

Unit of curriculum\_3\_Documentary History

DOC NOMADS EMJMD		
<b>Course Unit:</b> Documentary History (III)		<b>Duration:</b> 3 semesters
<b>Semester's Name:</b> Contemporary Documentary		<b>Semester:</b> 3rd
<b>Contact hours:</b> 50	<b>Individual working hours:</b> 25	<b>ECTS:</b> 3
<b>Type:</b> Theoretical course		<b>Graded by:</b> Permanent Evaluation and Assignment
<p><b>Lecturer:</b> Pascal Vandelanoitte</p> <p><b>Teachers involved:</b> The entire course is supervised and graded by the lecturer. Guest speakers are involved in the symposium.</p>		
<p><b>Syllabus of the semester:</b> Curricular unit contents</p> <p>As a follow-up to 'History, Theory, and Aesthetics' (1<sup>st</sup> semester) &amp; 'Ethics in Documentary' (2<sup>nd</sup> semester), this course introduces students to a selection of contemporary films in different styles of documentary filmmaking.</p> <p>Attention is paid to a wide area of topics, styles and formats, ranging from traditional documentaries to more experimental formats.</p>		
<p><b>Objective of the curricular unit:</b> Objectives. Knowledge, abilities and skills to be acquired</p> <p>This course introduces students to a selection of contemporary documentary films, covering different formats and hybrid works between documentary and art film and installation. Further analysis intends to provide an understanding of the context of the periods in which the films were produced by examining correlated cultural, social, artistic and technical influences.</p> <p>Throughout the different lectures, attention will be also paid to different filmic characteristics as narration, montage, camera, etc. Attention is paid to a wide area of topics, styles and formats. The cycle starts with relative traditional documentaries and slowly evolves into more and more experimental formats. Each lesson has a central (but not exclusive) film and theme. As such, this course aims to broaden the students' scope on documentary formats, topics and environments.</p>		

**Teaching methodologies and assessment:**

Planned learning activities, teaching methods and assessment methods and criteria

Documentaries and the oeuvres of their creators will be contextualised and put in perspective through preparatory reading (of interviews and academic literature) and through personal research, to be presented orally (class presentation) and/or in writing (paper assignment).

The 50 contact hours include approx. 25 hours of teaching (including group discussions) and approx. 25 hours of screenings.

**Main bibliography and films:**

*Recommended or required reading/seeing*

- Aitken, I. (Ed.). (2006). *Encyclopedia of the Documentary Film*. New York - London: Routledge.
- Austin, T., & De Jong, W. (2008). *Rethinking documentary: new perspectives, new practices*. Maidenhead: Open University Press.
- Bernard, S. C. (2010). *Documentary storytelling: creative nonfiction on screen*. Oxford: Focal.
- Bruzzi, S. (2006). *New documentary: a critical introduction* (2nd ed.). London: Routledge.
- Chapman, J. (2009). *Issues in contemporary documentary*. Cambridge: Polity Press.
- MacDonald, S. (2015). *Avant-doc: intersections of documentary and avant-garde cinema*. Oxford: Oxford University Press.
- Nichols, B. (2010). *Introduction to documentary*. Bloomington: Indiana University Press.
- Waldron, D. (2018). *New Nonfiction Film. Art, Poetics and Documentary Theory*. London: Bloomsbury Academic.
- Winston, B. (2013). *The Documentary Film Book*. London: British Film Institute.