

Documentary and Report

Academic Year: (2023 / 2024)

Review date: 28-04-2023

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: GARCIA LOPEZ, SONIA

Type: Compulsory ECTS Credits : 6.0

Year : 4 Semester : 2

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

Film Narrative
Reading Moving Image
Fundamentals of Film and Television Direction I
Fundamentals of Film and Television Direction II
Film Production
Digital Post-production

OBJECTIVES

1. Knowledge and ability to identify and apply theories, resources and methods in the processes of elaboration and analysis of documentaries and reportages (CG3).
2. Ability to critically perceive the documentary and reportage, understood as products of the socio-political, economic and cultural conditions of a given historical period (CG4).
3. Ability to define and develop research topics or innovative personal creation that can contribute to the knowledge or development of documentary language or its interpretation (GC6).
4. Assimilation of the theoretical and practical foundations of the technologies, techniques, resources and procedures required for the creation and production of documentaries and reportages (CE1).
5. Analytical and critical capacity in relation to documentaries, through knowledge of theories, forms, processes and trends in media communication and audiovisual communication (CE2).
6. Acquisition of advanced knowledge and understanding of the theoretical and practical aspects and working methodology in the field of documentary and reportage (R1).
7. Ability to reflect, through the documentary and reportage form, on social, cultural, scientific or ethical issues (R2).
8. Ability to organize the process of self-learning with a high degree of autonomy in all types of contexts (R3)
9. Ability to prepare reports, analysis or research on general aspects of documentary or documentary productions and reportages, according to the canons of the disciplines of communication and considering the socio-political and cultural context of their production and circulation (R10).

DESCRIPTION OF CONTENTS: PROGRAMME

TOPIC 1. DEFINITION

Unit 1.1. Documentary and reportage conventions
Unit 1.2. The modes of documentary and reportage I
Unit 1.3. The modes of documentary and reportage II
Unit 1.4. The modes of documentary and reportage III

TOPIC 2. TECHNIQUES

Unit 2.1. Sound recording and the interview
Unit 2.2. Voice
Unit 2.3. Archive

TOPIC 3. REALITY WRITING

- 3.1. Political writing of reality
- 3.2. Writing the (in)visible
- 3.3. Writings of the self

TEMA 4. INTERVENTIONS AND TRANSFORMATIONS

- Unidad 4.1. Archival fiction
- Unidad 4.2. Documentary as potential history
- Unidad 4.3. Kill the documentary. An evocation of Jill Godmilow

LEARNING ACTIVITIES AND METHODOLOGY

1. Lectures: reasoned and interactive presentation of the contents of the program with the support of computer and/or audiovisual media, in which the main concepts of the subject are developed and the materials and bibliography are provided to complement the student's learning (CG3, CG4, CG6, CE2, R1, R2).
 - Elaboration of a camera / sound / editing exercise of between 1 and 3 minutes by groups of 3 students.
 - Elaboration of an audiovisual essay of between 5 and 8 minutes by students working individually or in pairs.
2. Practical classes: seminars and tutored hands-on sessions. Resolution of practical cases, problems, etc. posed by the teacher individually or in groups (CG3, CG6, CE1, R2, R3, R10).
 - Elaboration of a 3 to 5 minutes short documentary film based on a photograph by groups of 3 students.
3. Experimental workshop (CE1, CE2, R2, R3).
 - Elaboration of a 3 to 5 minutes short documentary film based on a photograph by groups of 3 students.
4. Student's work (CG3, CG6, CE1, R1, R2, R3, R4).
 - Tutored study of theoretical-practical contents and teaching materials, and completing the audiovisual assignments.
5. Tutored sessions. Individualized assistance (individual tutored sessions) or group assistance (group tutored sessions) to students by the faculty.

ASSESSMENT SYSTEM

Final exam: 40% of the final grade.

-Exam based in the contents of the program, and the course's texts and films. To pass the subject, it is required taking the final exam and getting a qualification in said test that accredits a minimum performance in the study of the subject (passing grade: 2 out of 4 or 5 out of 10 points). Students who have not followed the continuous evaluation will be allowed to take the final exam of the ordinary call with a value up to 60% of final grade. In the make-up exam (June) it will be possible to a) grade the exam up to a 100% of the final grade or b) get the grading point average (GPA) out of the continuous evaluation and the exam grades (40% for the exam and 60% for the continuous evaluation).

Continuous evaluation: 60% of the final grade

- Camera / direct sound / editing exercise (10%): in groups of 3, students will create a 1 to 3-minutes documentary short.
- Experimental workshop (20%): in groups of 3 people, students will create a 3 to 5 minutes documentary short from a photograph.
- Documentary essay (30%): individually or in pairs, students will create a 5 to 8 minutes documentary essay.

Proactive and well-reasoned participation of the students in practical sessions and tutorials will be assessed positively and will improve the final mark. Non-attendances in days of class presentation and late submissions must be justified and communicated to the teacher by e-mail before the submission

date or, if applicable, before the presentation in class.

% end-of-term-examination:	40
% of continuous assessment (assignments, laboratory, practicals...):	60

BASIC BIBLIOGRAPHY

- Azoulay, Ariella Potential History. Unlearning Imperialism., Verso, 2019
- Bruzzi, Stella New Documentary, Routledge, 2006
- Godmilow, Jill Kill the documentary. A Letter to Filmmakers, Students, and Scholars, Columbia University Press, 2022
- Haraway, Donna ¿Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective¿, Feminist Studies, Vol. 14, No. 3. (Autumn), pp. 575-599., 1988
- Lindeperg, Sylvie y Ania Szczepanska Who Owns the Images? The Paradox of Archives, between Commercialization, Free Circulation and Respect., meson press, 2021
- Nichols, Bill Representing reality, Indiana University Press, 1991
- Nichols, Bill Introduction to documentary. Third edition, Indiana University Press, 2017
- Portelli, Alessandro ¿What Makes Oral History Different¿, Oral History, Oral Culture, and Italian Americans, pp. 21-30, Palgrave Macmillan, 2009

ADDITIONAL BIBLIOGRAPHY

- Baron, Jaimie The Archive Effect. Found Footage and the Audiovisual Experience of History, New York-Londres: Routledge, 2014
- Chanan, Michael The Politics of Documentary, BFI, 2007
- Curran Bernard, Sheila, y Kenn Rabin Archival Storytelling. A Filmmaker¿s guide to finding, using and licensing third-party visuals and music. , Focal Press, 2008
- 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
- Rabiger, Michael Directing the Documentary, Focal Press, 2005
- Shub-Sharp, Ilana Leah. Esfir Shub. Pioneer of Documentary Filmmaking, Bloomsbury Academic, 2022
- Winston, Brian The Documentary Film Book, BFI, 2013

BASIC ELECTRONIC RESOURCES

- Barbara Hammer . Barbara Hammer: <https://barbarahammer.com/>
- Isabel Seguí . The Grierson Women : <https://thegriersonwomen.wordpress.com/>
- Jane Gaines, Radha Vatsal, and Monica Dall Asta . Women Film Pioneers. Occupation: Documentary Maker : <https://wfpp.columbia.edu/occupation/documentary-maker/>
- Jonas Mekas . Jonas Mekas Diary: <https://jonasmekas.com/diary/>
- Su Friedrich . Edited by: Women Film Editors. Search Results for: Documentary : <https://womenfilmeditors.princeton.edu/?s=Documentary>