

**COURSE DATA****Data Subject**

Code	33442
Name	Theory and practice of the documentary
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	First term

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	17 - Compl. training optional in year 4	Optional

Coordination

Name	Department
SANCHEZ BIOSCA, VICENTE	340 - Language Theory and Communication Sciences

SUMMARY

Introduction and objectives. This course aims to introduce the student to the panorama of contemporary documentary filmmaking by providing the necessary tools to put into practice the analysis, script writing and reflection on the filming resources of the so-called non-fiction genres. Although the approach emphasizes synchronic issues focusing on the documentary modes and styles of the last few decades, sporadic incursions will be made into the history of the genre in order to provide some clues to the formal, historical, and ethical issues related to documentary making in the course of the 20th century.

The course starts by describing the so-called modes of the documentary, that is, the enunciation processes through which documentary films address both the subject and the viewer. In this sense, Bill Nichols' classic categorization will be used as a basis for further discussion. Next, the two major issues that condense the technical-stylistic axes of innovation in recent times will be elaborated: the uses of stock footage and archive material (photography, cinema, new media...) and the treatment of the interview and testimony. In all cases, ethical, political, historical and technological issues will be considered.



Each of the program units will be accompanied by practical activities, most of which will be carried out in groups. The films mentioned below are indicative of the focus and content of each unit; other analyses of excerpts and sequences will be included as well. On the other hand, the practical aspect of the syllabus will be covered in the afternoon schedule in the form of a workshop at the TAU (*Taller de Audiovisuales de la Universidad*), with the outcome of a 3'-5' audiovisual piece per group.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

No prior Knowledges.

OUTCOMES

1301 - Degree in Audiovisual Communication

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.
- The ability to apply this knowledge (See Competence 2314) to transmit it in an ethical and professional way and in a manner that is comprehensible for people.
- The ability to transmit ideas, problems and solutions within the field of audiovisual communication.
- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.
- Students must be able to deepen their acquired knowledge and to develop and apply these skills in the various fields of audiovisual communication.

LEARNING OUTCOMES

1-Capacity of reflection and conceptual elaboration from texts and specific content.



- 2-Development of critical theoretical knowledge and practical about the documentary language.
- 3-Management of theory and techniques required for the analysis and construction tools of documentary projects.
- 4-Critical analysis of the various documentary methodologies.
- 5-Capacity of development of a documentary project.
- 6-Exposition and public defense of their own work.
- 7-Expression and public debate reasoned and respectful reviews on other projects criticism.
- 8-Reasoned acceptance or replication of critical assessments expressed publicly by others.
- 9-Group and collaborative work .

DESCRIPTION OF CONTENTS

1. A genre issue

A genre issue: fiction, documentary, non-fiction. The space of non-fiction and the contemporary audiovisual universe. Strategies, borders, permeability. Discourses of sobriety and social sciences. The territory of non-fiction and the artistic practices: reconstruction, mockumentary, found footage, web-documentary, i-documentary. The functions of documentary: reflections and new developments.

Zelig (Woody Allen, 1983).

First Cousin Once Removed (Alan Berliner, 2012).

2. Modalities of the documentary

Modes of the documentary and problems of delimitation: the expository, the observational modes. Interactive (participatory), self-reflexive and performative strategies used in contemporary documentary filmmaking.

Capturing the Friedmans (Andrew Jarecki, 2003).

Fahrenheit 9/11 (Michael Moore, 2004).

3. The archival footage

The archival footage as an issue. The tradition of stock footage in classical expository documentary mode: the image as an illustration. Voiceover, sound effects and their presence in fiction films as a trace of history. From compilation film to the found footage genre. Avant-garde collage and documentary film. Film analysis, film essay, archive effect and archive affect. Home movies and film diaries. The concepts of non-representable and missing picture.



1944, De Gaulle dans Paris libéré (1944, De Gaulle in Liberated Paris, chapter from the series Mystères d'archives / Mysteries in the archives, Serge Viallet, 2009).

A Film Unfinished (Yael Hersonski, 2010).

4. The interviews

The work with the interviews: giving the floor and handling the different views in the documentary. Television practices and sociological and anthropological legacies: the interviewee as an informant. The assembly and its limits. Victims and perpetrators: ethics of confrontation. Reenactment techniques in contemporary documentary film.

Shoah (Claude Lanzmann, 1985).

S-21. The Khmer Rouge Killing Machine (S-21. La machine de mort khmère rouge, Rithy Panh, 2003).

The Act of Killing (Joshua Oppenheimer, 2012).

