

ECTS Information Package: Degree Programme

Bachelor's degree in

# **DOCUMENTARY FILM STUDIES**

*[www.gri.ipt.pt](http://www.gri.ipt.pt)*

# A - General Description

**Programme Title** - Video e Cinema Documental

**Qualification awarded** - Bachelor's degree in Documentary Film Studies

**Level of qualification** - First-Cycle degree, ISCED Level 5, EQF Level 6

## Specific admission requirements

### General

In order to be eligible to this bachelor's degree, students must hold the high-school diploma or legally equivalent qualification. Application can also be made through the following special entry routes:

- Students coming from the Portuguese education system through re-admission, degree change and transfer schemes;
- Holders of a Foundation Course Diploma (CET);
- Adults aged more than 23 who have passed tailor-made examinations intended to assess their ability to pursue higher education studies;
- Holders of Intermediary or Graduate degree diplomas;
- Students coming from foreign higher education.

### Specific

To be accepted for entry in the Bachelor's degree in Documentary Film Studies students must have passed the following entry examinations:

Descriptive Geometry (10), History of Culture and Arts (12), History (11), English (13), Mathematics (16) or Portuguese (18).

Without prejudice to the general entry requirements and based on IPT's internal regulations, the following applicants may be admitted to the bachelor's degree in Documentary Film and Video, but subject to admission quotas:

- candidates who have completed level-4 Vocational Programs (20%).

**Specific arrangements for recognition of prior learning (formal, non-formal and informal)**General

Procedures on the recognition of credits gained in previous learning are established in the regulations for the Recognition and Validation of Qualifications and Skills of ESTA-IPT available at <http://webmanager.ipt.pt/mgallery/default.asp?obj=4226>

Specific

Not applicable.

**Qualification requirements and regulations:**

180 ECTS credits spread over 6 semesters (3 years), each with 40 weeks of study per year, full time (20 weeks per semester). The curriculum of the course comprises 6 units per semester mostly mandatory. Third year students have the possibility to choose between a range of different units options, more technical or more theoretical depending on their professional prospects. The 6th semester is comprised of only one of two options, between Internship and Final Project (option in which the student completes the production cycle of a school film project).

**Profile of the program:**

**Key learning outcomes:**

The Documentary Film Studies degree aims at delivering professionals who have a good command of documentary techniques, from research to sensibility of film aesthetics. Therefore, the study programme will promote in students the ability to:

- contextualise the documentary genre chronologically;
- analyse and criticise films and deliver theories;
- use concepts and theories in critical analyses of reality adopting ethical-political standpoints;
- search and investigate on topics dealt with;
- conceive and write scripts, especially for documentary;
- plan and organise project production with special emphasis on documentary as well as its promotion and distribution;
- conduct photography, lighting and image procedures;
- operate and manipulate audiovisual equipments and promote its innovation;
- understand the significance of post-production and visual composition, especially in the documentary context;
- reflect upon their professional practices;
- solve professional problems in their working areas devising appropriate alternatives;
- work as part of a team developing productive relationships.

**Occupational profiles of graduates with examples:**

The professional profile of this program is concerned with the area of documentary cinema but allows the acquisition of skills that will allow them to expand to wider areas such as film production, audiovisual production and artistic creation. Graduates from this study program are prepared to perform as: producers and assistant producers; film directors and assistant directors, script-writers; cameramen; assistant editors; directors of photography; sound operators; sound designers; sound editors; post-producers; researchers in film related areas; critics and essayists.

**Access to further studies:**

The degree in Documentary Film Studies allows further study in graduate courses as according to access conditions established for these courses.

### Course structure diagram with credits

Course Title	Year	Semester	Credits
Art History and Theories	1	S1	6
Audiovisual Technologies	1	S1	4
Cultural and Visual Anthropology	1	S1	5
Film History and Aesthetics	1	S1	5
Laboratory I	1	S1	5
Narrative Structures I	1	S1	5
Film History and Aesthetics II	1	S2	5
Film Theory	1	S2	6
Laboratory II	1	S2	5
Narrative Structures II	1	S2	5
Photography and Image	1	S2	5
Sociology of Communication	1	S2	4
Documentary Film I	2	S1	5
Film Direction I	2	S1	5
Film Editing I	2	S1	4
Project I	2	S1	7
Research Methodologies in Communication Science	2	S1	4
Sound	2	S1	5
Camera and Lighting	2	S2	5
Documentary Film II	2	S2	4
Film Direction II	2	S2	5
Film Editing II	2	S2	5
Legislation and Policies for Cinema and Audiovisual	2	S2	4
Project II	2	S2	7
Option I (Year3 Sem1)	3	S1	5
op: Film Analysis and Image Aesthetics (*)	3	S1	5
op: Sound Design (*)	3	S1	5
op: Photography Direction (*)	3	S1	5
op: Audio Post-Production (*)	3	S1	5

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

### Course structure diagram with credits (cont.)

Course Title	Year	Semester	Credits
op: Image Post-Production (*)	3	S1	5
op: Project III (*)	3	S1	5
Option II (Year 3 Sem 1)	3	S1	5
op: Film Analysis and Image Aesthetics (*)	3	S1	5
op: Experimental Cinema (*)	3	S1	5
op: Sound Design (*)	3	S1	5
op: Photography Direction (*)	3	S1	5
op: Audio Post-Production (*)	3	S1	5
op: Image Post-Production (*)	3	S1	5
op: Project III (*)	3	S1	5
Option III (Year 3 Sem 1)	3	S1	5
op: Film Analysis and Image Aesthetics (*)	3	S1	5
op: Experimental Cinema (*)	3	S1	5
op: Sound Design (*)	3	S1	5
op: Photography Direction (*)	3	S1	5
op: Audio Post-Production (*)	3	S1	5
op: Image Post-Production (*)	3	S1	5
op: Project III (*)	3	S1	5
Option IV (Year 3 Sem 1)	3	S1	5
op: Film Analysis and Image Aesthetics (*)	3	S1	5
op: Sound Design (*)	3	S1	5
op: Photography Direction (*)	3	S1	5
op: Audio Post-Production (*)	3	S1	5
op: Image Post-Production (*)	3	S1	5
op: Project III (*)	3	S1	5
Option V (Year 3 Sem 1)	3	S1	5
op: Film Analysis and Image Aesthetics (*)	3	S1	5
op: Sound Design (*)	3	S1	5
op: Photography Direction (*)	3	S1	5
op: Audio Post-Production (*)	3	S1	5

