University of the
West of England
BRISTOL

MODULE SPECIFICATION

Part 1: Information			
Module Title	Documentary		
Module Code	UALAUS-30-2	Level	2
For implementation from	September 2017		
UWE Credit Rating	30	ECTS Credit Rating	15
Faculty	ACE	Field	Lens and Moving Image
Department	Film and Journalism		
Contributes towards	BA (Hons) Filmmaking (compulsory)		
Module type:	Project		
Pre-requisites	None		
Excluded Combinations	None		
Co- requisites	None		
Module Entry requirements	N/A		

Part 2: Description
The aim of this module is to enable students to build strong understandings of documentary filmmaking through practice. A fundamental underpinning of the module is to provoke students into creatively interpreting the world around them through research based production. **Indicative syllabus** • Historical development of the documentary genre and how it applies to contemporary contexts of production • Contextual understanding of documentary genre, to include audience, ideology, ethics, and narrative • Development of an experiential understanding of documentary research methods and to creatively apply findings to developing production work • What is editorial judgment? • Access issues and working with contributors and presenters • How to collate, organise and edit research findings in the form of a pitch, treatments and scripts and a working production folder • Technical and production skills that can be applied to a range of production situations • Production management skills, to include team-working, appropriate risk assessment, location filming scheduling and budgeting Students are challenged to consider different forms of documentary filmmaking while developing their own project with a clear aesthetic approach. Working in small teams, they collaboratively develop documentary ideas and scripts in an agreed form through a period of negotiation with their peers and tutors. They shape the story whilst researching their topic in depth and planning the production, including sourcing potential contributors and agreeing access. In production, they work as small mobile crews, with each student undertaking a 'Head of Department' role as per industry standard.

Lectures introduce aspects of the syllabus which are expanded on in screenings, seminars and workshops. Technical workshops develop students' skills in editing, camera work, sound recording and other appropriate techniques as outlined in the Module Handbook. In addition, there are group tutorials. A Pitch Presentation roughly halfway through the module enables formative and summative assessment. A final teaching day enables the presentation of completed projects to the whole cohort for the purpose of a live critique in relation to academic theory, industry context and professional practice.

Part 3: Assessment

Assessment strategy
The assessments have been designed to mirror industry standard practice while supporting brave filmmaking and creative problem solving. They are also designed to reward clear professional activity in all areas of production from the early planning stage through to post production. There is also an assessment point midway through the module to ensure that research and creative development are meaningfully engaged with before the production and postproduction processes begin. The assessment strategy also enables the assessment of both individual and group work. It will be possible to weigh the balance of the individual students' effort, independent thinking and research that contributes to the Pitch Presentation and the Final Project via each students' contribution to the supporting written materials and production 'deliverables' pack in each of these elements respectively and this may allow for marks to vary from individual to individual. In addition, The Individual Portfolio may provide further evidence of the individual students' contribution to the Final Project. This strategy ensures a balance between process and product, and also between the crucial elements of teamwork and individual contribution.

Formative assessment
Formative assessment activities that involve students participating in the evaluation of presented work (their own and others') take place throughout the module. All students are expected to contribute to the critical evaluation of fellow students' work. Feedback (verbal and/or in writing) at regular points throughout the module provides students with a clear understanding of their progress and advice about how this can be improved.

Summative assessment
Component A1: Pitch Presentation (20%)
Component A2: Final Project (50%)
Component A3: Individual Portfolio (30%)

Guidance detailed requirements for each element are fully explained in the Module Handbook. In brief:
- Pitch Presentation (group mark): group presentation in the form of a professional pitch plus appropriate supporting written materials.
- Final Project (group mark): a work in an agreed documentary form demonstrating a high level of creative skill in the team's technical approach to all areas of the production including story-telling, editing, sound design, camera, production design and production management. The film should be supported by a production 'deliverables' pack.
- The Individual Portfolio (individual mark) will consist of a selection of supporting materials such as relevant film research and analysis, research, planning and development appropriate to the student's specific crew role. This will also provide proof of professionalism demonstrated throughout the pre-production, production, and post-production process.

Assessment criteria (as related to learning outcomes)
- **Research and Creative Development:** the level of ability to employ appropriate research as a coherent strategy; the level of creative exploration in the development process (LO1, LO2);
- **Audience Engagement and Storytelling:** the level of ability to engage the audience in a documentary subject (LO5);
- **Craft and Technical Skills:** the level of appropriate technical skill evident in the work (LO4);
- **Professional Practice:** the level of effective collaborative team working to achieve all aspects of production and the confident use of transferable and communication skills (LO3, LO7, LO8);
- **Contextual Understanding and Critical Analysis:** the level of contextual awareness that underpins the creative process and evaluation; the level of discriminating editorial judgment evident in the work, critical reflection on the work and individual performance (LO2, LO5, LO6).

