

Degree	Type	Year
2501928 Audiovisual Communication	OT	3
2501928 Audiovisual Communication	OT	4

Contact

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Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

Knowledge of film history and audiovisual languages.
Knowledge of English for readings and viewings.

Objectives and Contextualisation

Learn about the history of the documentary and the languages and specificities in order to develop the ability to carry out critical and imaginative documentary projects.

Learning Outcomes

1. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms.
2. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms.
3. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms.
4. CM15 (Competence) To organise the production of audiovisual messages for different audiences and platforms.
5. CM15 (Competence) To organise the production of audiovisual messages for different audiences and platforms.
6. CM15 (Competence) To organise the production of audiovisual messages for different audiences and platforms.
7. KM19 (Knowledge) To apply Audiovisual Communication theories to industrial audiovisual productions.
8. KM19 (Knowledge) To apply Audiovisual Communication theories to industrial audiovisual productions.

Content

TOPIC 1. APPROACH TO THE FIELD OF NON-FICTION. EVOLUTION OF FORMS OF NARRATIVE REPRESENTATION AND EXPRESSION

- 1 - Presentation
- 2 - Context (non-fiction)
- 3 - Evolution of forms of representation and narrative expression
- 4 - Production phases
- 5 - The preliminaries of the trip (practice)
- 6 - Key parts of a project: dossier + teaser + pitch
- 7 - Analysis of non-fiction-academia cases:
 - * *Cyborg Project* (2014)
 - * *More than Bodies* (2017)

TOPIC 2 - APPROACH, DEFINITION, CLASSIFICATIONS AND HISTORY OF THE DOCUMENTARY GENRE

- 1 - Approach to audiovisual documentary
- 2 - Definition of documentary genre
- 3 - Documentary genre classifications
- 4 - History documentary genre
- 5 - Authors and key concepts
- 6 - Reference works
- 7 - Verbs + nouns (practice)
- 8 - Narrative ladder (practice)
- 9 - Analysis of non-fiction-production cases:
 - * *Pregoneros de Medellín* (2015)
 - * *Bugarach. Cómo sobrevivir al Apocalipsis* (2017)
 - * *Sexo, Maracas y Chihuahuas* (2016)
 - * *Las Sinsombrero* (2015)

TOPIC 3 - CONTEMPORARY TRENDS. MEDIATION OF TECHNOLOGY: INTERACTIVE, TRANSMEDIA, IMMERSIVE AND GENERATIVE DOCUMENTARY

- 1 - Selection of contemporary trends (new subjectivities)
- 2 - Interactive documentary
- 3 - Transmedia documentary
- 4 - Immersive documentary
- 5 - Project dossier (practice)
- 6 - Benchmarking (practice)
- 7 - Analysis of non-fiction cases-TV/OTT:
 - * *Interactivos la Marató* - TV3 (2013-2014)
 - * *Escarabajos. Un país descubierto a pedalazos* (2021)
 - * *El Cubo. Historias tridimensionales* (2021 - 2023)
- 8 - Production guides

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Laboratory Pracyices	22.5	0.9	CM14, CM15
Masterclasses	15	0.6	KM19
Seminars	15	0.6	CM14, CM15, KM19

Type: Supervised

Tutorials	7.5	0.3	CM14, CM15
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Type: Autonomous

Viewings, lectures and production of documentary films	82.5	3.3	CM14, CM15
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The sessions of the subject will be conducted through different types of activities, grouped into lectures, seminars and laboratory practices consisting of the production of a documentary and complementary pieces, in accordance with the parameters specified in the theoretical part.

The detailed calendar with the content of the different sessions will be presented during the day of the presentation of the subject. It will also be posted on the Virtual Campus where students will be able to find the detailed description of the exercises and practices, the various teaching materials and any information necessary for the appropriate monitoring of the subject.

Note: 15 minutes of a class will be set aside, within the calendar established by the center/degree, for students to fill about the teacher performance and subject evaluation surveys /module.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Practice	50%	3	0.12	CM14, CM15, KM19
Seminars	20%	1.5	0.06	CM14, CM15
Theoretical exam	30%	3	0.12	KM19

The skills of this subject will be assessed through different procedures:

- Written test (30%)
- Practice (50%)
- Seminars (20%)

Students must pass the written test and the practical assignments to be able to make an average and pass the subject. Students will have the right to retake the subject if they have been evaluated for the set of activities whose weight is at least 2/3 of the subject's total grade. To be able to retake the subject, an average grade of 3.5 must have been obtained. The activities that are excluded from the recovery process are seminars.

In the event that the student commits any irregularity that could lead to a significant variation in the grade of an assessment act, this assessment act will be graded with 0, regardless of the disciplinary process that may be instituted. In the event that several irregularities occur in the evaluation acts of the same subject, the final grade for this subject will be 0.

Bibliography

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- Bruzzi, Stella (2000). New Documentary: a critical introduction. Routledge.
- Català, Josep M.; Cerdán, Josetxo.; Torreiro, Casimiro (2008). La forma de lo real. Introducción a los estudios visuales. Editorial UOC.
- Cerdán, Josetxo.; Torreiro, Casimiro. (2005). Documental y vanguardia. Cátedra.
- Chanan, M. (2008). The Politics of Documentary. British Film Institute.
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- Meran Barsam, Richard (1992). Nonfiction Film: a Critical History. Indiana University Press.
- Nichols, Bill (1991). La representación de la realidad: Cuestiones y Conceptos sobre el Documental. Paidós.
- Nichols, Bill (1994). Blurred Boundaries. Question of meaning in contemporary culture. Indiana University Press.
- Nichols, Bill (2001). Introduction to Documentary. Indiana University Press.
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- Rabinowitz, Paula (1994). They Must Be Represented: The Politics of Documentary. Verso.
- Renov, Michael (1993). Theorizing Documentary. Routledge.
- Rosenthal, Alan (1988). New Challenges for documentary. The University of California Press.
- Rotha, Paul (1970). Documentary Film. Hasting House Publishers.
- Vertov, Dziga (1973). El Cine Ojo. Fundamentos.
- Weinrichter, Antonio (2004). Desvíos de lo real. El cine de no ficción. T&B Editores.
- Winston, Brian (1995). Claiming the Real. The Documentary Film Revisited. British Film Institute.

Software

OFFICE

* Word

* Powerpoint

SCRIPT WRITING

* Final Draft

<https://www.finaldraft.com/>

* Movie Magic

<https://www.ep.com/movie-magic-scheduling/>

* Script Ware

<https://script-ware.com/>

* Celtx

<https://www.celtx.com/>

* Studio Blinder

<https://www.studiobinder.com/script-sides/>

NARRATIVE STORY DEVELOPMENT

* Dramatica

<https://dramatica.com/>

* Writer's First Aid

<https://www.instituteforwriters.com/product/writers-first-aid/>

* Write Pro

<https://www.writepro.com/>

* Fabula Deck

<https://fabuladeck.com/es>

IMAGE - VÍDEO & AUDIO EDITION - POSTPRODUCTION

* Da Vinci / Premiere / Final Cut

* Affinity Photo / Photoshop

* Audacity / Audition

Language list

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	41	Catalan	second semester	morning-mixed
(TE) Theory	4	Catalan	second semester	morning-mixed