CU/FS 321 BARCELONA: FILM AND THE CITY
IES Abroad Barcelona

DESCRIPTION: In recent years technological development has democratized access to audiovisual creation, generating new models of narrative, which have changed our dialogue with reality and its perception, creating new visions of places and people, both in our environment and in our trips abroad. This hands-on course aims to provide students with the basic theoretical and practical tools to perform and produce documentaries, linear or expanded, in discourse with other film forms, offering a refreshing look at the different aspects of reality.

By mapping the different faces of the city of Barcelona students will develop their intercultural skills and their own critical view. They will be encouraged to transform their intuitions, ideas and emotions into visual narratives in order to offer visions of different aspects of the city.

The students will produce a short documentary film that will explore a subject that defines the image of Barcelona, taking as inspiration not just the documentary as genre but other strategies used by video essayists.

CREDITS: 3 credits

CONTACT HOURS: 36 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: Students registered in this class should bring a camera with which they can film video footage. An SLR reflex camera with video function is ideal, although another type of video camera would also be suitable.

METHOD OF PRESENTATION:
- Film viewings
- Readings
- Class discussions
- Fieldwork
- Practical exercises
- Moodle

REQUIRED WORK AND FORM OF ASSESSMENT:
- Class participation (10%)
- Film reviews (10%)
- Midterm exam (20%)
- Project Outline (20%)
- Final Project (30%), final critique (10%)

Course Participation
Course participation will be evaluated through the following items:

- Class participation in all the discussions.
- Short film reviews after each film discussion based on one of the films.
- Evaluation and discussion of the practical exercises:
  - Metro observation exercise
  - Walking Tour: El Raval
  - Walking Tour: Sant Felip Neri
  - Portrait exercise
  - Editing exercise: image/ sound / text
Midterm Exam
Take-home exam. The midterm exam will propose 2 scenes from different documentaries but not necessarily discussed in class. The students will have to prepare a written commentary about the approach taken by the director and the use of relevant elements involved in the scene.

Final Project
The short documentary film will be the result of a team-work and will be focused on one of the following areas:
1. Districts of Barcelona: Architecture and urban planning.
2. Tourism and Business.

The time of the film will be between 7 and 15 min. And we will value:
1. Approach to the subject and implication.
2. Editing (image, sound and text).
3. Originality.
4. Ability to portrait places and people with an active and reflective observation and listening.
5. Ability to solve problems related to producing a project abroad.
6. Aim to incorporate their own experience in the film.

LEARNING OUTCOMES:
By the end of the course students will be able to:
- Identify and use the formal elements and grammar of the documentary
- Improve their capacity for active and reflective observation
- Incorporate their own experience of the city into film research
- Navigate the challenges of producing a project abroad
- Contribute a tangible product to the local community

ATTENDANCE POLICY:
Attendance is mandatory for all IES Abroad classes, including course-related trips. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than three classes in any course 3 percentage points will be deducted from the final grade for every additional absence. Seven absences in any course will result in a failing grade.