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

**Course structure diagram with credits (cont.)**

Course Title	Year	Semester	Credits
op: Image Post-Production (*)	3	S1	5
op: Project III (*)	3	S1	5
Option VI (Year 3 Sem 1)	3	S1	5
op: Film Analysis and Image Aesthetics (*)	3	S1	5
op: Sound Design (*)	3	S1	5
op: Photography Direction (*)	3	S1	5
op: Audio Post-Production (*)	3	S1	5
op: Image Post-Production (*)	3	S1	5
op: Project III (*)	3	S1	5
Option (Year3 Sem2)	3	S2	30
op: Internship/Placement (*)	3	S2	30
op: Final Project (*)	3	S2	30

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

## **Examination regulations, assessment and grading**

### General

General assessment rules are in line with the Portuguese law and described in the Academic Regulations of ESTA-IPT available at <http://webmanager.ipt.pt/mgallery/default.asp?obj=4178>.

The licenciado degree is awarded a final grade between 10 and 20 within a 0/20 scale as well as its equivalent in the European grading scale.

### Specific

The 6th semester is comprised of only one of two options, between Internship and Final Project (option in which the student completes the production cycle of a school film project). The unit Project III will be mandatory for students who opt for Final Project.

## **Graduation requirements:**

Completion of the program requires a pass in all its constituent modules including the preparation and public defence of project work or internship report so as to accumulate 180 ECTS credits, of which 120 are compulsory and 60 are selected among optional modules available in the curriculum in compliance with general and specific assessment regulations.

## **Mode of study:**

Full- or part-time.

