CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	Documentary Research and Production					
Module Code	UACAKN-60-2		Level	2	Version	1
Owning Faculty	Arts, Creative Industries and Education		Field	Cultural and Media Studies		
Contributes towards	BA (Hons) Filmmaking and Creative Media; BA (Hons) Filmmaking and Creative Media with Animation					
UWE Credit Rating	60	ECTS Credit Rating	30	Module Type	Project	
Pre-requisites	Creating Screen Fiction UACAKM-30-1		Co- requisites			
Excluded Combinations			Module Entry requirements			
Valid From	September 2012		Valid to	September 2018		

CAP Approval Date	1 June 2012

Part 2: Learning and Teaching	
Learning Outcomes	On successful completion of this module students will be able to: 1. Apply research & creative development methodologies appropriate to documentary production (Component A,1, A,2 and A,3); 2. Demonstrate understanding of the documentary genre, including key concepts such as ethics, narrative and audience (Component A,1, A,2 and A,3); 3. Communicate proposed programme ideas by means of a professional pitch (Component A,1); 4. Work effectively within a multiplatform production team (Component A,1, A,2 and A,3); 5. Apply appropriate technical and production skills to multiplatform media production (Component A,2); 6. Manage and deliver production materials to an agreed deadline. (Component A, 2); 7. Produce creative documentary material with sound editorial judgement (Component A,1, A,2 and A,3); 8. Evaluate the development of the overall learning process in relation to documentary production (Component A,3). In addition the educational experience may explore, develop, and practise but not formally discretely assess the following: • Consider the relevance of documentary and multi-platform production as examples of possible areas of research in which they might locate their

	independently chosen study for the L3 Module *Filmmaking and Creative Media Dissertation.*
Syllabus Outline	This module aims to use documentary production as a vehicle to explore factual programme production in its most contemporary practice.
	Increasingly, media productions are disseminated over a number of different platforms so the project brief requires students to work in groups to make several pieces of work suitable for a variety of platforms (e.g. screen, radio, web, installation) that address a single subject or theme. In so doing, students will be able to compare and contrast how different media elements can be used to different effect across platforms.
	As documentary, a fundamental underpinning of the module is to provoke students into creatively interpreting the world around them through the lens of audiovisual and interactive media. In this process, students should experience an understanding of the following perspectives and processes:
	- Historical development of the documentary genre and how it applies to contemporary contexts of production, to include multiplatform production. - Development of an experiential understanding of documentary research methods and to creatively apply findings to developing multiplatform production work. - To collate, organise and edit research findings in the form of a pitch and a working production folder. - Technical and production skills that can be applied to a range of production situations. - Contextual understanding of documentary genre, to include audience, ideology, ethics, and narrative. - Production management skills, to include team-working, appropriate risk assessment and budgeting.
	An overarching rationale of the whole award to thread work experience and professional development through the whole of the curriculum, so that it is a continuum for students through their three years on the award. All students will be expected to pick up at least fifteen working days (120 hours) of work experience, work placement and/or work engagement through the first two and a half years of the award. These days should be arranged outside the teaching schedule so they do not conflict with students' attendance at the taught programme.
	Work experience can made up of more than one placement, although individual placements should be of a substantial enough time to enable the student to experience rather than observe the workplace. The choice of placement is subject to staff approval. It is negotiated and documented to specify the location and duration of the placement along with any additional information to be agreed, such as the student's role and possible remuneration, support available within the workplace and the timing and nature of the activity that the student will be engaged in. Work experience is summatively assessed at the end of the first semester of L3 in the module *Professional Practice 3: Work Experience and Future Directions*.
	Scheduled sessions in this module will allow staff to monitor students' progress in regard to the Work Experience element of the programme. Students may meet with their assigned tutor to discuss proposals on an individual or group basis up to, and during, the placement/s itself. Expectations of students at each of these staging posts will be clearly outlined in a Work Experience Handbook and Workbook (part of the Professional Practice File introduced in *Professional Practice 1: Introduction to Filmmaking and Creative Media*) that will travel with the students through their UG degree.
Contact Hours/Scheduled	The scheduled contact hours for this module will be around 150 hours.

