



Universitat de Lleida

DEGREE CURRICULUM **DOCUMENTAL**

Coordination: NIETO FERRANDO, JORGE JUAN

Academic year 2021-22

Subject's general information

Subject name	DOCUMENTAL			
Code	101984			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	4	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	NIETO FERRANDO, JORGE JUAN			
Department	CATALAN STUDIES AND COMMUNICATION			
Teaching load distribution between lectures and independent student work	Attendance to classes is compulsory. Along with it, the student will work in stories and documentaries autonomously in coordination with the teacher.			
Important information on data processing	Consult this link for more information.			
Language	Catalan (Spanish, English, French and Italian, according to specific needs).			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
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NIETO FERRANDO, JORGE JUAN	jorge.nieto@udl.cat	3	

Learning objectives

To handle in the mechanisms of the creation of a story. Writing based on objectives: media, companies, institutions ...

To know the characteristics of the different types and specialties, and analyze some of the classics of different types and periods.

To be able to elaborate different types of documentary and story, to develop a script and to know how to choose images based on the objectives. To encourage the creation of stories, the documentation of images and the realization of scripts.

Competences

To apply knowledge in a professional way and acquire the necessary skills to develop and sustain arguments and solve problems within the area of study.

Ability to gather and understand relevant data to emit judgments and reflections on relevant issues of a social, scientific or ethical nature.

To be able to convey information, ideas, problems and solutions, and know how to communicate in the right way.

To develop learning skills necessary to undertake further studies with a high degree of autonomy.

To develop strategies for autonomous learning.

To develop organizational and planning capabilities. Application of theoretical knowledge to the practical activity.

Development of information management capability and ability to analyze and discern relevant information and images of those that are not.

Development of creativity, innovation and originality.

Application of journalistic and professional methods in the treatment of the story and the documentary.

Knowledge of the principles of the story and the documentary applied to the different media: press, radio, television...

Identification of the genres and typologies of the story and the documentary, and knowledge of history and classics.

To apply a gender perspective to tasks related to specific professional settings

Subject contents

The classes will combine the theory on the elaboration of the documentary with the research and the student's practices, and also with the analysis of authors, pieces and genres in different periods.

Explaining a story: the idea, the subject.

The research, the interview, archives.

The key points, the focus, the characters, the camera, the image.

The style, the rhythm, the narration.

Storyline, synopsis, treatment, sequencing.

Script. Teaser.

Multimedia in international media.

Photoreporterism and documentary photography.

Local and international documentary beginnings.

The documentary in the Spanish war.

The clandestine documentary of the late franquism.

The documentary in the spanish Transition.

Mockumentary and television and radio fake.

Non-narrative / aesthetic / fictional documentary.

Interactive documentary and transmedia.

International classics.

Genre of stories and documentaries.

Author's documentary.

Think and build a story. Contents: interviews, filming, music, effects, recreations, archives, image search ...
Duration. Narrative language Organization of the elements.

Organization of a team. Working organization. Planning and budget.

Journalistic research. Work field. Selection of sources and characters.

Interviews.

Writing

The script

The image.

Focusing content.

Editing.

Music and effects.

Creative documentary

Talking in front of an audience. Facing the camera.

Documentary production processes: preproduction (idea, script, budget, performance), filming (narrative units,

visual transitions, continuity, action axis, sound, music, effects ...), post-production (editing -mounting and rhythm-)

Multimedia interaction.

The subject will be eminently practical and the student will work, in combination with the teacher, throughout the course different documentary genres, which must be completed in a professional way. This means that the student will have to master the fundamental concepts of the documentary and the multimedia story, which will be worked on in class. Outside the classroom, in addition to the research and production of the works, readings and views to find examples of specialties and some of the classics. This work will be extended in the classroom with more examples, exhibitions and comments on key pieces.

Methodology

Lectures. Exposition of the contents by the teacher and watching of documentaries and stories, with examples and comments. Learning and class workshops groups. Problem-based learning in specific cases. Projects workshops. Methodology of active teaching and promotion of learning on the basis of the realization of a project: idea, design, planning, development and comments. Study of cases. Analysis of films and examples in a contextualized and detailed manner. Practices. The exposed theories are applied and configured at a practical level. Elaboration by the student of different documentaries and stories: research, creation and one of them related to the themes of history and theory of the documentary studied in the course.

Evaluation

The evaluation will be based on documentaries worked during the course and, if applicable, a control that proves that the student dominates the theoretical foundations of the subject will be done. If it is not possible to attend classes, it is essential to coordinate with the teacher in order to follow the course development.

Attendance and participation: 20%.

Following class works: 10%.

Documentaries made during the course: 70%.

It is essential to attend a control over theoretical knowledge.

Bibliography

- Robert McKee. *El guión*. Alba Minus, 1997.
- Bill Nichols. La representación de la realidad. *Cuestiones y conceptos sobre el documental*. Paidós 1997.
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- Erik Barnouw. *El documental. Historia y estilos*. Gedisa, 2002.
- Bill Nichols, *Introduction to Documentary*, Indiana University Press, 2001.
- Arnau Gifreu. *El documental interactivo*. UOC, 2014.
- M. Paz Rebollo & Julio Montero. *Creando la realidad. El cine informativo 1895-1945*, Ariel, 2002.
- Fernández Díez, F. & Martínez Abadía, J. *Manual básico de lenguaje y narrativa audiovisual*. Paidós, 2005.
- Barroso, J. *Realización del documental y el reportaje. Estrategias del rodaje en campo*. Síntesis, 2009.
- Bestard, M. *Realización audiovisual*. UOC, 2011.
- Holman, T. *Sound for Film and Television*. Focal Press, 2010.
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- Jacobson, M. *Mastering Multicamera Techniques From Preproduction to Editing and Deliverables*. Focal Press, 2010.
- Rabiger, M. *Tratado de dirección de documentales*, Omega, 2007.