## **Program director or equivalente**

Director: Carla Sofia Catarino Silva Mota

Erasmus coordinator: João Pedro Freire Fonseca da Luz

ECTS coordinator: Maria da Conceição Correia S. Romana



## B - Description of individual course units

<b>Course unit title</b>	Art History and Theories
<b>Course unit code</b>	9932004
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	6
<b>Name of Lecturer(s)</b>	Maria Teresa Ribeiro Pereira Desterro
<b>Learning outcomes of the course unit</b>	The aim of this syllabus is to teach the historical and cultural context of Western art, from ancient times to the present day and to provide the various interpretations of the artistic phenomenon across time with emphasis on image observation and interart analysis.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contentes</b>	PART I - The Theory of Art as an introduction to Art History. PART II- The Classical Antiquity: mythology and artwork. PART III - The Middle Ages:a world of symbols. PART IV - The Modern Ages: the importance of the human being. PART V - The Contemporary Age:a world of individuals. The Contemporary Age as a pictures society.
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Lectures focused on the analysis of works of art and texts, to understand its artistic and cultural background.we intend to promote the reflection of the students and the construtive discussions on the syllabus contents. Tutorial support.
<b>Assessment Methods and criteria</b>	Continuous Assessment: Minimum attendance of 2/3 of classes is required; 2 written tests.minimum mark of 7,5/20 in each component with passing mark of 10/20. Final examination: approved with 10
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Audiovisual Technologies
<b>Course unit code</b>	9932006
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	4
<b>Name of Lecturer(s)</b>	Nelson Alexandre Araújo Valente Tondela
<b>Learning outcomes of the course unit</b>	a. Mastering image and sound gear b. Understanding the functions of Production, Image and Sound Assistants c. Mastering the nonlinear editing d. Applying knowledge in practical exercises e. Mastering work processes f. Develop Pitch capacities g. Develop teamwork habits
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contents</b>	1. The Audiovisual Language 2. The principles of Editing 3. Imaging gear 4. Audio gear 5. The Production Brief and the Pitch 6. The Production phase 7. The Post-Production phase
<b>Recommended or required Reading</b>	- CHION, M.(1996). <i>El Cine y sus Oficios</i> . Madrid: Ediciones Catedra - GROTTICELLI, M.(1996). <i>American Cinematographer Video Manual</i> . Los Angeles: American Cinematographer - THOMPSON, R.(1993). <i>Grannar of The Edit</i> . Oxon UK: Focal Pres - THOMPSON, R.(1998). <i>Grannar of The Shot</i> . Oxon UK: Focal Press
<b>Planned learning activities and teaching methods</b>	a. Lectures in classroom b. Practical lessons in the classroom c. Practical lessons in the field
<b>Assessment Methods and criteria</b>	Ongoing Assessment: Project 1 (20%); Project 2 (20%); Project 3 (50%); Attendance, punctuality and participation (20%) Regular Exam season, Supplementary Exam and Special evaluation: Project 1 (10%); Project 2 (10%); Project 3 (25%); Exam (55%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Cultural and Visual Anthropology
<b>Course unit code</b>	9932002
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Gonçalo Cardoso Leite Velho
<b>Learning outcomes of the course unit</b>	a) Understand the fundamental concepts of Anthropology b) To assimilate the importance of the concept of "Other" through Anthropology. c) To have a historical overview of Cultural Anthropology and Visual d) Mastering the methods of Visual Anthropology and its connection with the Documentary Film.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contents</b>	1 Concepts and basic methods in cultural anthropology 1.1 Other 1.2 The (invention of) the idea of primitive 1.3 Participant observation 2 Genesis and development of Visual Anthropology 2.1 Flaherty and Nanook 2.2 Dziga Vertov and his Kino Glaz 2.3 Functionalisms? Margaret Mead and Gregory Bateson 2.4 The unsurpassable Jean Rouch 3 Visual Anthropology and Portuguese documentaries
<b>Recommended or required Reading</b>	- Riviére, C.(1995). <i>Introdução à Antropologia</i> . Lisboa: Edições 70 - Hockings, P.(2003). <i>Principles of Visual Anthropology</i> . Hague: De Gruyter Mouton - Barbosa, A. e Teodoro da Cunha, E. (2006). <i>Antropologia e Imagem</i> . Rio de Janeiro: Jorge Zahar - Freire, M. e Penafria, M. (0). <i>Documentário e Antropologia</i> . Acedido em 28 de setembro de 2007 em <a href="http://www.doc.ubi.pt/index03.html">http://www.doc.ubi.pt/index03.html</a>
<b>Planned learning activities and teaching methods</b>	Theoretical classes with films and text analysis.
<b>Assessment Methods and criteria</b>	Course grade (CC) is the weighted average of the proposed work (Tp) with the mark of the final work (Tf), determined as follows: $CC = 0,25Tp + 0,30Fr + 0,45Tf$
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Film History and Aesthetics
<b>Course unit code</b>	9932001
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Nuno Manuel Guerreiro Sena
<b>Learning outcomes of the course unit</b>	The students should develop an insight of film history and be able to relate it with other film areas and cultural areas in general, understand the milestones of film history, develop the ability to analyse motion pictures and be able to relate works and film-making trends.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contentes</b>	I. Film stories. II.From invention of cinema. III.The early days of cinema between the Lumière catalogue and the First World War IV. Avant-garde cinema V.The American classical cinema:origins, foundations, conventions. Study of a film genre: the black film.
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Expository lectures.
<b>Assessment Methods and criteria</b>	4 critical reviews (each of them is 5% of the final overall mark). 1 test (80% of final overall mark)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Laboratory I
<b>Course unit code</b>	9932045
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	João Pedro Freire Fonseca da Luz
<b>Learning outcomes of the course unit</b>	1. To understand the cinema as an artistic expression, industry and thought; 2. To identify strategies and filmic construction methods by analyzing the filmography of several authors and historical periods; 3. To comprehend the filmic construction process in each of its phases.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contents</b>	A. Perception, representation and style: cinema as artistic expression and reflection mode; B. Conceptualization of reality: observation and analysis, argument and visualization; C. Filmic construction methodologies, filmic material and its formal synergy: the image, the sound, onscreen and offscreen, meaning; D. Elements of filmic construction: plan, scene, sequence.
<b>Recommended or required Reading</b>	- Nichols, B.(2001). <i>Introduction to Documentary</i> . Bloomington: Indiana University Press - Katz, S.(1991). <i>Film Directing Shot by Shot</i> . Stoneham: Michael Wise Productions
<b>Planned learning activities and teaching methods</b>	1. Viewing and analysis of documentary films; 2. Reading, analysis and discussion of texts listed in the bibliography; 3. Presentation and discussion of personal views; 4. Monitoring, discussion and correction of exercises under production.
<b>Assessment Methods and criteria</b>	Attendance – 10% Participation – 10% Exercise#1 – 20% Exercise#2 – 20% Exercise#3 – 20% Exercise#4 – 20% Presentation of all exercises until the frequency, the exam or the improvement dates.
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Narrative Structures I
<b>Course unit code</b>	9932005
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Filipa Raposo do Amaral Ribeiro do Rosário
<b>Learning outcomes of the course unit</b>	On completion of this unit the students should have acquired theoretical and practical knowledge of narrative models.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contentes</b>	Analysis of different narrative structures models. Mckee's story triangle. Todorov's 5 stages of narrative. The Syd Field paradigm. Joseph Campbell's monomyth theory. Christopher Vogler's "Hero's Journey".
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Lectures including film-watching and analysis.
<b>Assessment Methods and criteria</b>	Assiduity and performance 20% Oral presentation of an individual paper 80% Final exam.
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Film History and Aesthetics II
<b>Course unit code</b>	9932007
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Nuno Manuel Guerreiro Sena
<b>Learning outcomes of the course unit</b>	On completion of this unit the students should have developed an insight of film history and know the milestones of film history as well as be able to analyse motion pictures and relate works and film-making trends.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Film History and Aesthetics I
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contents</b>	I.The alternatives to American classical cinema and its evolution. II. The European cinema at the turn of the fifties to the sixties. III. The evolution of modern cinema from the second half of the sixties onwards. IV.The world cinema from the eighties to the present day. V. A brief analysis of the transformations during the last decade.
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Expository lectures.
<b>Assessment Methods and criteria</b>	- 2 critical reviews (between 3000 and 3500 characters including spaces) on relevant texts focusing taught matters to be submitted during the semester and presented to peers. - 1 Test
<b>Language of Instruction</b>	Portuguese
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Film Theory
<b>Course unit code</b>	9932003
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	6
<b>Name of Lecturer(s)</b>	Paulo Manuel Ferreira da Cunha
<b>Learning outcomes of the course unit</b>	The students should understand the relations between the history of cinema and the history of cinema ideas; develop a critical mindset that enables them to relate individual works with the main theories discussed in class.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contentes</b>	History of a narrative form. The experience of war as a need for realism. New-Realism as a bound between classical and modern cinema. Deleuze and modern cinema. The new characters of the modern cinema. The modern cinema and its relation with the Nouvelle Vague. The Godard-Truffaut issue. Modernism and Vanguards, the Dziga Vertov group.
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Lectures supported by audiovisual resources.
<b>Assessment Methods and criteria</b>	Assiduity and class performance (20%) Final assignment and presentation (80%) Final exam.
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.



