

## FVC211 - REPRESENTATIONS OF REALITY & DOCUMENTARY

Course Title	<b>REPRESENTATIONS OF REALITY &amp; DOCUMENTARY</b>			
Course Code	<b>FVC210</b>			
Course Type	Required			
Level	Bachelor			
Year / Semester	2 <sup>nd</sup> Year / 3 <sup>rd</sup> Semester			
Teacher's Name	Panayiotis Charalambous, Yianna Americanou			
ECTS	5	Lectures / week	3	Laboratories / week
Course Purpose	<p>The main purpose of this course is to guide students through the necessary steps toward developing and pitching an idea for a documentary production. Even though this course covers some technical issues, this is not a production class; the emphasis is on the larger picture, such as, meaning, purpose, issues of aesthetics and cultural context.</p> <p>Through lectures and discussions, this course, will provide an advance understanding of how documentary filmmaking evolved through changing technology and social realities. Students will be introduced to the work of influential documentary filmmakers and understand the forms, practices, scopes and thinking behind each documentary. Interactive documentaries and web docs will also be presented and analyzed.</p>			
Learning Outcomes	<p>Upon completion of the course, students should be able:</p> <ul style="list-style-type: none"> <li>• To explore the history of documentary as a genre;</li> <li>• to illustrate an advance understanding of how changing technology, shifting social and political realities and talents have continually redefined what documentary means;</li> <li>• to analyze ethical, historical and aesthetic issues found within documentary films which have been influential;</li> </ul>			

	<ul style="list-style-type: none"> <li>• to examine the filmmaking practices, scopes and media literacy for all the films screened during the semester;</li> <li>• to demonstrate proficiency in communicating a documentary idea in writing and in a verbal pitch by developing a treatment for the production of a non-fiction film which will be produced the following semester;</li> <li>• to gain measurable knowledge of basic budgeting and scheduling.</li> </ul>	
Prerequisites	CVC108	Corequisites
Course Content	<ul style="list-style-type: none"> <li>• Representation of Reality in TV and Cinema</li> <li>• The Boundaries between Documentary and Fiction. Objectivity &amp; Fairness</li> <li>• History and the evolution of documentary <ul style="list-style-type: none"> <li>- Birth of the documentary</li> <li>- The founders of the classic non-fiction films. Flaherty, Vertov, Grierson.</li> </ul> </li> <li>• How close is the truth? - American direct cinema and cinema verite movement in France.</li> <li>• Types of Documentary: Poetic, Expository, Observational, Participatory, Reflexive, and Performative</li> <li>• Docudrama &amp; Docusoaps</li> <li>• Treatment Writing Techniques: Structures, methodology and analysis.</li> <li>• Introduction to web-docs: Non - linear story-telling, structure and organisation. History and recent developments. Multimedia story-telling interactive techniques.</li> </ul>	
Teaching Methodology	<p>Lectures and screenings together with class discussions students will be introduced and examine the evolution of documentary film making. Screenings are used to critically analyze the films introduced and to provide examples of practice and theory. This process is supported by individual student research through directed and independent learning.</p> <p>Students will produce a research paper and write a treatment for their non-fiction film. Lecture notes and presentations are available through the web for students to use in combination with the textbooks</p>	

Bibliography	<p><b>Bibliographical References:</b></p> <ul style="list-style-type: none"> <li>- Rabiger, M. (2009) <i>Directing the Documentary</i>, Focal Press.</li> <li>- Bernard, C, S. (2007) <i>Documentary Storytelling</i>, Focal Press.</li> <li>- Ellis, J. &amp; McLane, B. (2005) <i>A New History of Documentary Form</i>, Continuum International Publishing Group.</li> <li>- Bachmayer, S., Lugmayr, A., &amp; Kotsis, G. (2010). Convergence of collaborative web approaches and interactive TV program formats. <i>International Journal of Web Information Systems</i>, 6(1), 74-94.</li> <li>- Aufderheide, Patricia. (2014). 'Interactive Documentaries: Navigation and Design'. <i>Journal of Film and Television</i>, August, Available at SSRN: <a href="http://ssrn.com/abstract=2477507">http://ssrn.com/abstract=2477507</a></li> </ul>
Assessment	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> <li>• <b>Final Assessment 34%</b></li> <li>• <b>Course work 66%</b> <ul style="list-style-type: none"> <li>Interim Critique 33%</li> <li>Final Critique 33%</li> </ul> </li> </ul> <ul style="list-style-type: none"> <li>- Mid-Term                    30%</li> <li>- Research Paper        30%</li> <li>- Treatment                    40%</li> </ul> <p>Students are assessed on the following:</p> <p>Written examination (Mid-Term) on theory and critical thinking</p> <p><b>Writing of a Research Paper</b></p> <p>Writing of a research paper based on a documentary film assigned. This paper will reflect the research elements for the film, aesthetics, other techniques and opinions shaped by each student based on the subject.</p>

	<p><b>Writing a Treatment for a Documentary Film</b></p> <p>Treatment development for a documentary that students will propose to produce the following semester. The treatment will list the objectives, style, approach and structure of their film.</p> <p><b>Assessment Criteria for the homework assignments are:</b></p> <p>Research and Analytical Skills - 40%</p> <p>Conceptual understanding and analytical skills - 30%</p> <p>Presentation and Communication - 30%</p>
Language	English