DEGREE IN: AUDIOVISUAL COMMUNICATION

1. GENERAL DETAILS OF THE SUBJECT

Name: **THEORY AND TECHNIQUE OF DOCUMENTARY AND AUDIOVISUAL ADVERTISING**

Level: FOURTH Semester: FIRST

Type: Elective subject
Weekly class hours: 4 Credits (ECTS): 6
Year of Study Programme: 2010

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2. DESCRIPTION

The subject is designed to equip students with the basic knowledge that industry requires to a producer / director of documentaries and to be a copywriter of an Advertising agency.

In a first module on history and technique of documentary, the students will combine theory and practice to learn what have been the milestones and the essential protagonists in the history of documentary. At the same time they will practice some of the basic techniques of documentary realization.

Subsequently, the script and documentary production module answers the basic questions facing a documentary writer and producer in Europe: How do you write a documentary? What documentaries have commercial output? What is produced in Europe? How is a documentary financed in Europe? How do you sell a documentary? What should be taken into account during the production and postproduction of a project?

Finally, the course takes a tour in the history of advertising and teaches how to create the creativity of a product for its advertising promotion.

3. SITUATION

Previous knowledge and skills:

Basic knowledge in script writing and audiovisual realization. Handling of recording devices and video editing software (basic level).

Recommendations:

It is recommended to have a computer with editing software and manage a recording device (Camera, mobile ...). Lean on the recommended bibliography and watch the movies to be discussed in class.

Adaptation for students with special needs:

The subject will be teached in English. Students with special needs will do the tasks in pairs. Tutorial support will be studied individually and it will be developed an specific evaluation method for each case.

4. OBJECTIVES AND COMPETENCIES

OBJECTIVES

- Understanding and analysis of the theoretical and practical processes involved in the production of advertising and documentary genres.
- Mastery of the technical and human elements that make possible the production of audiovisual advertising and documentary messages and the specific forms of production in advertising and documentaries.

- Knowledge of the expressive and stylistic differences between the different forms or the different Audiovisual messages in advertising and documentary discourses.
- Ability to produce and carry out audiovisual advertising and documentary products.

COMPETENCIES
Specific competences:
- E02. Ability for the appropriate use of technological tools in the different stages of the audiovisual process so that students can express themselves through images or audiovisual discourse with the necessary technical quality.
- E06. Ability to critically perceive the new visual and auditory landscape offered by the communicative universe that surrounds us, considering the iconic messages as the fruit of a particular
a given society, product of the socio-political and cultural conditions of a given historical period.
historical epoch.
- E46. Ability and skill to distinguish and develop the technical and artistic modes of production in different media and genres.
- E52. Ability to apply processes and techniques involved in the organisation and management of technical resources in any of the existing sound and visual supports.
- E75. Understanding and analysis of the theoretical-practical processes involved in the production of advertising and documentary productions in the audiovisual media.

Generic competences:
- G01. Ability to adapt to technological, business or work organisation changes.

- G04. Decision-making: ability to make the right choice in situations of uncertainty, assuming responsibilities.

- G06. Order and method: ability to organise and schedule tasks,
carrying them out in an orderly manner, adopting with logic the priority decisions in the different audiovisual production processes.

- G07. Solidarity awareness: respect for the different people and cultures of the planet, as well as knowledge of the main cultural currents in relation to individual and collective values and respect for human rights.

- G08. Promotion of the entrepreneurial spirit.

- G09. Promotion of guarantees of equality.