## B - Description of individual course units

<b>Course unit title</b>	Laboratory II
<b>Course unit code</b>	9932046
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	João Pedro Freire Fonseca da Luz
<b>Learning outcomes of the course unit</b>	1. Understanding Cinema according to its Poetics 2. Relate to the construction, function and purpose of the documentary film 3. Apply filmic expression to his "evidence": true, emotion, ethics 4. Adopt strategies filmic approach to the world, the people, and ideas
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contents</b>	1. Definition of film content from the combination of their functions 2. Contextualization and operability of the functions of the documentary film: to preserve, to persuade, to analyze, to express 3. Elaboration of an argument / rhetoric underlying the film: object, note of intent, synopsis 4. Production of 3 filmic exercises with dominance in each of the functions analyzed
<b>Recommended or required Reading</b>	- Bordwell, D.(2008). <i>Poetics of Cinema</i> . New York: Routledge - Renov, M.(1993). <i>Theorizing Documentary</i> . New York: Routledge - Rosenthal, A. e Corner, J. (2005). <i>New Challenges for Documentary</i> . Manchester: Manchester University Press
<b>Planned learning activities and teaching methods</b>	1. Viewing and joint analysis of documentary films 2. Reading, analysis and discussion of texts listed in the bibliography 3. Presentation and discussion of personal views 4. Monitoring, discussion and correction of the exercises in production
<b>Assessment Methods and criteria</b>	Attendance - 12.5% Participation - 12.5% Exercise # 1 - 25% Exercise # 2-25% Exercise # 3-25%
<b>Language of Instruction</b>	Portuguese
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Narrative Structures II
<b>Course unit code</b>	9932010
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Filipa Raposo do Amaral Ribeiro do Rosário
<b>Learning outcomes of the course unit</b>	An overview of the origins and consolidation of Hollywood cinema and its impact at transhistorical and transcultural level.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contents</b>	Intrigue or Character? The aristotelian answer. The role models and the construction of the antagonist. Jon Franklin's outline. Syd Field's paradigm. Tale morphology according to Vladimir Propp. The approach of Bettelheim to fairy tales. Campbell's monomyth.
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Lectures supported by audiovisual resources.
<b>Assessment Methods and criteria</b>	Assiduity and class performance 20% Oral presentation of an individual paper 80% Final exam.
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Photography and Image
<b>Course unit code</b>	9932012
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Nelson Alexandre Araújo Valente Tondela
<b>Learning outcomes of the course unit</b>	The students should acquire critical, technical and artistic skills, understand the photographic picture, in all its dimensions and develop their own creative visual discourse.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Audiovisual Technologies
<b>Course contentes</b>	The early days of photography; light and image properties; Image capture and perception; the stenopeic picture; photosensible surface; latent image; the law of reciprocity; the photometer; introduction to laboratory practice; photometry and sensitometry; camera and shutter; lenses and diafragm; filters and colour temperature; the 3 lights model.
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	a. Lectures in classroom b. Practical lessons in the classroom c. Practical lessons in the field
<b>Assessment Methods and criteria</b>	a) Assiduity – 7% b) Participation – 7% c) 4 technical exercises performed during classes: Ex. 1 – 10%; Ex. 2 – 13%; Ex. 3 – 15%; Ex. 4 – 18% d) End-of-semester phographic project - 30%
<b>Language of Instruction</b>	Portuguese
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Sociology of Communication
<b>Course unit code</b>	9932009
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	First Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	4
<b>Name of Lecturer(s)</b>	Maria da Conceição Correia S. Romana Ana Cláudia Leal Marques Pires da Silva Mendes Pinto
<b>Learning outcomes of the course unit</b>	The students should view communication and the mass media under a sociological perspective; acquire theoretical skills that will enable them to expand their knowledge about communication in specific matters and be able to build their own approach to the media and their society.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contentes</b>	Sociology as a form of consciousness; The great sociological narratives of our days; The Parsonian synthesis; Three approaches to post-modernity; The emergence of the communication paradigm; The main theoretical conventions on communication; The power of the media and three recurrent issues.
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Lectures and tutorials.
<b>Assessment Methods and criteria</b>	First Test (50%) + Second test (50%) or Practical Project (50%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Documentary Film I
<b>Course unit code</b>	9932008
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Nuno Manuel Guerreiro Sena
<b>Learning outcomes of the course unit</b>	The students should be able to identify the different approaches to documentary film-making: observational, poetic, intervenive/participative, reflexive/the film within the film.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contentes</b>	A set of lectures that will serve as a basis for understanding documentary film as a cinema genre, its history, the particularities of Portuguese Documentary and contemporary Documentary in its diversity of styles and approaches.
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Lectures supported by audiovisual resources.
<b>Assessment Methods and criteria</b>	Film review based on a study visit to DocLisboa (20%)+ Critical Essay on one of a list of proposed topics (80%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Film Direction I
<b>Course unit code</b>	9932017
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Emídio Jorge Buchinho de Oliveira João Pedro Freire Fonseca da Luz
<b>Learning outcomes of the course unit</b>	A. To master the ability to make a film linking practices and concepts B. To acquire skills of critical analysis on directing instruments and concepts, C. To develop a critical sense in the face of conceptual and ethical issues D. To contact with national and international filmmakers
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contentes</b>	1. Presentation and analysis of guest director works 2. Presentation on working method in different works 3. Conducting filmic exercise in groups 4. Discussion about the raw materials 5. Discussion around the different mounting options and the final results
<b>Recommended or required Reading</b>	- , . <i>To be recommended by the lecturers/invited film directors.</i> (Vol. ). :
<b>Planned learning activities and teaching methods</b>	Lectures and tutorials
<b>Assessment Methods and criteria</b>	Practical project consisting in the direction of a film
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Film Editing I
<b>Course unit code</b>	9932016
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	4
<b>Name of Lecturer(s)</b>	Vitor Jorge Alho da Silva Alves
<b>Learning outcomes of the course unit</b>	a. Develop a historical perspective of the evolution of film editing b. To analyze the editing of a film C. Create and organize editing projects d. Devise creative ways to juxtapose shots and scenes e. Dominate the overall structure of a film
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Basic computer skills from a user's perspective.
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contentes</b>	Historical development of cinema editing; Different aesthetic approaches towards editing; Introduction to editing software and development of key techniques.
<b>Recommended or required Reading</b>	- Murch, W.(1995). <i>In the Blink of an Eye: A Perspective on Film Editing</i> . California: Silman-James Press - Rabiger, M.(2004). <i>Directing the Documentary</i> . (pp. 407-497). Boston: Focal Press - Reisz, K. e Millar, G. (1968). <i>The Technique of Film Editing</i> . Boston: Focal Press
<b>Planned learning activities and teaching methods</b>	A. Lectures with projected film clips B. Practical classes with projection / demonstration of techniques C. Practical lessons of implementation and monitoring exercises
<b>Assessment Methods and criteria</b>	regular assessment season: Test (35%) Editing exercises (45%) Class attendance (10%) Motivation/Participation (10%) examination regular season: Test (40%) Editing exercises (60%) examination appeal season: Test (40%) Editing exercises (60%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Project I
<b>Course unit code</b>	9932018
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	7
<b>Name of Lecturer(s)</b>	João Pedro Freire Fonseca da Luz Paulo Manuel Ferreira da Cunha José Filipe Moreira da Costa
<b>Learning outcomes of the course unit</b>	A. To develop the potential of identifying capacity of a filmic theme B. To understand the importance of research in pre-production C. To assimilate the concepts of repérage, treatment and planning D. To develop a production dossier E. To present a film project
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contentes</b>	1. Definition of the theme / idea to treat 2. Visual Processing 3. Characterization of the actors / characters 4. Narrative Structure 5. Production plan 6. Preparation of the production dossier 7. Preparation of pitching / presentation 8. Presentation and defense of the project (pitching)
<b>Recommended or required Reading</b>	- Michael, R.(2009). <i>Directing the Documentary</i> . Burlington: Focal Press
<b>Planned learning activities and teaching methods</b>	Description of contents Exercise analysis of students Watching films Presentation and discussion of personal points of view
<b>Assessment Methods and criteria</b>	Attendance - 10% Project Step # 1 - 14% Project Step # 2 - 14% Project Step # 3 - 14% Project Step # 4 - 14% Project Step # 5 - 14% Presentation (pitching) - 20% The evaluation must consider the point 8.1. of the Project Curricular Units Regulation
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.



