

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

<b>Code</b>	36609
<b>Name</b>	Theory and practice of documentary filmmaking
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1333 - Degree in Audiovisual Communication	11 - Complementos formativos de carácter optativo	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
SANCHEZ BIOSCA, VICENTE	340 - Language Theory and Communication Sciences

**SUMMARY**

This subject matter provides a framework for a theoretical and practical approach to the nature styles modes, and voices of documentary making. Likewise, it aims at developing this genre's evolution as a social, technological, communicative and artistic output. Throughout the sessions, we will proceed to the analysis of various documentary works both from an aesthetic point of view. In the practical classes, the students are driven to design, shoot, and edit a 5-minute documentary piece.

**PREVIOUS KNOWLEDGE**



### **Relationship to other subjects of the same degree**

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

### **Other requirements**

Although this is strictly speaking a requirement, it is highly recommended that the student holds a level of English equivalent at least to a B2, since the lectures, as well as the bibliography and filmography, are available only in that language.

## **COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)**

### **1333 - Degree in Audiovisual Communication**

- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Que los estudiantes tengan la capacidad y la creatividad necesarias para asumir riesgos expresivos y temáticos en el marco de las disponibilidades y plazos de la producción comunicativa, aplicando soluciones y puntos de vista fundados en el desarrollo de los proyectos.
- Students should be able to obtain and select relevant information and sources in order to solve problems and elaborate on strategies.
- Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.
- Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.
- Students should have an understanding of the different languages, codes and modes of representation used in the different technological and audiovisual mediums such as photography, cinema, radio, television, electronic image and video, internet etc., through their own individual industries and aesthetics, as well as through the evolution of their social and cultural relevance through time. This should generate the ability to analyse stories and audiovisual works, considering the iconic messages of the texts as products of the social, political and cultural conditions in which they were produced.



- Students should be able to understand and apply the techniques and processes of audiovisual production and transmission in the different phases, from the conception of a project until its commercialisation. This knowledge will lead to the development of the ability to plan and manage human resources, budget and technological resources, including all the processes involved in the management of audiovisual companies in their various fields.
- Students should be able to understand and apply the techniques and processes of audiovisual creation and transmission in their different phases, in not only cinema but also television, video and other multimedia forms from the point of view of the staging, from the initial idea until the final product. This leads to the ability to create and direct the staging of cinematographic, video-graphic or televised audiovisual productions, taking responsibility for the direction of actors and adjusting to the script, work plan or existing budget.
- Conocimiento teórico-práctico de las tecnologías aplicadas a los medios de comunicación audiovisuales (fotografía, radio, sonido, televisión, vídeo, cine, y soportes multimedia), incluyendo la capacidad para utilizarlos en la construcción y manipulación de los diversos productos que abarca el ámbito de la comunicación audiovisual.

## **LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)**

Achieving a comprehensive vision of the contents, competences and skills included in the syllabus, as well as a clear perspective of the basic and most relevant concepts. Assimilation of the relevant guidelines regarding the treatment of the texts and documentary films proposed for individual reading, viewing, analysis and study. Getting to know the guidelines to carry out the practical work of documentary making from the script to the final editing process.

## **DESCRIPTION OF CONTENTS**

### **1. A Genres Issue. Fiction, Documentary, Non-Fiction**

- 1.1. The space of non-fiction and the contemporary audio-visual universe.
- 1.2. Discourses of sobriety and social sciences.
- 1.3 Reconstruction, mockumentary, found footage, web documentary, i-documentary.

### **2. Modes of the documentary.**

- 2.1. The concept of modes and its blurred boundaries.
- 2.2. Poetic, expository, observational, interactive or participatory, reflexive and performative.

**3. The archival footage at stake.**

- 3.1. The use of stock footage in classical expository documentary mode
- 3.2. From the compilation film to the found footage strategies.
- 3.3. the film-essay.
- 3.4. archive effect and archive affect (Jaimie Baron) in the framework of historic (and dark) tourism
- 3.5. The i-documentary: home movies and film diaries.

**4. Working with the interviews**

- 4.1. Specialists, informants, witnesses, victims, and perpetrators.
- 4.2. From talking head TV routines to body language and memory triggers.
- 4.3. The re-enactment in contemporary art, activism, and documentary film.

**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	15,00	0
Study and independent work	30,00	0
Readings supplementary material	15,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**

The methodology implemented in this course is two-fold: first, the professor introduces the theoretical and historical content of each unit with the help of a power point and film excerpts; second, a certain number of crucial texts and film clips are shown and analyzed; third, the students do a presentation in English articulating one of the texts forming the dossier and a film. In the practical part of the course, the students, organized in groups, will develop a documentary piece of a length between 3 to 5 minutes, starting by a short script and ending with the final editing (this can be done in the language the students freely decide).

**EVALUATION**

The assessment will be obtained from various activities: 1) a written exam around theoretical questions and the analysis of a film clip, screened repeatedly (35%); 2) an oral presentation in twos articulating a text from the bibliography and a film of the compulsory list (30%); 3) a short documentary film made in a group and the documents related to its process (script, shooting script and key issues for the editing), making explicit the part made by each one (35%). 1) and 3) could be done in one of the three languages





used in this syllabus; instead, the oral presentation must be given in English.

The student must obtain a minimum of 5 points out of 10 to pass and has to obtain at least a 30% in each of the three activities.

In case of plagiarism in a student's evaluation work, this may be evaluated with a numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, if applicable, the appropriate sanction in accordance with current legislation.

Problems with spelling, syntax and/or written expression will be scored negatively and may result in failure of the test.

The general grading system will follow the regulations of the Universitat de València approved by the Consell de Govern on May 30, 2017. ACGUV 108/2017.

## 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*, New York, 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.
- 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 (2010). *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]
- Filmografia

The War Game (Peter Watkins, 1964).

Walden (Jonas Mekas, 1969).

Zelig (Woody Allen, 1983).

Shoah (Claude Lanzmann, 1985).

The Act of Killing (Joshua Oppenheimer, 2013).

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

The Black Dog (Péter Forgács, 2004).

Fahrenheit 9/11 (Michael Moore, 2004).

Capturing the Friedmans (Andrew Jarecki, 2004).

Aufschub (Respite, Harun Farocki, 2007).

Standard Operating Procedure (Errol Morris, 2008).

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).

First Cousin Once Removed (Alan Berliner, 2012).

The Unknown Known (Errol Morris, 2013).

The Missing Picture (Limage manquante, Rithy Panh, 2013).