Hours	
Teaching and Learning Methods	The module incorporates a classic production trajectory of ideas identification, research, creative development, recording and production, postproduction and delivery. Much of the teaching and learning is designed to enable students to learn this process experientially. Accordingly, the first weeks of the module are broadly engaged with the nature of the documentary genre and identifying creative ideas for production that evolve through that study. This includes a series of lectures to acquaint students with the history and nature of the documentary genre. Simultaneously, a series of skills workshops and practical exercises enable students to learn technical and practical skills appropriate to multiplatform documentary production, including a field trip with a practical research outcome. From the first few weeks of the module, student groups formulate their own ideas for production, which are developed in negotiation with teaching staff through a series of developmental seminars and tutorials. This process of research and creative development culminates in an assessed pitch by each student group midway through the module. These seminars and tutorials continue into subsequent weeks, particularly to guide students through the production process. Where relevant, they also include consideration and discussion of the formation of students' possible proposals for the L3 *Filmmaking and Creative Media Dissertation*. However, a crucial element of the overall experience is the necessarily independent nature of production, when different student groups engage in a diverse range of documentary recording situations, away from the taught environment, but putting into practice the results of earlier taught delivery. The final part of the process (apart from actual delivery) is post-production, when again students effectively work independently, but with crucial tutorial input to guide them through the editing process. **Scheduled learning** includes lectures, seminars, tutorials, project supervision, demonstration, technical workshops, fieldwork, external visits and screenings = 150 hours **Independent learning** includes hours engaged with essential reading, assignment preparation and completion etc. = 450 hours
Reading Strategy	Detailed indicative reading lists are provided as part of the on-line Module Handbook and multiple copies of this material are to be found in the library. Key texts, much of which relates to theoretical accounts of the generic and historical contexts of the documentary form, are also made available electronically on Blackboard. Students are also expected to engage with a range of audiovisual and interactive texts, and to study them as examples of the documentary form. Again, key texts are made available through the library, although increasingly this material can also be accessed online and via database sources such as BOB, I-Player and other freely available play on demand services. Given the contemporaneous nature of the rapidly changing technologies that govern media convergence, it will also be essential that students engage with a range of online resources to cite and reference their own research and students will be advised of a range of critical web resources. Methods of accessing and utilizing this material are formally taught though the early stages of the module as fundamental techniques of the process of production research.
Indicative Reading List	The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As

such, its currency may wane during the life span of the module specification. CURRENT advice on additional reading will be available via the module handbooks or Blackboard pages.

Books

Angelini, S. (2006) *The Researcher's Guide: Film, Television, Radio and Related Documentation Collections in the UK*. London: British Universities Film & Video Council.

Austin, T. (2007) *Screen Documentary and Audiences.* Manchester: Manchester University Press.

Barnard, S. (1989) *On the Radio.* Oxford: Oxford University Press.

Bernard, S.C. (2011) *Documentary Storytelling: Creative Nonfiction on Screen.* 3rd ed. Oxford: Focal Press.

Bernard, S.C. (2009) *Archival Storytelling: A Filmmaker's Guide to Finding, Using and Licensing Third-Party Visuals and Music.* Oxford: Focal Press.

Bertrand, C-J. (2000) *Media Ethics and Accountability Systems.* Piscataway, NJ: Transaction.

Bruzzi, S. (2006) *New Documentary: a Critical Introduction.* 2nd ed. London: Routledge.

Caulfield, A. (2009) *Writing for Radio: A Practical Guide.* Ramsbury: Crowood.

Chanan, M. (2008) *The Politics of Documentary*. London: BFI.

Chater, K. (2002) *Research for Media Production*. 2nd ed. Oxford: Focal Press.

Crisell, A. (1994) *Understanding Radio.* London*:* Routledge.

Ellis, J. (2005) *A New History of Documentary Film*. New York: Continuum.

Emm, A. (2002) *Researching for Television and Radio*. London: Routledge

Glynne, A. (2008) *Documentaries and How to Make Them*. Harpenden: Creative Essentials.

Gordon, D., Kittross, J.M., Merrill, J.C., and Reuss, C. (2011) *Controversies in Media Ethics.* London: Routledge.

Kieran, M. (1998) *Media Ethics.* London: Routledge.

Lees, N. (2010) *Greenlit: Developing Factual/Reality TV Ideas from Concept to Pitch*. London: Methuen Drama.

Lee-Wright, P. (2010) *The Documentary Handbook*. London: Routledge.

Manovich, L. (2001) *The Language of New Media*. Cambridge, MA: MIT Press.

Patterson, P. and Wilkins. L. (1998) *Media Ethics: Issues and Cases.* Maidenhead: McGraw Hill Higher Education.

