



CIEE Seville, Spain

Course title:	Digital Video Reporting in Context
Course code:	COMM 3008 SCMJ / JOUR 3006 SCMJ / SPAN 3004 SCMJ
Programs offering course:	Advanced Liberal Arts, Business and Society, Communications, New Media and Journalism Spanish
Language of instruction:	Spanish
U.S. semester credits:	3.00
Contact hours:	45.00
Term:	Fall 2023

Course Description

This course presents an introduction to different forms of video journalism and, in parallel, to the history of documentary film, from its beginnings to current trends. At the same time, we will also be able to present the evolution video journalism and cinematographic languages, with the idea that from session to session, the student engages in audiovisual exercises of a documentary nature specifically related to the social reality of the moment and, at the same time, with the historic period we are studying. These exercises will be oriented toward the student's life -- the social community he or she forms a part of during the experience abroad. As a result, students will use audiovisual media as tools that allow them to gain understanding of the cultural context in which they live, and of themselves, as participants in that context.

Learning Objectives

By completing this course, students will:

- Acquire theoretical and practical knowledge about journalistic investigation, storytelling and audiovisual language in the context of video journalism and documentary film.
- Produce the recording, viewing, and editing of audiovisual projects, always keeping in mind the specific cultural framework in which the students participate during their time abroad.
- Connect the tools of the videographer with the students' most immediate human landscape within their host community.

Course Prerequisites

There are no prerequisites, apart from a basic knowledge of how to use recording devices and how to edit audiovisuals. Beginning the course with a lower quality camera or editing program does not necessarily lead to a lower grade than if a student had had better tools. The same can be said regarding familiarity with audiovisual language. Students need to have a GPA of at least 2.5.

Methods of Instruction

The course consists of 45 hours, containing both theoretical activities – viewings and discussion of documentary films, and practical work - recording audiovisual material in selected areas outside the classroom. In both cases, the goal is to stimulate the students to reflect on their narrative production and their peers' through a constant intra and interpersonal dialogue. The professor's job will be to accompany and guide the students in reflective dialogue about their audiovisual material, all in the context of a cultural immersion program specially created to stimulate these reflections.

Assessment and Final Grade

1.	Weekly Projects (x8)	30%
2.	Midterm Project	20%
3.	Final Project	30%
4.	Participation	20%
	TOTAL	100%

Course Requirements

Weekly Projects (x8)

In the first nine weeks, we will complete out-of-class exercises related to the theoretical content covered. In each session, the application of theory and technique previously studied will be evaluated. Additionally, the student's personal progress overall to create and to reflect on the audiovisual projects will be evaluated.

Midterm Project

At the midpoint of the course, students will create a midterm projects that consists of a participative interview. The instructions for this project will be given during class, in the corresponding session. The evaluation will focus on the students' capacity to put their theoretical and practical knowledge from class into practice.

Final Project

As a final project, students will complete an audiovisual documentary piece, which will be evaluated according to the degree they are able to integrate the knowledge they have gained throughout the course in the project. In order to foster coherence in all of the presented projects, a general theme will be chosen midway through the semester. In this way, students can carry out their projects according to a specific topic within the theme.

Participation

All students are expected to participate actively in class by show willingness to participate in the discussion of the issues raised at the beginning of the session and an interest in conducting classroom exercises and subsequent reflection and comments.

Attendance

To encourage engaged learning, regular class attendance is required throughout the program. This includes any required co-curricular class excursion or event, as well as internship, service-learning, or other required field placement.

An excused absence in a CIEE course will only be considered if approved by a CIEE Center Director/Academic Director (not the Instructor), and:

- it is a self-certified absence for illness (only once per course, requires formal request before or within 24 hours, cannot miss assessment worth more than 5% of final course grade)
- a doctor's note from a local medical professional is provided
- evidence of a family emergency is provided
- it is a pre-approved observance of religious holiday

Unexcused absences include personal travel and/or travel delays, as well as missing more than 25% of a single class period (including tardiness and early departure). Assessments missed due to unexcused absences will be marked as zero. Students with over 10% unexcused absences will be contacted by CIEE staff. Students with over 20% unexcused absences will be contacted by CIEE staff, receive a formal warning letter (shared with their home institution) and lose 10% of the final course point total (e.g., a final A grade of 93% will be lowered to a B grade of 83%).

For more detail, please consult your CIEE Academic Manual.

Academic Integrity

Academic integrity is essential to a positive and inclusive teaching and learning environment. All students are expected to complete coursework responsibilities with fairness, respect, and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else's work as your own can result in grade penalties or disciplinary action. See the CIEE Student Academic Manual for further information on academic integrity.

N.B. Course schedule and co-curriculars are subject to change. The final duration and distribution of content and assignments will be determined and presented to students at the onset of the course.

Weekly Schedule

Week 1

Class: 1.1 The News

The first class is dedicated to presenting the course: starting point, structure, methodology,

talking about how will the theory, analysis and practice of video journalism and documentary video be worked on. Along with these contents, we will carry out an initial practice that will help us to reflect on the nature of the journalistic news and, in a concrete way, of the journalistic news told in video.

Class: 1.2 .