5. Practical sessions

The abovementioned topics will be accompanied by analyses carried out in groups and will result in collective presentations in class. Some of the main aspects that will be taken into consideration are:

- a) introduction of text and voiceover to visual media (photographic and cinematographic, above all, but also photo albums and other formats);
- b) experimentation with changes of documentary modality from sequences or fragments given to the students;
- c) research on archive sources in the web and in films to be included as resources in the final piece;
- d) recording or re-appropriation of archival materials changing their perspective and mode of interpellation.

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	30,00	100
Laboratory practices	30,00	100
Development of group work	30,00	0
Development of individual work	20,00	0
Study and independent work	12,00	0
Preparation of practical classes and problem	28,00	0
TOTAL	150,00	



TEACHING METHODOLOGY

The abovementioned topics will be accompanied by analyses carried out in groups and will result in collective presentations in class. Some of the main aspects that will be taken into consideration are:

- a) introduction of text and voiceover to visual media (photographic and cinematographic, above all, but also photo albums and other formats);
- b) experimentation with changes of documentary modality from sequences or fragments given to the students;
- c) research on archive sources in the web and in films to be included as resources in the final piece;
- d) recording or re-appropriation of archival materials changing their perspective and mode of interpellation.

In addition to the books on the bibliography, the professor will provide a dossier of articles, chapters, and selected pages that will be available at the photocopy service from the Facultat de Filologia for discussion in class.

Compulsory filmography:

Zelig (Woody Allen, 1983).

The Act of Killing (Joshua Oppenheimer, 2013).

Shoah (Claude Lanzmann, 1985).

S-21. The Khmer Rouge Killing Machine (Rithy Panh, 2003).

The Black Dog (Péter Forgács, 2004).

A Film Unfinished (Yael Hersonski, 2010).

Capturing the Friedmans (Andrew Jarecki, 2004).

Standard Operating Procedure (Errol Morris, 2008).

The Unknown Known (Errol Morris, 2013).

The War Game (Peter Watkins, 1964).

Walden (Jonas Mekas, 1969).

Oh, Uomo (Yervant Gianikian and Angela Ricci Lucchi, 2004).

Aufschub (Respite) (Harun Farocki, 2007).

First Cousin Once Removed (Alan Berliner, 2012).



Fahrenheit 9/11 (Michael Moore, 2004).

EVALUATION

The final grade will be obtained from the marks obtained in theory (exam: 30%), practice (group audiovisual piece: 40%) and two individual presentations, namely, a text from the bibliography and a film or film sequence (30%).

The theory exam will consist of an analysis of an excerpt of a documentary followed by a series of questions related to the syllabus content, including the compulsory bibliography and filmography.

REFERENCES

Basic

- Baron, Jaimie. Introduction. History, the archive, and the appropriation of the indexical document, in *The Archive Effect: Found Footage and the Audiovisual Experience of History*, Routledge, 2013.
- Boyle, Deirdre. Trauma, Memory, documentary. Re-enactment in two films by Rithy Panh (Cambodia) and Garin Nugroho (Indonesia). In Srkar, Bhaskar & Walker, Janet eds., *Documentary Testimonies. Global Archives of Suffering*, New York & London, Routledge, 2010, pp. 155-172.
- Hight, Craig. Mockumentary. A call to play. In Austin, Thomas, and Wilma de Jong eds. *Rethinking Documentary: New Perspectives and Practices*, McGraw-Hill Education, 2008, pp. 204-216.
- Liebman, Stuart. Introduction, in idem, *Claude Lanzmann's Shoah. Key Essays*, New York, Oxford University Press, 2007, pp. 3-24.
- Morris, Errol. Will the Real Hooded Man Please Stand Up?, in *Believing is Seeing. Observations on the Mysteries of Photography*, The Penguin Press, 2011, pp. 75-119.
- Nagib, Lúcia. Regurgitated Bodies. Presenting and Representing Trauma in The Act of Killing, in *The Routledge Companion to Cinema and Politics*, ed. By Yannis Tzioumakis and Claire Molloy, London, Routledge, 2016, pp. 218-230.
- Sánchez-Biosca, Vicente. Challenging Old and New Images Representing the Cambodian Genocide: The Missing Picture (Rithy Panh, 2013), in *Genocide Studies and Prevention: An International Journal*, issue 12, nº 2 (2018), pp. 140-164.



