

Course Syllabus-Barcelona on Stage: Documentary Workshop

Language of Instruction: English

Professor: Ricardo Íscar

Professor's Contact and Office Hours: to be announced in the Aula Global

Course Contact Hours: 45 hours

Recommended Credit: 6 ECTS credits

Weeks: 4

Course Prerequisites: There are no prerequisites for this course

Language Requirements: None

Course Description:

The goal of this seminar is to provide the student with a basic, but professional, level of knowledge of documentary film making. Special attention will be given to the successful renewal of the Spanish -and in special cases, the Catalan- film scene in the last 15 years. The seminar includes a practical exercise where the student can discover his particular way of seeing Spanish reality. The seminar consists in theoretical and practical lessons. During four weeks (four days per week; each class meeting for three hours) students and the tutor Ricardo Iscar will meet and discuss ideas and the situation of the contemporary documentaries.

Learning Objectives:

At the end of this course the students:

- Will be have a general theoretical knowledge of the history and styles of the Documentary
- Will learn how to write a script and a Documentary project
- Will participate in the shooting and editing of a short documentary movie.

Course Workload:

Students will work in small teams of four people to develop a project suitable to be filmed and presented at the end of the course. At the beginning of the seminar, students will present a project idea to be approved by the professor. Films should be no more than 15 minutes long and will be shot Barcelona by each group.

Methods of Instruction:

The seminar consists of lecture and practical lessons. During lecture classes the professor will present the history of Spanish and Catalan Documentary and will set the theoretical basis for the production of a Documentary. During practical sessions students will exercise this production, from the conception of the idea to the editing of the film; this process, of course, includes the writing of the script and shooting of the film.

Method of Assessment

Student's final grade will be determined as it follows:

Class participation: 25%

Project synopsis: 25%

Final Documentary Project: 50%

Absence Policy

Attending class is mandatory and will be monitored daily by professors. The impact of absences on the final grade is as follows:

Absences	Penalization
Up to two (2) absences	No penalization.
Three (3) absences	1 point subtracted from final grade (on a 10 point scale)
Four (4) absences	2 points subtracted from final grade (on a 10 point scale)
Five (5) absences or more	The student receives an INCOMPLETE for the course

The BISS attendance policy does not distinguish between justified or unjustified absences. The student is deemed responsible to manage his/her absences.

Emergency situations (hospitalization, family emergency, etc.) will be analyzed on a case by case basis by the Academic Director of the UPF Summer School.

Classroom Norms:

- No food or drink is permitted in the classrooms
- Students will have a ten-minute break during each hour session
- Students will have access to UPF professional facilities and technical equipments necessary to develop the course and its assignments. The students are responsible for the appropriate use of materials borrowed from the UPF, including lamps, microphones, professional cameras and other materials. Students are also responsible for the correct use of the studios and facilities, etc. Students enrolled in this course will assume the responsibilities that the UPF audiovisual material loan implies, including eventual student's dismissal from the program in the case of inappropriate use of facilities and/or materials.

Course Contents:

Please note that, given the hands on approach of this course, day and time meetings for class sessions may vary each week. Theory and practical sessions sessions will last 3 hours.

WEEK 1 HISTORY AND STYLES OF DOCUMENTARY

SESSION 1 INTRODUCTION (MON, July 4, 3 hours)

A brief history: Robert Flaherty and "Nanook of the North".

Discussion of the reality versus fiction, taking special care of the manipulation and the limits of reality in the films.

The importance of how to look at reality and rediscover the world

Observational filmmaking.

SESSION 2 FRAMES AND INFLUENCES (Tu, July 5, 3 hours)

The influence of Flaherty in Spanish contemporary filmmakers like José Luis Guérin, Mercedes Álvarez, and Ricardo Íscar.

Exposition of the different ideas of the course participants. Public discussion.

SESSION 3 THE CINEMA WITH SOCIAL CONCERN (WEN, July 6, 3 hours)

The British Documentary Movement (John Grierson, Cavalcanti, Wright ...)

Filming the work.

SESSION 4 TO WRITE A DOCUMENTARY SCRIPT (THU, July 7, 3 hours)

To write a Documentary Script: from the first idea to the Script.
Synopsis and Treatment.
Written examples and films.

WEEK 2 HISTORY AND STYLES OF DOCUMENTARY. PRESENTATION OF SYNOPSIS

SESSION 5 FILMING THE REAL (MON, July 11 , 3 hours)

Filming the real (cinéma du réel- cine de lo real).
Dziga Vertov and the Kino Pravda.
The beginnings of cinema verité with Jean Rouch and Edgar Morin (1960).
Cinéma Verité from Passolini until today.
Main Features.
Presentation of Synopsis.