## B - Description of individual course units

<b>Course unit title</b>	Research Methodologies in Communication Science
<b>Course unit code</b>	9932013
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	4
<b>Name of Lecturer(s)</b>	Maria da Conceição Correia S. Romana
<b>Learning outcomes of the course unit</b>	The students should be able to understand the scope and limits of research in social science, develop interest and critical skills in issues that may be the subject of research, become familiar with research principles and organise and plan research projects.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contents</b>	Social science paradigms and languages; Some theoretical approaches; The social construction of reality (Berger; Luckman); Social structure and artistic activity (Baxandal); Social representation of Time (Angel); Semiotics and mythologies (Barthes); Types of scientific works; Research methods and techniques;
<b>Recommended or required Reading</b>	- BAUER, , M.(2007). <i>Pesquisa Qualitativa como texto, imagem e som</i> . RJ: Vozes - Coutinho, C.(2015). <i>Metodologia de Investigação em Ciências Sociais</i> . Coimbra: Almedina - Vilelas, , J.(2009). <i>Investigação - O Proc. de Construção do Conhecimento</i> . Lisboa: Edições Sílabos
<b>Planned learning activities and teaching methods</b>	Lectures and tutorials
<b>Assessment Methods and criteria</b>	Coursework in class (20%) + 1 written assignment and oral defence (20%) + Test (60%). Examination: written closed-book test
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Sound
<b>Course unit code</b>	9932015
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Emídio Jorge Buchinho de Oliveira
<b>Learning outcomes of the course unit</b>	a.The students should acquire theoretical and practical knowledge of sound for audiovisual. b.This unit enables them to learn sound capture and recording techniques for documentary film and how to work as part of a team.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Basics of acoustics. Interest and motivation.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contentes</b>	Acoustics: sound propagation; aural perception; the human voice. Microphones and accessories for sound recording. Management systems and equipment for audio signal recording. Film timeCode. Problems associated with sound indoors and outdoors. Sound pre-production, production and post-production. Direct sound, reference sound and post-production sound.
<b>Recommended or required Reading</b>	- Lyver, D.(1995). <i>Basics of Video Sound</i> . Oxford: Focal Press - Yewdall, D.(2007). <i>Practical Art of Motion Picture Sound</i> . Oxford: Focal Press
<b>Planned learning activities and teaching methods</b>	A.Demonstrative and theoretical-practical lessons in which students will learn self-study techniques. B.Practical examples and individual exercises on capturing and recording sound for a movie. C.Viewing and listening film sections. D.Real context.
<b>Assessment Methods and criteria</b>	Continuous assessment with specific weights: 2 practical exercises; written test; attendance, motivation and participation. 10/20 is the minimum mark to pass.
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Camera and Lighting
<b>Course unit code</b>	9932021
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Nelson Alexandre Araújo Valente Tondela
<b>Learning outcomes of the course unit</b>	Students should be able to rediscover the Argument in the photographic perspective, relate and apply theoretical concepts in real contexts, record motion pictures, cope with and solve problems related with technical media and work procedures.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Audiovisual techniques; Photography and Image
<b>Course contentes</b>	The properties of light and image formation; moving and fixed image; the work of the photography director; the analog and the digital camera; shutters; lenses and diafragma; light quality; natural and artificial light; photometry and sensitometry; photometers; brightness relation; lighting equipment; colour temperature and filters; light and dramaturgy; Etalonage
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Lectures including exploration and illustration of photographic concepts and principles and practical classes involving problem solving.
<b>Assessment Methods and criteria</b>	a) Assiduity – 7% b) Participation – 7% c) Production of technical exercises in class: Ex. 1 – 10%; Ex. 2 – 13%; Ex. 3 – 15%; Ex. 4 – 18% d) Production of a short documentary film by the end of semester: – 30%
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Documentary Film II
<b>Course unit code</b>	9932019
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	4
<b>Name of Lecturer(s)</b>	Nuno Manuel Guerreiro Sena
<b>Learning outcomes of the course unit</b>	This course is a follow-up to Documentary Film I. The students should acquire skills of analysis in the area of documentary film in order to be able to create their own documentaries.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course content</b>	- The challenges of direct cinema and the issue of perspective and objectivity/subjectivity; - How documentaries question and reestablish representation mechanisms; - The issue of memory, archive, historic history; - Self-centeredness, diaries and the
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Lectures and tutorials.
<b>Assessment Methods and criteria</b>	Assiduity (25%), Participation (25%), Written test (25%), Final practical assignment (25%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Film Direction II
<b>Course unit code</b>	9932023
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Emídio Jorge Buchinho de Oliveira João Pedro Freire Fonseca da Luz
<b>Learning outcomes of the course unit</b>	The students should be able to conceive a film based on film-making concepts and tools, develop a critical mindset towards direction tools and concepts as well as ethical issues.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contentes</b>	1. Presentation and analysis of the work of the guest director; 2. Presentation on working methods 3. Group exercises using untreated material. 4. Film editing; discussion on different edit options and final results 5. Guest directors will share their experience with the students.
<b>Recommended or required Reading</b>	- , <i>To be recommended by the lecturers/invited film directors.</i> (Vol. ). :
<b>Planned learning activities and teaching methods</b>	Lectures and tutorials.
<b>Assessment Methods and criteria</b>	Practical coursework consisting in the direction of a film.
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Film Editing II
<b>Course unit code</b>	9932022
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Vitor Jorge Alho da Silva Alves
<b>Learning outcomes of the course unit</b>	a.Command of techniques for conversion, upload and download of media files; b.Develop the ability to deal with archival footage; c.Create a singular approach on the collage of image, sound and text; d.Reflect on new modes of production and distribution of images.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Computer skills from a user's perspective. Film Editing I.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contents</b>	1.The image rescued from its dissolution; 2.Context and re-appropriation of materials; 3.The "poor image" and its circulation channels; 4.The editor as author; 5.Ssociative power of the voice over; 6."Non-creative writing" and the concept of original; 7.Download, encoding, decoding and transcoding techniques; 8.Introduction to complementary softwares; 9.Export and upload techniques
<b>Recommended or required Reading</b>	- AA, V.(1986). <i>O Bestiário de Chris Marker</i> . Lisboa: Livros Horizonte - Gomes, M.(2001). <i>Manuel Mozos, um Ponto de Vista</i> . Santa Maria da Feira: Edição Festival de Cinema Luso Brasileiro - Sebald, W.(1998). <i>The Rings of Saturn</i> . (pp. 51-71). London: The Harvill Press - Steyerl, H.(0). <i>In Defense of the Poor Image</i> .Acedido em27 de fevereiro de 2014 em <a href="http://www.e-flux.com/journal/in-defense-of-the-poor-image/">http://www.e-flux.com/journal/in-defense-of-the-poor-image/</a>
<b>Planned learning activities and teaching methods</b>	A.lectures supported by audiovisual resources to illustrate editing of pre-existing material. B.practice with archival footage and demonstration of image manipulation techniques.
<b>Assessment Methods and criteria</b>	A)Archival footage film B)Assiduity C)Motivation and Participation Evaluation Continuous: A(70%)+B(15%)+C(15%) Exam and Appeal: A(100%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Legislation and Policies for Cinema and Audiovisual
<b>Course unit code</b>	9932044
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	4
<b>Name of Lecturer(s)</b>	Cláudia Liliana Sousa Rosa Henriques
<b>Learning outcomes of the course unit</b>	Based on thorough analysis of pieces of legislation and resolution of practical cases the students should acquire the ability to solve day-to-day technical-legal problems related with this area of activity.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contentes</b>	1. Basics of law; 2.Incentive-based international policies for film and audiovisual 3. Documentary film and national legislation - the Portuguese legal system 4. TV and radio - legal systems 5. Protection of rights - copyright and advertising.
<b>Recommended or required Reading</b>	- Arons Carvalho, A. e Pedro, J. (2012). <i>Direito da Comunicação Social</i> . Lisboa: Texto Editores - Correia Brito, L.(2005). <i>Direito da Comunicação Social</i> . (Vol. I e II). Coimbra: Almedina - Condeso, F.(2007). <i>Direito da Comunicação Social - Lições</i> . Coimbra: Almedina
<b>Planned learning activities and teaching methods</b>	Lectures and tutorials.
<b>Assessment Methods and criteria</b>	Two mid-term tests with minimum average mark of 10/20. or Exam (100%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