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<td>Session 2</td>
<td>Introduction to documentary (I). Definition of documentary. How Do documentaries differ from other types of film? Discussion with film scenes.</td>
<td>• Required Reading: Nichols, Introduction to documentary, pp.1-41</td>
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<td>Session 3</td>
<td>Introduction to documentary (II). Documentary as reproduction of reality: A tool for exploration.</td>
<td>• Film discussion: Werner Herzog, Cave of Forgotten Dreams (2010)</td>
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| Session 4 | Documentary film and urban memory. Our subject: the city  
In this class we will define the subjects that we can film in a city through a film discussion. Places History People Institutions | • Required Reading: Benjamin, *The Work of Art in the Age of Mechanical Reproduction*. pp.107-124  
• Film discussion: Walter Ruttmann, *Berlin: Symphony of a Metropolis* (1927)  
• Required Reading: Benjamin, *A Short History of Photography*. pp 240-258  
• Class exercise / Team work: prepare a report of your observations from one metro line in Barcelona. |
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| Session 5 | Pre-production (I). Mapping the City: Observation exercise.  
Class presentation and discussion on the class exercise. | • Required reading: Curran Bernard, *Documentary Storytelling: Creative Non Fiction on Screen*, pp 93-132 |
| Session 6 | Pre-production (II). Mapping the city: locations.  
Course related trip  
Walking Tour: We will take shots from different areas and subjects from El Raval. | • The material must be sent and we will edit a short video that will be commented in class.  
| Session 7 | Final Project Outline 1. Presentations. | • Class presentation and discussion: Final project outline 1  
| Session 8 | Pre-production (III). Following the leads 1. Storytelling and profile.  
We will explore the intersection between reality and fiction involved in documentary films through a film discussion | • Film discussion: José Luis Guerin, *Work in Progress* (2001) / Robert Flaherty, *Man of Aran* (1934)  
• Barsam, R. *The Vision of Robert Flaherty: the artist as myth and filmmaker*. pp 58-73 |
| Session 9 | Pre-production (IV). Following the leads 2. Document and History.  
We will explore how to portrait the history of a place through a film discussion. | • Film discussion: Alain Resnais, *Night and Fog* (1955) Georges Franju, *The Blood of the Beasts* (1949)  
• Required reading: Hebard, *Disruptive Histories: Toward a Radical Politics of Remembrance in Alain Resnais’s Night and Fog*, Pp 87-113 |
| Session 10 | Pre-production (V). Portraying the past. Course related trip  
Walking Tour: we will take shots from this square and we will try to portray its past. | Filming Now and then: Plaça Sant Felip NeriClass exercise/ team work |
| Session 11 | MIDTERM EXAM. Take-home exam | |
| Session 12 | **Production (I): Portrait of our subjects.** Portrait: From the example to practice 1. We will explore the following questions: How to portray a classmate? How to portray an unknown person? How to portray someone that is not there? | • Film Viewing: Andy Warhol, Screen Test (1963-1966)  
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| Session 13 | **Production (II). Conducting an interview.** Portrait: Strangers and neighbors. We will explore through a film discussion how to direct an interview, the use of the voiceover and our interaction with local people. | • Film Discussion: Agnès Varda, Daguerrotypes (1975)  
| Session 14 | **Production (III). Filming institutions.** Filming Institutions: places, people and needs. We will explore the idea of objective approach in a documentary film and its fragility. | • Film discussion: Frederick Wiseman, *High School* (1968)  
• Required Reading: Grant, *Voyages of discovery: The cinema of Frederick Wiseman*, pp. 42-79 |
| Session 15 | **Production (IV). Class discussion:** Portrait exercise / Sant Felip Neri Solving problems and technical elements. | Thompson, P. *The Voice of the Past*. pp 25-31 |
| Session 16 | **Post-production (I). Editing 1. Essay as document: from image to script.** We will analyze an example of a script made from filmed images during a trip and the importance of montage and voiceover. | • Film discussion: Chris Marker, *Sans Soleil* (1983)  
• Required Reading: Cooper, S. *Chris Marker*. pp. 109-125 |
| Session 17 | **Post-production (II). Editing 2.** Film as a form of essay: from the script to the image and back. We will explore how to make an essay with images starting from the script and changing it in the film editing process. | • Film discussion: Orson Welles, *F for Fake* (1973)  
• Required Reading: Adorno, *The Essay as a form*, pp. 3-24  
| Session 18 | **Final Project Outline 2.** Presentations of 1 min of the final project and comments about difficulties and doubts. | • Class presentation and discussion: Final project outline 2. |
| Session 19 | **Post-production (III). Editing: Basic tools and notions. Workshop exercise.** Archive collage. Film extracts will be commented and we will make a 2 min film using public domain videos. Main subjects: final cut, rhythm and transitions. | Film editing exercise.  
| Session 20 | **Post-production (IV). Workshop exercise.** Archive collage. Film extracts will be commented and we will make a 2 min film using public domain videos. | Film editing exercise.  
| Session 21 | Post-production (V). Workshop exercise: Sound mix and music. Film extracts will be commented and we will make a 2 min film using the contraposition of music, sound and image. | Film editing exercise.  
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| Session 22 | Post-production (VI). Workshop exercise: Subtitles and text. Film extracts will be commented and we will make a 2 min film using the contraposition of words, sound and image. | Film editing exercise.  
| Session 23 | Class presentation and discussion. Final project and final critique (1) |  |
| Session 24 | Class presentation and discussion. Final project and final critique (2) |  |

**Final Exam**

**REQUIRED READINGS:**


**Filmography:**
Flaherty, Robert (1934) Man of Aran
Franju, George (1949) The Blood of the Beasts
Guerin, José Luis (2001) Work in Progress
Herzog, Werner (2010) Cave of Forgotten Dreams
Marker, Chris (1983) Sans Soleil
Resnais, Alain (1955) Night and Fog
Ruttmann, Walter (1927) Berlin: Symphony of a Metropolis
Varda, Agnès (1975) Daguerrotypes
Warhol, Andy (1963-1966) Screen Test
Welles, Orson (1973) F for Fake
Wiseman, Frederick (1968) High School

RECOMMENDED READINGS: