



ESCUELA UNIVERSITARIA
DE ARTES. MADRID

Creative Documentary

COURSE GUIDE

BACHELOR'S IN FILMMAKING

COURSE 2026/2027



Universidad
Rey Juan Carlos

Course data

<i>Duration</i>	Annual
<i>Credits</i>	3 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Filmmaking
<i>Teacher</i>	Carlos Esbert

Course presentation

Immersion in non-fiction cinema with special attention to creative documentary narratives in their different essayistic, observational, experimental and self-reflexive forms.

Student competencies

CG01	Utilize different historical, sociologic, cultural and/or artistic sources in the creation of audiovisual projects.
CG02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CG03	Know the codes of ethics and deontology applicable to the audiovisual industry.
CG04	Know the various applications of the technological resources from the field of audiovisual creation.
CG05	Understand the concepts of photography, the creation of the film image and audiovisual language from an artistic and technical perspective.
CG06	Communicate verbally or in writing the objectives and characteristics of an audiovisual piece, in Spanish and in a foreign language (level B2 MCERL).
CG07	Know the different study and research methodologies that enable the continuous development and innovation of an activity within the audiovisual industry.
CG08	Develop critical discourse in the field of audiovisual creation with attention to cultural, social and artistic changes.
CE01	Understand the history, evolution and contribution of film from the perspective of aesthetics, society and ethics.
CE02	Understand the essentials and specificities of an audiovisual project in its different formats, genres and typologies.
CE03	Know the production workflows of the audiovisual industry.

CE04	Understand filmmaking in an open, multi-directional manner, from the forms and formats that are intrinsically related to the entertainment industry, to more expressive manifestations that explore avant-garde aesthetics and/or auteur philosophies.
CE05	Understand filmmaking in relation to the contemporary artistic and cultural panorama.
CE09	Undertake project in film directing that includes planning, execution and the management of a creative team.

Learning outcomes

Upon completion of this course, each student must be able to:

1. Differentiate styles, schools and philosophies from the universe of non-fiction cinema.
2. Explore new narrative and anti-narrative forms in documentary film.
3. Understand the creative documentary as a form of film expression that is critical, reflexive and/or self-reflexive.
4. Design new ways of thinking or researching poetics, ideas, events, spaces and people.
5. Develop artistic, philosophical and technical criteria to create non-fiction audiovisual works.

Teaching methodology

MD1	Participatory masterclass.
MD2	Case studies and discussion.
MD5	Cooperative and collaborative learning.
MD6	Academic tutoring.

Course content

Content	Immersion in non-fiction film, in particular the narratives of creative documentary in its different forms: essay, observational, experimental and self-reflexive. 1. Diary films and narratives of the self. 2. Direct films and strategies of audiovisual recording: from observation to immersion. 3. Landscapes, architectures, temporalities. 4. Fictional devices in contemporary documentary. 5. Film essay. 6. Found Footage and "no-camera filmmaking": appropriation, recycling and home movies. 7. Word and sound vis-à-vis image: dissonance and synesthesia.
---------	--

Learning activities

AF1	Theoretical and theoretical-practical classes.	15 hours
AF3	Design and execution of artistic creation projects (individual or group).	6 hours
AF4	Art appreciation activities: attendance at seminars, visits to exhibitions or viewing of visual/audiovisual works.	6 hours
AF5	Search and selection of documentation, reading of supporting material and bibliographic and visual references.	20 hours
AF7	Evaluation.	3 hours
AF8	Autonomous study of theoretical content and autonomous preparation of practical work and activities.	40 hours

* The distribution of hours between training activities may undergo changes due to the academic needs of the course, the group and/or the teaching team.

Assessment

GENERAL ASSESSMENT CRITERIA

ATTENDANCE

The classes are in-person, and attendance is mandatory, as it is a determining factor in the continuous assessment system, as well as in class attitude and participation. However, in exceptional cases due to health situations or family reconciliation, students may request online access as a methodological adaptation (for more information, please contact the student department).

MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

SPELLING AND EXPRESSION

The grading of written examinations and assignments will consider spelling, grammar, and clarity of expression. Errors in spelling, punctuation, and writing style may negatively affect the final grade, depending on their nature, frequency, and severity.

UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offense. If one student copies the work of another student, both shall be held accountable.

SPECIFIC ASSESSMENT CRITERIA

REGULAR ASSESSMENT PERIOD

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

Assignments not submitted by the deadlines set by the teaching team will receive an assessment mark of 0.

<i>Assessment task (*)</i>	<i>Revaluable/non-revaluable</i>	<i>Minimum mark yes/no</i>	<i>% of final mark</i>
SE1 In-class tests and examinations (oral and/or written)	Reevaluable	Yes	20%
SE2 Assignments and projects	Reevaluable	Yes	40%
SE3 Continuous assessment: weekly tasks and homework, periodical reports, problem resolution	Non reevaluable	No	20%
SE5 Attitude and participation	Non reevaluable	No	20%
			100%

(*) *Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.*

EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students who have not passed the course during the regular assessment period may choose one of the following extraordinary assessment options:

- **Option 1: Criterion-based reassessment.** Assessment will be limited exclusively to the reassessable criteria that were not passed during the regular assessment period. The reassessment activity will be of the same nature as the original one (exam, assignment, etc.). The grades obtained in the ordinary assessment period for non-reassessable criteria (provided the minimum passing grade was achieved) will be retained and included in the weighted calculation of the final extraordinary assessment grade.
- **Option 2: Comprehensive reassessment.** Students may complete a single assessment activity accounting for 100% of the extraordinary assessment. The nature of this activity will be determined by the instructor and may include an oral or written examination, submission of a portfolio, theoretical and/or practical assignments, or other equivalent forms of assessment.