Additional

- Bruzzi, Stella (2006). *New Documentary*, London & New York, Taylor and Francis.
- Nichols, Bill (2001). *Introduction to Documentary*, Bloomington, Indiana University Press.
- Juhasz, Alexandra & Lebow, Alisa eds. (2015). *A Companion to Contemporary Documentary Film*, West Sussex, Wiley-Blackwell.
- *Documentary Film Festivals: Transformative Learning, Community Building & Solidarity* [electronic resource] / Carole Roy, Rotterdam: Sense Publishers, 2016.
- *Documentary voice & vision: a creative approach to non-fiction media production* / Kelly Anderson & Martin Lucas, with Mick Hurbis-Cherrier; illustrations by Amy Saidens, New York: Focal Press, 2016.
- *Directing the documentary* [electronic resource] / Michael Rabiger, Burlington, MA: Focal Press, 2015.
- *Documenting the documentary: close readings of documentary film and video* / with a foreword by Bill Nichols; edited by Barry Keith Grant and Jeannette Sloniowski, Detroit, MI: Wayne State University Press [2014].
- Filmography (compulsory):
 - *The Act of Killing* (Joshua Oppenheimer, 2013).
 - *Shoah* (Claude Lanzmann, 1985).
 - *S-21. The Khmer Rouge Killing Machine* (Rithy Panh, 2003).
 - *A Film Unfinished* (Yael Hersonski, 2010).
 - *Capturing the Friedmans* (Andrew Jarecki, 2004).
 - *Standard Operating Procedure* (Errol Morris, 2008).
 - *First Cousin Once Removed* (Alan Berliner, 2012).
 - *Fahrenheit 9/11* (Michael Moore, 2004).

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

HYBRID LEARNING MODE (BLENDED)

1. Contents

The content of the syllabus will be the same.

2. Workload and teaching schedule

Theory: the value of continuous assessment activities will be increased. These will consist of online presentations, based both on texts and on film stuff. 75 h.



Practice. The schedule will be respected, although the internet connection will be distributed by groups and following the tasks previously assigned. Each 9-person group (i.e., two documentary projects) will participate in an online class. Over the two following weeks, the group will develop the tasks, such as footage selection, search for documentation, interviews shooting and editing.

3. Methodology

Although theory and practice classes run in parallel, we elaborate the following plan so as to make it clearer.

Theory:

- Session 1. sync videoconference through BBC. Unit 1 (first part).
- Session 2. sync videoconference through BBC. Unit 1 (second part).
- Session 3. sync videoconference through BBC. Texts presentation and discussion.
- Session 4. sync videoconference through BBC. Unit 2 (first part).
- Session 5. sync videoconference through BBC. Unit 2 (second part).
- Session 6. sync videoconference through BBC. Texts presentation and discussion.
- Session 7. sync videoconference through BBC. Unit 3 (first part).
- Session 8. sync videoconference through BBC. Unit 3 (second part).
- Session 9. sync videoconference through BBC. Unit. Texts presentation and discussion.
- Session 10. sync videoconference through BBC. Unit 4 (first part).
- Session 11. sync videoconference through BBC. Unit 4 (second part).
- Session 12. sync videoconference through BBC. Texts presentation and discussion.
- Session 13. sync videoconference through BBC. Students film presentations.
- Session 14. sync videoconference through BBC. Students film presentations.

Practice

- Session 1. sync videoconference through BBC with the whole class so as to form groups and assign tasks.
- Session 2. sync videoconference through BBC with group 1 (9 students, 2 projects).



Session 3. sync videoconference through BBC with group 2 (9 students, 2 projects).

Session 4. sync videoconference through BBC with group 3 (9 students, 2 projects).

Session 5. sync videoconference through BBC with group 1 (9 students, 2 projects).

Session 6. sync videoconference through BBC with group 2 (9 students, 2 projects).

Session 7. sync videoconference through BBC with group 3 (9 students, 2 projects).

Session 8. sync videoconference through BBC with group 1 (9 students, 2 projects).

Session 9. sync videoconference through BBC with group 2 (9 students, 2 projects).

Session 10. sync videoconference through BBC with group 3 (9 students, 2 projects).

Session 11. sync videoconference through BBC with group 1 (9 students, 2 projects).

Session 12. sync videoconference through BBC with group 2 (9 students, 2 projects).

Session 13. sync videoconference through BBC with group 3 (9 students, 2 projects).

Session 14. sync videoconference through BBC with the whole class.

4. Assessment

The assessment will be based on academic tasks and projects. The 50% of the final mark will be obtained out in-class presentations over the semester (bibliography, film sequence and film analysis and group presentations during the two last sessions). The other 50% will be accorded to a 3-5'-documentary piece conceived in a group of 4-5 students.

5. Bibliography

The bibliography will be the same and will be made available by the professor.