Rabiger, M. (2009) *Directing the Documentary.* 5th ed. Oxford: Focal Press.

Saunders, D. (2010) *Documentary*. London: Routledge Film Guidebooks.

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.

Ward, P. (2005) *Documentary: the Margins of Reality.* London: Wallflower Press.

Watkinson, J. (2001) *The Art of Digital Radio.* 3rd ed. Oxford: Focal Press.

Wilkins, L. and Christian, C. (2008) *Handbook of Mass Media Ethics.* London: Routledge.

Winston, B. (1995) *Claiming the Real*. London: BFI.

Priest, S. (2006) *Doing Media Research*. London: Sage Publications Inc.

Walliman, N. (2005) *Your Research Project: a Step by Step Guide for the First Time Researcher.* London: Sage Publications Inc.

On-line resources

www.sheffdocfest.com
www.interactivedocumentary.net
www.interactivenarratives/org
http://i-docs.org/
http://films.nfb.ca/capturing-reality/
http://bobnational.net/ *Box of Broadcasts*

Viewing, listening and interacting with a broad range of documentary material is also an essential part of the module. In relation to this, other key texts might include :

Folman, J. (2008) *Waltz with Bashir*. [DVD]. London: Artificial Eye.

Herzog, W. (2006) *Grizzly Man*. [DVD]. London: Revolver.

Marsh, J. (2007) *Man on Wire*. [DVD]. London: Icon.

Vertov, D. (1929) *Man with a Movie Camera*. [DVD]. London: BFI.

High Rise (http://highrise.nfb.ca/)

	Gaza-Siderot (http://gaza-sderot.arte.tv/)
	Journey to the End of Coal (http://www.honkytonk.fr/index.php/webdoc/)

Part 3: Assessment

Assessment Strategy	The assessment strategy for this module is designed to acknowledge the fact that the module carries 60 credits and also that it takes place in the first semester of the second year: in other words, there is a strong emphasis on learning the principles of process. 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 summative assessment comprises three elements, as follows:
	Midpoint assessment
	Component A, 1: Pitch Presentation: group presentation in the form of a professional pitch plus appropriate supporting written materials 20%
	Guidance as to the materials that will comprise appropriate supporting written materials is contained in the Module Handbook.
	End point assessment
	Component A, 2: Group Production 50%
	Guidance as to the materials that will comprise the Group Production is contained in the Module Handbook and these may include, for example, completed multi-platform production work and on-line production office.
	Component A, 3: Individual Portfolio, comprising an individual Critical Evaluation (3000 words) and a selection of individual supporting materials 30%
	Guidance on appropriate supporting materials is defined in the Module Handbook and may include, for example, research materials; evaluative reports, such as a breakdown analysis of film sequence; personal journal/sketchbook.
	The assessment strategy 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 Group Production via the individual students' contribution to the supporting written materials and group documentation in each of these elements respectively and this may allow for marks to vary from individual to individual.
	The Individual Portfolio will be marked on an individual basis. The particular nature of the supporting materials and the critical evaluation in the Individual Portfolio may provide further evidence of the individual students' contribution to the Group Project. This strategy ensures a balance between process and product, and also between the crucial elements of teamwork and individual contribution.

Assessment Criteria	Relating to Learning Outcomes
1. Application of research and creative development methodologies appropriate to documentary production;	1, 2, 3, 7, 8
2. Demonstration of understanding of the documentary genre, including key concepts such as ethics, narrative and audience;	1, 2, 3, 7, 8
3. Clear and effective communication of proposed programme ideas by means of a professional pitch.	1, 3, 4, 7
4. Evidence of working effectively within a multiplatform production team, including management and delivery of production materials to an agreed deadline;	1, 3, 4, 5, 6, 8
5. Application of appropriate technical and production skills to multiplatform media production;	4, 5, 6, 8
6. Production of creative documentary material with sound editorial judgement;	1, 3, 7, 8
7. Critical evaluation of the development of individual learning process in relation to documentary production.	8

Identify final 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. Group Production	50%
3. Individual Portfolio	30%
Component B **Description of each element**	**Element weighting** **(as % of component)**
1.	
2.(etc)	

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	
2. (etc)	
Component B **Description of each element**	**Element weighting** **(as % of component)**

If a student is permitted an **EXCEPTIONAL RETAKE** of the module the assessment will be that indicated by the Module Description at the time that retake commences.