The instructor must communicate both Option 1 and Option 2 for the extraordinary assessment through the course notice board on the virtual campus at least 10 days prior to the extraordinary assessment date.

Students must respond to this communication via the virtual campus notice board, indicating their choice of Option 1 or Option 2, at least 3 days prior to the extraordinary assessment date. If a student

does not respond, the instructor will automatically apply Option 2 (a single assessment activity accounting for 100% of the extraordinary assessment).

REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

Resources

RECOMMENDED BIBLIOGRAPHY

- Barnouw, E. (1996). *The documentary: History and style*. Gedisa.
- Bazin, A. (2008). *What is cinema?* Rialp.
- Berger, J. (2010). *Ways of seeing*. Gustavo Gili.
- Burch, N. (2008). *The praxis of cinema*. Editorial Fundamentos.
- Català, J.-M., Cerdán, J., & Torreiro, C. (Eds.). (2001). *Image, memory, and fascination: Notes on the documentary in Spain*. Ocho y Medio.
- Cerdán, J., & Torreiro, C. (Eds.). (2005). *Documentary and the avant-garde*. Cátedra.
- Cerdán, J., & Torreiro, C. (Eds.). (2007). *Beyond fiction: Thirteen contemporary spanish documentary filmmakers*. Cátedra.
- Colleyn, J.-P. (1993). *The documentary gaze*. Centre Georges Pompidou.
- Comolli, J.-L. (2002). *Filmmaking to see: Writings on film theory and criticism*. Simourg.
- Graff, S. (2014). *Cinéma-vérité: Films and controversies*. Presses Universitaires de Rennes.
- Nichols, B. (1997). *The representation of reality*. Paidós.
- Ondaatje, M. (2007). *The art of editing: A conversation between Walter Murch and Michael Ondaatje*. Plot.
- Ortega, M. L. (2007). *Broken mirrors: Approaches to contemporary american documentary*. Ocho y Medio.
- Ortega, M. L., & García, N. (Eds.). (2008). *Direct cinema: Reflections on a concept*. T&B Editores; Las Palmas International Film Festival.
- Piault, M.-H. (2002). *Anthropology and film*. Cátedra.
- Renov, M. (2004). *The subject of documentary*. University of Minnesota Press.
- Sánchez-Biosca, V. (2004). *Film and the artistic avant-garde: Conflicts, encounters, boundaries*. Paidós.
- Sitney, P. A. (2002). *Visionary film: The American avant-garde, 1943–2000*. Oxford University Press.
- Weinrichter, A. (2004). *Deviations from reality: Non-fiction cinema*. T&B Editores.
- Weinrichter, A. (2007). *The form that thinks: Explorations in essay film*. Gobierno de Navarra; Colección Punto de Vista.

RECOMMENDED FILMOGRAPHY

Berliner, A. (Director). (1996). *Nobody's business* [Película]. Cine-Matrix.
 Coutinho, E. (Director). (2002). *Edificio Master* [Película]. Video Filmes.
 Hoffmann, P. (Director). (2005). *Oliva, Oliva* [Película]. Zeugma Films.
 Loznitsa, S. (Director). (2004). *Fabrika* [Película]. Studio of Documentary Films.
 Morris, E. (Director). (2003). *The fog of war* [Película]. Sony Pictures Classics.
 Périot, J.-G. (Director). (2007). *200,000 ghosts* [Película]. Envie de Tempête.
 Philibert, N. (Director). (2002). *To be and to have* [Película]. Les Films du Losange.
 Schmid, D. (Director). (1984). *Tosca's kiss* [Película]. T&C Film AG.
 Van der Keuken, J. (Director). (1966). *Herman Sloebbe, blind boy 2* [Película]. Vrijzinnig Protestantse Radio Omroep.
 Varda, A. (Director). (2000). *The gleaners and I* [Película]. Cine Tamaris.

RECOMMENDED WEBSITES

British Film Institute. (n.d.). *Sight&Sound*. <http://www.bfi.org.uk/news-opinion/sight-sound-magazine>
 DOCMA – Documentary Film Association. (n.d.). *DOCMA*. <http://www.docma.es>
 Doculink. (n.d.). *Doculink: North American network of documentary filmmakers*.
<http://www.doculink.org/>
 European Documentary Network. (n.d.). *EDN*. <http://www.edn.dk>
 IMDb. (n.d.). *Internet movie database*. <http://www.imdb.com>
 Institute of Documentary Film. (n.d.). *Dokweb*. <http://www.dokweb.net/>
 International Documentary Association. (n.d.). *IDA*. <http://www.documentary.org/>
 Mono. (n.d.). *Dox: European documentary magazine*. <http://dox.mono.net/9295/DOX%20Magazine>
 Women Make Movies. (n.d.). *WMM*. <http://www.wmm.com/>

REQUIRED MATERIALS FOR THE COURSE

Although it is not required, if students have a small video camera and computer for editing the projects they will create as part of the practical exercises, this will enhance their flexibility and independence when completing them.

VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Documentary Film Program as part of Cineteca (Matadero Madrid)

<http://www.cinetecamadrid.com/>

Documentary Film Program at La Casa Encendida

<http://www.lacasaencendida.es/audiovisuales>



ESCUELA UNIVERSITARIA
DE ARTES. MADRID



Universidad
Rey Juan Carlos

DOCUMENTAMADRID International Documentary Film Festival

<http://www.documentamadrid.com/>

Documentary Film Series at the Reina Sofía Museum of Contemporary Art

<https://www.museoreinasofia.es/en/activity/film-art>

CICLO DOCMA at Cineteca and DOCMA FORUM

<http://docma.es/>