SESSION 6 THE CAMERA AS A WITNESS (TU, JULY 12 , 3 HOURS)

The camera as a witness: The Direct Cinema in USA.
The films from Pennebacker, Leacock, Drew and Frederick Wiseman.
Differences between other styles.

STUDENTS' PROJECTS

Selection of students' projects.
EACH GROUP (4/5 MEMBERS) SHOULD REHEARSE THE PROJECT, WRITE AND PRESENT THE SCRIPT, AND DISCUSS IT WITH THE REMINDER OF THE CLASS.

SESSION 7 LOOKING BACK IN SPAIN. First Steps: the Importance of Transmission

and Education. (WENS, July 13, 3 hours)

Looking back 15 years in Spain: how the production of new documentaries started up in Catalunya. Contemporary Spanish Documentaries.

SESSION 8 SHOOTING PREPARATION (THU, JULY 14, 3 HOURS)

Preparation of the Shooting of the different students' projects. Each group will have a digital camera and sound equipment to shoot their projects around Barcelona.
Introduction to camera and sound equipment

WEEK 3 GETTING READY FOR SHOOTING

SESSION 9 SHOOTING (MON, July 18, 3 hours)

Shooting of the different students' projects. Each group will have a digital camera and sound equipment to shoot their projects around Barcelona.

Professor will host tutorials with each group to accompany their shooting.

*PLEASE, NOTE THAT STUDENTS ARE EXPECTED TO SHOOT THE FILMS OUTSIDE OF CLASS MEETING HOURS AND WILL HAVE ACCESS TO AUDIOVISUAL MATERIALS ALL THROUGHOUT THE WEEK.

SESSION 10 SHOOTING (TU, July 19, 3 hours)

Shooting of the different students' projects. Each group will have a digital camera and sound equipment to shoot their projects around Barcelona.

Professor will host tutorials with each group to accompany their shooting.

*Please, note that students are expected to shoot outside of class meeting hours and will have access to audiovisual materials all throughout the week.

SESSION 11 SHOOTING (WEN, July 20, 3 hours)

Shooting of the different students' projects. Each group will have a digital camera and sound equipment to shoot their projects around Barcelona.

Professor will host tutorials with each group to accompany their shooting.

*Please, note that students are expected to shoot outside of class meeting hours and will have access to audiovisual materials all throughout the week.

SESSION 12 EDITING (THU, July 21, 3 hours)

Editing of the material with supervision by the tutor.

*Please, note that this class session will be meeting in the Editing Rooms).

WEEK 4 SHOOTING AND EDITING (CLASSES WILL BE MEETING IN EDITING ROOMS)

SESSION 13 EDITING (MON, July 25, 3 hours)

Final Editing of the material with supervision by the tutor.

SESSION 14 FINAL EDITING (TU, July 26, 3 hours)

Final Editing of the material with supervision by the tutor.

SESSION 15 FINAL EDITING (WEN, July 27, 3 hours)

Film viewings

Projection and analysis of the different projects.

FINAL CONCLUSIONS AND COURSE CLOSURE

Required Readings:

Barnow, Eric: "El documental. Historia y Estilo" Gedisa. Barcelona, 2002.

Barnow, Eric: "Documentary: A History of the Non Fiction Film". New York. Oxford University Press. 1974

Macdonald, Kevin y Cousins, Mark (Eds): "Imagining Reality: The Faber book of Documentary". Faber & Faber. Londres. 1996

Nichols, Bill: "La Representación de la realidad. Cuestiones y conceptos sobre el documental", Paidós, Barcelona, 1997

Nichols, Hill: "Representing Reality: Issues and Concepts in Documentary" Indiana University Press. 1991

Barbash, Ilisa and Taylor, Lucien: "Cross- Cultural Filmmaking. A handbook for making ethnographic films and videos". University of California Press. Berkeley, Los Angeles, London. 1997

Barsam, Richard: "Nonfiction Film: A Critical History". New York. Dutton. 1973

Barsam, Richard: "The vision of Robert Flaherty". Indiana University Press. 1988

Vertov, Dziga: "Memorias de un cineasta bolchevique". Las ediciones liberales. Editorial labor s.a. Barcelona. 1974

Barthes, Roland: "La cámara lúcida", Paidós. Barcelona. 1990

Sontag, Susan: "Sobre la fotografía", Edhasa. Barcelona. 1989

Cerdán, Josetxo, y Torreiro Casimiro (Eds): "Imagen, Memoria y Fascinación. Notas sobre el documental en España". Ocho y Medio. Madrid.)