

Documentary Theory and Practice

Code: 107551
ECTS Credits: 6

2025/2026

Degree	Type	Year
Audiovisual Communication	OP	3

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, emphasizing the different gender relations and sexual and gender identity.
2. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.
3. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.
4. CM14 (Competence) To come up with ideas for audiovisual messages for different audiences and platforms, emphasizing the different gender relations and sexual and gender identity.
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. CM15 (Competence) To organise the production of audiovisual messages for different audiences and platforms.
8. KM19 (Knowledge) Apply audiovisual communication theories to industrial audiovisual productions.
9. KM19 (Knowledge) Apply audiovisual communication theories to industrial audiovisual productions.

Content

The course is structured to encompass both theoretical and practical elements. The theoretical component of the course will be delivered through a series of lectures at the course's commencement, during which students will study the history of documentary film, its formal development, and the various categories into which it falls. In the seminars, students will analyse and discuss in groups a series of films that reflect the latest trends in documentary film and reflect on their own form. The course will include the viewing and critical analysis of films such as *The Gleaners and I* (Les Glaneurs et la Glaneuse, dir. Agnès Varda, 2000), *Los rubios* (dir. Albertina Carri, 2003), *Ainhua, yo no soy esa* (dir. Carolina Astudillo, 2018) and *La memoria infinita* (dir. Maite Alberdi, 2023).

The objective of the practical element of the course is to enable students to apply the theoretical and critical knowledge they have acquired in the first part of the course. It is incumbent upon the students to produce a short documentary in groups. To this end, seminars and tutorials will be organised in which the different groups will be able to work on their project and report to the teacher on their progress. In addition to the short documentary, groups are required to present a critical reflection in which they will theoretically contextualise their own documentary and explain what their objectives were and how they arrived at the final product.

The final class will be dedicated to the viewing of the documentaries produced throughout the course.

It should be noted that the course content will be sensitive to issues related to a gender perspective and the use of inclusive language.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Laboratory Practices	22.5	0.9	
Masterclasses	15	0.6	
Seminars	15	0.6	
Type: Supervised			
Tutorials	7.5	0.3	
Type: Autonomous			
Viewings, lectures and production of documentary films	82.5	3.3	

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.

The content of the subject will be sensitive to aspects related to the gender perspective and the use of inclusive language.

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

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Documentary	40%	3	0.12	CM14, CM15, KM19
Film analysis Portfolio	30%	3	0.12	KM19
Self reflection	30%	1.5	0.06	KM19

All assessment components must be passed in order to average and pass the course. Students will be entitled to retake the course if they have been assessed on all activities whose weight is at least two-thirds of the total grade for the course. To be eligible to retake the course, a student must have obtained an average grade of 3.5.

This course does not include the single assessment system.

Non-Assessable. Following point 9 of Article 266 of the UAB Academic Regulations, if it is determined that the student has not provided sufficient evidence to be evaluated, the subject will be classified as *non-assessable*.

If a student commits any irregularity that could lead to a significant variation in the grade for an assessment, that assessment will be graded with a 0, regardless of any disciplinary process that may be initiated. If multiple irregularities occur in the assessments for the same course, the final grade for this course will be 0.

In this course, the use of Artificial Intelligence (AI) technologies is permitted as an integral part of the development of the work, provided that the final result reflects a significant contribution by the students to personal analysis and reflection. Students must clearly identify the parts generated with this technology, specify the tools used, and include a critical reflection on how these tools influenced the process and final outcome of the activity. Lack of transparency in the use of AI in this assessable activity will be considered academic dishonesty and may result in a partial or total penalty in the activity grade, or greater penalties in serious cases.

Bibliography

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Barnouw, Erik (1996). *El documental. Historia y estilo*. Gedisa.

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, Michael (2008). *The Politics of Documentary*. British Film Institute.

Corner, John (1996). *The Art of Record: A Critical Introduction to Documentary*. Manchester University Press.

Ellis, Jack; Mclane, Betsy (2005). *A New History of Documentary Film*. Continuum.

French, Lisa (2021). *The Female Gaze in Documentary Film: An International Perspective*. Palgrave.

Malitsky, Joshua (2021). *A Companion to Documentary Film History*. Wiley.

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.

Rabinowitz, Paula (1994). *They Must Be Represented: The Politics of Documentary*. Verso.

Renov, Michael (1993). *Theorizing Documentary*. Routledge.

Saunders, David (2010). *Documentary*. Routledge.

Ulfsdotter, Boel y Backman Rogers, Anna (2018). *Female Authorship and the Documentary Image: Theory, Practice and Aesthetics*. Cambridge.

Vertov, Dziga (1973). *El Cine Ojo*. Fundamentos.

Weinrichter, Antonio (2004). *Desvíos de lo real. El cine de no ficción*. T&B Editores.

Software

Students will use audiovisual and sound editing software. Free software is recommended.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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