5. COURSE CONTENTS OR THEMATICS SECTIONS

BLOCK I: THEORY AND TECHNIQUE OF THE DOCUMENTARY
Theme 1. Theory and technique of the documentary. Historical approach
Theme 2. The non-fiction narrative
Theme 3. Creation in the documentary
Theme 4. Production

BLOCK II: THEORY AND TECHNIQUE OF AUDIOVISUAL ADVERTISING
Theme 1. Fundamental principles and concepts of advertising production
Theme 2. The advertising spot
Theme 3. The video clip
Theme 4. The film trailer
Theme 5. The contemporary advertising metamorphosis

6. LIST OF TOPICS

BLOCK I: THEORY AND TECHNIQUE OF THE DOCUMENTARY
Theme 1. Theory and technique of the documentary. Historical approach
- The origins of cinema
- The pioneers of documentary
- The vanguards

- Observational documentary
- Free cinema and cinema verité
- The postmodernism

Theme 2. The non-fiction narrative
- The conflict between fiction and reality in documentary

Theme 3. Creation in the documentary
- From the idea to the script

Theme 4. Production
- Preproduction, shooting and postrproduction stages in documentary.

BLOCK II: THEORY AND TECHNIQUE OF AUDIOVISUAL ADVERTISING
Theme 1. Fundamental principles and concepts of advertising production
Theme 2. The advertising spot
Theme 3. The video clip
Theme 4. The film trailer
Theme 5. The contemporary advertising metamorphosis

7. METHODOLOGY AND TEACHING TECHNIQUES

Since the main objective is to equip students with the basic tools to direct and produce a documentary and / or advertising creativity, the methodology is inspired on the technique "learning by doing".

Thus, the students will have to perform several practical exercises such as recording and editing of documentary pieces inspired by the techniques and authors studied in class; The pitching of a documentary project; The elaboration of a dossier of sales of a project and an advertising creativity ... Tools that the producers and directors must handle with ease in their professional day to day.

In addition, the final work (10-15 minutes documentary) will be done as a team, with the intention of fostering professional relations and the exchange of ideas that is also produced in the audiovisual industry.

The theoretical sessions will always be supported by practical exercises. We will watch documentaries and spots that are reference for any professional of the industry and we will work with real project materials (documentary and publicity) so that the students will be incorporated into the labor market with a precise knowledge of this one.

8. ASSESSMENT CRITERIA

Standard evaluation system with the following weights:

Two modalities of evaluation

1. CONTINUOUS EVALUATION: For those students attending at least 75% of classes.

We will follow a continuous assessment based on different practical and theoretical work during the course. The student will be evaluated through the different practices assigned in class. The number of classroom activities and homework may vary depending on the needs of the course.

Option A: Attendance > 75%
The student’s mark will depend upon:
Classroom exercises and Practices: 65 %
Final project (documentary): 35% (mandatory)

Option B: Attendance < 75%
The student that chooses this assessment option will notify it to the professor before the end of October.
Final exam (50 %) + research project or documentary (50%) (mandatory)

If, due to a justified cause, the student does not have the possibility of being evaluated by this system, he/she may take an oral exam on the content seen or practiced in class, which will represent 100% of the final grade.

NOTE: The use of electronic devices is limited to the exercise of the activities proposed in class, being forbidden the rest of the time. Students who are warned up to two times for the inappropriate use of electronic devices will be assessed using method B, and the marks for the practical exercises they may have submitted will be cancelled.

For the second and third call, the student can choose between submitting the undelivered assignments and final project or a written test (50% of final grade) and the final project (50% of final grade).

9. REFERENCES

Specific

- BARNOUW Erik, “Documentary: A History of the Non-Fiction Film”, (Oxford University Press)
- MACDONALD,Kevin y COUSINS, Mark (Eds): “Imagining Reality: The Faber book of Documentary”. (Faber & Faber).
- BRESCHAND Jean, “El documental, la otra cara del cine”, (Ed. Paidós)
- AUFDERHEIDE Patricia, “Documentary Film: A very short introudction” (Oxford)
- NICHOLS Bill, “Introduction to documentary” (Indiana University Press)
- STUBBS Liz, “Documentary directors speak” (Paperback)
- ROSENTHALL Allan, “Writing, Directing, and Producing Documentary Films and Videos” (Southern Illinois University Press).
- CHECA GODOY Antonio, “Historia de la publicidad” (Netbiblo)
- GURREA Álvaro, “Introducción a la publicidad” (Universidad del País Vasco)