## B - Description of individual course units

<b>Course unit title</b>	Project II
<b>Course unit code</b>	9932024
<b>Type of course unit</b>	Compulsory
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Second Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	7
<b>Name of Lecturer(s)</b>	Vitor Jorge Alho da Silva Alves João Pedro Freire Fonseca da Luz José Filipe Moreira da Costa
<b>Learning outcomes of the course unit</b>	This unit is intended to help students develop initiative and creative skills and provide support and guidance on the performance of their individual final projects.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contents</b>	1.From pre-production to production: production questions 2.The technical repereage 3 The film adventure 4 Material viewing and selection 5 The construction of sequences as a matter of study and composition 6 The screen test 7 Tunning up and Post Production 8 Final viewing 9 Strategies for promotion and distribution
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Tutorials.
<b>Assessment Methods and criteria</b>	The rules are defined through the Project courses regulation, being mandatory the presence in class and the evaluation is carried only during class period, with no exam. Criteria: Presence and participation (50%) Movie (25%), Report and kit (25%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.



## B - Description of individual course units

<b>Course unit title</b>	Audio Post-Production (*)
<b>Course unit code</b>	9932050
<b>Type of course unit</b>	Optional
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Third Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Emídio Jorge Buchinho de Oliveira
<b>Learning outcomes of the course unit</b>	In this unit the students should acquire theoretical and practical skills of sound post-production for audiovisual and be able to edit, process and mix sound for the production of videos or documentary cinema.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Having completed the course "Sound" (2nd Semester, 2nd Year). Basics of Audiovisual Language. Motivation, interest and dedication.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contentes</b>	1.Theoretical elements of audiovisual language. 2.Sound technologies and techniques for film, video and multimedia. 3.Synchronization of sound and image with and without Timecode. 4.Configuration and organisation of DAW software sessions. 5.Sound recording and editing for image post-production. 6.Audio processing with plug-ins. 7.Sound mix procedures. 8.Master audio formats.
<b>Recommended or required Reading</b>	- SHEPERD, A.(2003). <i>Pro Tools for vídeo, film, and multimedia</i> . Boston: Muska & Lipman Publishing
<b>Planned learning activities and teaching methods</b>	A.Theoretical/practical sessions aiming at developing students' autonomy in audio post-production. B.Practising with short films and individual exercises.
<b>Assessment Methods and criteria</b>	Continuous assessment with specific weights: practical exercises; written test; attendance, motivation and participation. Minimum pass mark is 10(out of a 0/20 scale)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in French</b>
<b>Work placement(s)</b>	Not applicable.