The second class will be dedicated to exploring in detail the structure of audiovisual reporting in terms of content. Examples will be analysed in class and a research and shooting/editing practice will be proposed for the following week.

Week 2

Class: 2.1 The Context & the Person

Viewing and analysis of student projects.

Class: 2.2 .

This class will provide general recommendations for recording people and contexts in the framework of audiovisual reporting and documentary film, and will specifically explore the rule of three distances. For the following week, a video reportage exercise will be proposed based on the current situation of the community and in which the contents studied in class will be practiced.

Week 3

Class: 3.1 The Interview (I) The Testimony

Viewing and analysis of the student projects.

Class: 3.2 .

In this class we will begin to explore the scope of the interview, focusing on audiovisual testimony and the possible narrative and audiovisual techniques to carry it out. We will analyze its strengths and weaknesses and the type of stories for which it may be appropriate. A video reportage exercise will be proposed for the following week based on community news and related to the content studied in the class.

Week 4

Class: 4.1 The Interview (II) Question & Answer

Viewing and analysis of student projects.

Class: 4.2 .

In this class we will continue exploring the scope of the interview, focusing on the question/answer interview and the possible narrative and audiovisual techniques to carry it out. We will analyze its strengths and weaknesses and the type of stories for which it may be appropriate. A video reportage exercise will be proposed for the following week based on community news and related to the content studied in the class.

Week 5

Class: 5.1 The Interview (III) The Street Level Interview

Viewing and analysis of student projects.

Class: 5.2 .

In this class we will finish exploring the scope of the interview, focusing on the street level interview and the possible narrative and audiovisual techniques to carry it out. We will analyze its strengths and weaknesses and the type of stories for which it may be appropriate. A video reportage exercise will be proposed for the following week based on community news and related to the content studied in the class.

Week 6

Class: 6.1 The Live Report (I) Interaction

Viewing and analysis of student projects.

Class: 6.2 .

In this class, we will explore the techniques of live video reporting, which in one of its modalities is characterized by including the journalist in the narration itself, as an element who interacts both with the reality and the viewer. A video reportage exercise will be proposed for the following week based on community news and related to the content studied in the class.

Week 7

Class: 7.1 The Live Report (II) Observation

Viewing and analysis of students' Midterm projects.

Class: 7.2 .

In this class, we will explore the techniques of live video reporting; in this case, the possibilities of live reporting will be explored in its observational mode, where the reporter becomes a silent witness of what is happening around him/her and limits him/herself to recording him/her with his/her camera as faithfully as possible. A video reportage exercise will be proposed for the following week based on community news and related to the content studied in the class.

Week 8

Class: 8.1 The Cooperative Report

Viewing and analysis of student projects.

Class: 8.2 .

This week, we will explore cooperative reporting, in which the recording media (cameras) and editing media (computers) are shared by the reporter and the characters in his/her report or handled exclusively by these characters, making the reporter a figure dedicated to making it easier for community members to tell their own story. A video reportage exercise will be proposed for the following week based on community news and related to the content studied in the class.

Week 9

Class: 9.1 .

Viewing and analysis of student projects.

Class: 9.2 .

In this last week of content, we will explore other models of video reporting, as well as tools that we can use to carry out this work.

Week 10

Class: 10.1 .

Tutoring sessions for the final project.

Week 11

Class: 11.1 .

Tutoring sessions for the final project.

Week 12

Class: 12.1 .

Viewing of final projects.

Class: 12.2 .

Course Materials

Readings

Block, B. (2007) The Visual Story. Creating the Visual Structure of Film, TV and Digital Media.

Aufderheide, P. (2007). Documentary Film. A Very Short Introduction

Media Resources

The Lost World of Mitchell & Kenyon (3 episodios. British Film Institute, 2005 -)

The Great White Silence (Herbert Ponting, 1910-1911, edited in 1924)

Nanook of the North (Robert J. Flaherty, 1922)

Grass (Merian C. Cooper,

Moana (Robert J. Flaherty, 1926)

Berlin, Simphonie eine Grosstadt (Walter Ruttmann, 1927)

Chelovek s kino-apparatom [El hombre de la Cámara] (Dziga Vertov, 1929)

Man of Aran (Robert J. Flaherty, 1934)

Night mail (John Grierson, 1936)

The Plow that Broke the Plains (Pare Lorentz, 1936)

Nuit et brouillard [Noche y Niebla, 1955] (Alain Resnais, 1955)

O Dreamland (Lindsay Anderson, 1953)

Thursday's Children (Lindsay Anderson, 1954)

Primary (Robert Drew, 1960)

Chronique d'un été [Crónica de un verano] (Jean Rouch, 1961)

Titicut follies (Frederick Wiseman, 1967)

Don't Look Back (D.A Pennebaker, 1967)

Salesman (Albert y David Maysles, Charlotte Zwerin, 1969)

Gimme Shelter (Albert y David Maysles, 1970)

Grey Gardens (Albert y David Maysles, 1975)

Canciones para después de una guerra (Basilio Martín Patino, 1976)

Agarrando pueblo (Carlos Mayolo, Luis Ospina, 1977)

Sans Soleil (Chris Marker, 1983)

Nobody's business (Alan Berliner, 1996)

The Gleaners and I (Agnes Varda)