Identify final timetabled piece of assessment (component and element)	Component A3		
		A:	**B:**
% weighting between components A and B (Standard modules only)		**100%**	

First Sit	
Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
1. Pitch Presentation	20%
2. Final Project	50%
3. Individual Portfolio	30%
Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) **Description of each element**	**Element weighting** **(as % of component)**
1. Individually Negotiated Portfolio	100%

Part 4: Teaching and Learning Methods

Learning Outcomes	On successful completion of this module students will be able to: 1. Apply research and creative development methodologies appropriate to documentary production (A1, A2, A3); 2. Demonstrate understanding of the documentary genre, including key concepts such as ethics, narrative and audience (A1, A2, A3); 3. Clearly communicate proposed programme ideas by means of a professional pitch and supporting documents (A3); 4. Apply appropriate technical and production skills with a clear aesthetic approach to documentary filmmaking (A1); 5. Produce engaging, creative documentary work, demonstrating discriminating editorial judgement (A2, A3); 6. Evaluate the development of the overall learning process in relation to documentary production (A3); 7. Demonstrate industry standard professionalism throughout the production process (A1, A2, A3).
Key Information Sets Information (KIS) Contact Hours	

Key Information Set - Module data

Number of credits for this module				30	

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
300	72	228	0	300	✅

Total Assessment	The table below indicates as a percentage the total assessment of the module which constitutes a; **Written Exam**: Unseen or open book written exam **Coursework**: Written assignment or essay, report, dissertation, portfolio, project or in class test **Practical Exam**: Oral Assessment and/or presentation, practical skills assessment, practical exam (i.e. an exam determining mastery of a technique)

	Total assessment of the module:			
	Written exam assessment percentage		0%	
	Coursework assessment percentage		100%	
	Practical exam assessment percentage		0%	
			100%	

Reading List	The following list is indicative and will up-dated for publication as a reading list on *http://readinglists.uwe.ac.uk* and in the Module Handbook and as an on-line list on Blackboard.

Core Reading
Brown, B. (2002) *Cinematography : theory and practice : imagemaking for cinematographers, directors & videographers.* Oxford: Focal Press
http://library.uwe.ac.uk/cgi-bin/uwe/permalink/ckey/a1813039
Chater, K. (2002) *Research for Media Production.* 2nd ed. Oxford: Focal Press.
The best guide to production research for documentary
Dancyger, K. (2006) *The Technique of Film and Video Editing: Theory and Practice.* 4th Edition. Burlington, Massachusetts and Oxford: Focal Press.
See in particular chapter 12, The MTV influence on editing II, and chapters 30 and 31 both on the impact of nonlinear editing.
http://www.griersontrust.org/video-gallery.html
The Grierson Trust video site of award winning documentaries. Great for inspiration.
Rogers, H. (2015) *Music and sound in documentary film.* London*:* Routledge.
Especially chapter 10 positing the centrality of sound design, ambient sound and music in contemporary art-documentary filmmaking.
Saunders, D. (2010) *Documentary.* London: Routledge Film Guidebooks.
Accessible summary overview of the history of documentary film
Ward, P. (2005) *Documentary, The Margins of Reality.* New York: Wallflower Press.
Short thought provoking chapters on different aspects of documentary

Recommended for Student Purchase
Glynne, A. (2008) *Documentaries and How to Make Them.* Harpenden: Kamera Books Creative Essentials.
The best short introduction to practical documentary filmmaking
Rabiger, M. (2009) *Directing the Documentary.* 5th ed. Oxford: Focal Press.
Good all round bible of practical documentary filmmaking
Thirkell, R. (2010) *C.O.N.F.L.I.C.T An Insider's Guide to Storytelling in Factual/Reality TV and Film.* London: Methuen Drama
Insider's account of factual programme making in television

Further Reading
Aston, J., Gaudenzi, S. & Rose, M (Eds.) (2017) *The Evolving Practices of Interactive Documentary.* London: Wallflower Press.
Includes chapters on participatory documentary, algorithmic filmmaking, documentary and live performance, documentary and virtual reality
Aston, J. (2016) 'Interactive Documentary: What does it mean and why does it matter.'
On-line at: http://i-docs.org/2016/03/27/interactive-documentary-what-does-it-mean-and-why-does-it-matter/
Using computer interfaces to created multi-linear and/or nested narratives
Bruzzi, S. (2006) *New Documentary: A Critical Introduction.* 2nd ed. London: Routledge.
An extended examination of the relationship between documentary observation and performance
Chanan, M. (2010) *The Politics of Documentary.* 2nd Ed. London: BFI.
Advanced critique of the history of documentary in a political context
Chion, M. (1994) *Audio-Vision: sound on screen.* New York: Columbia University Press
Good reader on the relationship of screen based sound and vision
de Jong, W. & Knudsen, E (2012) *Creative Documentary: Theory and Practice.* London: Routledge
Good overview of contemporary documentary practice |

Fitzgerald, J. (2012) *Filmmaking for Change: Make Films That Transform the World.* Studio City, CA: Michael Wiese Productions

Useful reader on using documentary as a catalyst for social and political change

Nash, K. (2014) 'An interview with Florian Thalhofer, media artist and documentary maker.' In: Nash, K., Hight, C. & Summerhayes, C. (Eds.) (2014) *New Documentary Ecologies.* New York: Springer Nature.

Thalhofer talks about capturing evidence in a filmic way without having to put it into a linear structure

Nichols. B. (2010) *Introduction to documentary.* 2nd Edition. Bloomington, Indiana: Indiana University Press.

Classical theoretical text on the definition and taxonomy of documentary

Quinn, J. (2015) *Adventures in the Lives of Others: Ethical Dilemmas in Factual Filmmaking.* London: IB Tauris

Examination of the role of ethics in the documentary

Viera, D. & Viera, M. (2004) *Lighting for Film and Digital Cinematography.* Belmont: Cengage Learning.

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Revision CAP Approval Date		Version	*1*	*Link to RIA 12105*