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

## B - Description of individual course units

<b>Course unit title</b>	Film Analysis and Image Aesthetics (*)
<b>Course unit code</b>	9932056
<b>Type of course unit</b>	Optional
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Third Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Paulo Manuel Ferreira da Cunha
<b>Learning outcomes of the course unit</b>	a) Understand the meaning of Film Analysis b) Develop critical and analysis skills c) Understanding the relationship with other areas of Analysis (History of Art, Literature) d) Mastering the analysis methods e) Know the development of film analysis and Film Studies
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contents</b>	1. The notion of Critic and Analysis 2. Analysis tools and techniques 3. Textual Analysis 4. Structuralism 5. Film as a narrative 6. Image and Sound analysis 7. Psychoanalytic film analysis
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	A- Lectures B- Tutorials
<b>Assessment Methods and criteria</b>	Coursework developed throughout the year (30%) and final assignment consisting of a film analysis(70%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

## B - Description of individual course units

<b>Course unit title</b>	Image Post-Production (*)
<b>Course unit code</b>	9932052
<b>Type of course unit</b>	Optional
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Third Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Vitor Jorge Alho da Silva Alves
<b>Learning outcomes of the course unit</b>	a. Acquire technical skills in the areas of image effects and color correction b. Develop creative ability on intervention over image C. Mastering the completion of post-production on an inter-active DVD
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Basics of MacOS operating system from a user's perspective. Have a good command of Final Cut Pro.
<b>Recommended optional programme components</b>	N/A
<b>Course contents</b>	Grading principles and techniques; Encoding of files; Creation of inter-active menus on DVDs.
<b>Recommended or required Reading</b>	<ul style="list-style-type: none"> <li>- Wohl, M. e Gross, D. (2009). <i>Apple Pro Training Series: Color Correction in Final Cut Studio</i>. California: Peachpit Press</li> <li>- Van Hurkman, A.(2010). <i>Color Correction Handbook: Professional Techniques for Video and Cinema</i>. California: Peachpit Press</li> <li>- Arrington, R. e Carman, R. e Ramseier, A. e Sitter, M. (2009). <i>Apple Pro Training Series: DVD Studio Pro 4</i>. California: Peachpit Press</li> </ul>
<b>Planned learning activities and teaching methods</b>	A. Practical-theoretical classes with projection and demonstration of techniques B. Practical lessons for work development
<b>Assessment Methods and criteria</b>	continuous assessment: Practical exercise (80%) Attendance (10%) Motivation/Participation (10%) examination regular season: Practical exercise (100%) examination appeal season: Practical exercise (100%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

## B - Description of individual course units

<b>Course unit title</b>	Photography Direction (*)
<b>Course unit code</b>	9932051
<b>Type of course unit</b>	Optional
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Third Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Nelson Alexandre Araújo Valente Tondela
<b>Learning outcomes of the course unit</b>	a. Master the camera and the lighting b. Master work processes c. Understand the functions of the DP d. Understand the "photographic image" e. Develop teamwork strategies f. Develop skills in light mechanics g. Develop your own "image look" speech h. Stimulate research
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contents</b>	1. Analysis of the work done by several renown Cinematographers. 2. Testing Camera and Lenses. 3. The Director of Photography's work. 4. The purpose of enlightening. 5. Lighting Techniques for Interiors and Exteriors (day and night). 6. The Photography Brief. 7. Photography at Production stage. 8. Photography at Post Production stage.
<b>Recommended or required Reading</b>	- ALTON, J.(1996). <i>Painting with light</i> . Berkeley:: University of California Press - MALKIEWICZ, K.(1986). <i>Film Lighting</i> . Nova Iorque: Prentice-Hall - SCHAEFER, D. e SALVATO, L. (2013). <i>Masters of Light</i> . California: University of California Press - STORARO, V.(2004). <i>Storaro: Writing With Light Trilogy</i> . California: Aperture
<b>Planned learning activities and teaching methods</b>	a. Lectures in the classroom. b. Practical lessons in the classroom. c. Practical lessons in the field.
<b>Assessment Methods and criteria</b>	Ongoing Assessment: Project 1 (20%); Project 2 (70%); Attendance, punctuality and participation (10%) Regular Exam season, Supplementary Exam and Special evaluation: Project 1 (10%); Project 2 (10%); Project 3 (30%); Exam (60%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

## B - Description of individual course units

<b>Course unit title</b>	Project III (*)
<b>Course unit code</b>	9932048
<b>Type of course unit</b>	Optional
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Third Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Paulo Manuel Ferreira da Cunha João Pedro Freire Fonseca da Luz José Filipe Moreira da Costa
<b>Learning outcomes of the course unit</b>	A. To develop the potential of identifying capacity of a filmic theme B. To understand the importance of research in pre-production C. To assimilate the concepts of repérage, treatment and planning D. To develop a production dossier E. To present a film project
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme components</b>	Not applicable.
<b>Course contents</b>	1. Definition of the theme / idea to treat 2. Visual Processing 3. Characterization of the actors / characters 4. Narrative Structure 5. Production plan 6. Preparation of the production dossier 7. Preparation of pitching / presentation 8. Presentation and defense of the project (pitching)
<b>Recommended or required Reading</b>	- Nichols, B.(1991). <i>Representing Reality –Issues and Concepts in Documentary</i> . Indiana: Indiana University Press
<b>Planned learning activities and teaching methods</b>	1. Description of contents 2. Exercise analysis of students 3. Watching films 4. Presentation and discussion of personal points of view
<b>Assessment Methods and criteria</b>	Assiduidade – 10% Projeto Etapa#1 – 14% Projeto Etapa#2 – 14% Projeto Etapa#3 – 14% Projeto Etapa#4 – 14% Projeto Etapa#5 – 14% Apresentação (pitching) – 20% The evaluation must consider the point 8.1. of the Project Curricular Units Regulation
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

