of the archival image

Unidad 4.2. Documentary and memory

TEMA 5. The political Writing(s) of Reality

Unidad 5.1. Solidarity and Humanitarianism. A critical approach

Unidad 5.2. Activism and guerrilla

TEMA 6. The subject in documentary

6.1. The writing(s) of the self

6.2. The limits of the visible

TEMA 7. Transforming the World. Reality, Imagination, and Utopia

7.1. A culture of recycling. From the found footage film to the collage documentary

7.2. The Film Essay

**LEARNING ACTIVITIES AND METHODOLOGY**

-Lectures. Competences 1 and 2.

-Practical sessions. Workshop on film and video creation with group tutorials in the classroom. Competence 3.

-Student's work

Tutored planning and design for the production and realization of the audiovisual. Writing a memoir about the developed projects. Preparation and pitching of a video work dealing with the aspects addressed in the workshop on film and video creation. Competence 3.

**ASSESSMENT SYSTEM**

- Final exam: 50%.

- Production work / Practice and pitch: 50 %.

- Proactive and well-reasoned participation of the students in practical sessions and tutorials will be assessed positively and will improve the final mark.

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| <b>% end-of-term-examination:</b>   | 50 |
| <b>% of continuous assessment (assignments, laboratory, practicals...):</b> | 50 |

#### BASIC BIBLIOGRAPHY

- Chanan, Michael The Politics of Documentary, Londres: BFI, 2007
- Chanan, Michael The Politics of Documentary, Londres: BFI, 2007
- Forsyth, Hardy (Ed.) Grierson on Documentary, Londres: Faber and Faber, 1965
- Mulvey, Laura Women Making History: Gleaning and the Compilation Film. Ian Christie (ed.). Where Is History Today?: New Ways of Representing the Past. , Palacký University Olomouc, 2015
- Nichols, Bill Blurred Boundaries. Questions of Meaning in Contemporary Culture, Bloomington: Indiana University Press, 1994
- Nichols, Bill Introduction to Documentary, Bloomington: Indiana University Press, 2001
- Renov Michael The Subject of Documentary, Minneapolis: University of Minnesota Press, 2004
- Russell, Catherine Archiveology. Walter Benjamin and Archival Film Practices, Durham: Duke University Press., 2018
- Russell, Catherine Experimental ethnography, Duke University Press, 1999
- Russell, Catherine Experimental ethnography: The Work of Film in the Age of Video. , Durham: Duke University Press, 1999

#### ADDITIONAL BIBLIOGRAPHY

- Baron, Jaimie The Archive Effect. Found Footage and the Audiovisual Experience of History, New York-Londres: Routledge, 2014
- Honess Roe, Annabelle Animated Documentary, London: Springer., 2013
- Leyda, Jay Films Beget Films, New York: Hill and Wang, 1964
- Mendelson, Jordana Documenting Spain: Artists, Exhibition Culture, and the Modern Nation, 1929-1939, Pennsylvania: Penn State Press., 2005
- Wahlberg, Malin Documentary Time. Film and Phenomenology, Minneapolis: University of Minnesota Press, 2008