## B - Description of individual course units

<b>Course unit title</b>	Sound Design (*)
<b>Course unit code</b>	9932049
<b>Type of course unit</b>	Optional
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Third Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Emídio Jorge Buchinho de Oliveira
<b>Learning outcomes of the course unit</b>	The students should understand the impact sound has on an audience. By practising sound and tonal processing procedures students will learn how to create an effective soundtrack for a film.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Having completed the course unit "Sound" (2nd Semester, 2nd Year). Basics of Audiovisual Language. Motivation, interest and dedication.
<b>Recommended optional programme components</b>	Having completed the course "Sound Post-Production" (1st Semester, 3rd Year).
<b>Course contentes</b>	1.Theories and concepts of Sound Design. 2.The impact of sound properties on the audience: physical, emotional, intellectual and moral. 3.Sound equivalency charts; standards and clichés. 4.Methods and tasks of Sound Designer. 5.Creative sound editing and processing; modus operandis. 6.Introduction to sound synthesis.
<b>Recommended or required Reading</b>	- SONNENSCHNEIDER, D.(2001). <i>Sound Design</i> . Califórnia: Michael Wise Productions
<b>Planned learning activities and teaching methods</b>	A, B, C, D.Lectures and tutorials including watching and analysis of short films and individual exercises.
<b>Assessment Methods and criteria</b>	Continuous assessment with specific weights for each of the following: practical exercises; written test; assiduity, motivation and participation. Minimum passing mark is 10 (out of a 0/20 scale)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in French</b>
<b>Work placement(s)</b>	Not applicable.

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

## B - Description of individual course units

<b>Course unit title</b>	Experimental Cinema (*)
<b>Course unit code</b>	9932057
<b>Type of course unit</b>	Optional
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Third Year
<b>Semester/Trimester when the course unit is delivered</b>	First Semester
<b>Number of ECTS credits allocated</b>	5
<b>Name of Lecturer(s)</b>	Gonçalo Cardoso Leite Velho
<b>Learning outcomes of the course unit</b>	a) Develop a semi-historical path by Experimental Cinema, b) Understand the techniques, motives, developments and contributes c) Understand the relationship between artistic movements and authors d) Encourage the development and experimental authorial
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contents</b>	1 Avant-gardes 2 The post-war 3 "Underground" 4 Fluxus 5 ArtCinema 6 Pluralisms 8 Contemporary
<b>Recommended or required Reading</b>	- Rees, A.(2011). <i>A History of Experimental Film and Video</i> . Londres: British Film Institute - Adams Sitney, P.(2002). <i>Visionary Film: The American Avant-Garde, 1943-2000</i> . Oxford: Oxford University Press - O'Pray, M.(2003). <i>Avant-Garde Film: Forms, Themes and Passions</i> . New York: Columbia University press - Wallflower Press - Audrey Foster, G. e Winston-Dixon , W. (2002). <i>Experimental Cinema, The Film Reader</i> . London: Routledge
<b>Planned learning activities and teaching methods</b>	Lectures and tutorials
<b>Assessment Methods and criteria</b>	Coursework performed every week (65%) and final project (35%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

## B - Description of individual course units

<b>Course unit title</b>	Final Project (*)
<b>Course unit code</b>	9932059
<b>Type of course unit</b>	Optional
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Third Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	30
<b>Name of Lecturer(s)</b>	José Filipe Moreira da Costa Vitor Jorge Alho da Silva Alves Emídio Jorge Buchinho de Oliveira João Pedro Freire Fonseca da Luz
<b>Learning outcomes of the course unit</b>	
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	Not applicable.
<b>Recommended optional programme componentes</b>	Not applicable.
<b>Course contentes</b>	
<b>Recommended or required Reading</b>	- Bill, N.(1991). <i>Representing Reality –Issues and Concepts in Documentary</i> . Indiana: Indiana University Press
<b>Planned learning activities and teaching methods</b>	
<b>Assessment Methods and criteria</b>	Movie (25%) Report and kit (25%) Presence and Participation (50%)
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Not applicable.

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.



## B - Description of individual course units

<b>Course unit title</b>	Internship/Placement (*)
<b>Course unit code</b>	9932058
<b>Type of course unit</b>	Optional
<b>Level of Course unit</b>	First Cycle
<b>Year of Study</b>	Third Year
<b>Semester/Trimester when the course unit is delivered</b>	Second Semester
<b>Number of ECTS credits allocated</b>	30
<b>Name of Lecturer(s)</b>	João Pedro Freire Fonseca da Luz
<b>Learning outcomes of the course unit</b>	During the internship program, the students are expected to develop autonomy and decision-making skills in an on-the-job environment. At the end of the program they must submit a report on the activities carried out.
<b>Mode of delivery</b>	Face-to-face
<b>Prerequisites and co-requisites</b>	The students should be active, industrious and responsible.
<b>Recommended optional programme components</b>	They should have successfully completed all previous modules.
<b>Course contents</b>	Development and application of theoretical-practical knowledge acquired throughout the course. Students plan and conduct the work with the lecturer's supervision. They must draw up a weekly report on training activities. On completion of program, an examination panel makes a critical evaluation of proposed goals and outcomes achieved.
<b>Recommended or required Reading</b>	
<b>Planned learning activities and teaching methods</b>	Students will be guided and supervised by a supervisor from the host company. Each week the students will send a written report of their activities by e-mail to the academic tutor at the home institution.
<b>Assessment Methods and criteria</b>	Final evaluation depends on the quality of the weekly and final reports in terms of clarity, straightforwardness and organisation. On completion of internship, students have to make a public presentation and defense of their final report.
<b>Language of Instruction</b>	Portuguese   <b>Mentoring in English</b>
<b>Work placement(s)</b>	Production, direction, camera, sound and editing assistance to film and TV producers, studios and festivals.

(\*) This course may not be available in certain academic years. Please confirm availability with the Erasmus coordinator.

