



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Creating the Story				
Module Code	UACAKU-30-M	Level	M	Version	1
Owning Faculty	Arts, Creative Industries and Education	Field	Cultural and Media Studies		
Contributes towards	MA Wildlife Filmmaking; Postgraduate Certificate Wildlife Filmmaking; Postgraduate Diploma Wildlife Filmmaking				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites			Co- requisites		
Excluded Combinations			Module Entry requirements		
Valid From	September 2012		Valid to	September 2018	

CAP Approval Date	1 June 2012
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Differentiate contemporary genres of wildlife broadcasting and critically analyse how these developed historically (Component A); 2. Identify and critically analyse key factors driving audience engagement and appreciation, including how programmes develop audience relationships through marketing and online brand extensions (Component A); 3. Demonstrate understanding of the central role of storytelling in wildlife filmmaking and an ability to deconstruct how 'satisfying' stories are built through the use of a range of narrative elements, including cinematography, sound track, and editing (Component A); 4. Work up and pitch ideas for wildlife programming drawing on the critical and science understandings explored through the module (Component A); 5. Demonstrate a critical awareness of how assumptions underpinning the conventions of wildlife filmmaking might be challenged from a range of ethical, political, environmental and global perspectives (Component A); 6. Understand and apply science understandings, specialist and production research and creative development methodologies appropriate to wildlife

	<p>programming (Component A);</p> <ol style="list-style-type: none"> 7. Research and develop plans for wildlife filming producing logistical and creative plans for observation and recording in order to capture animal behaviour (Component A); 8. Demonstrate understanding of how to conduct identify resources specific to this professional field to support their own development (Component A). <p>In addition the educational experience may explore, develop, and practise <u>but not formally discretely assess</u> the following</p> <ul style="list-style-type: none"> • Identify sources of information and present findings (Skillset NOS P5 Knowledge & Understanding and Performance Statements) • Identify and recommend contributors (Skillset NOS P20 Knowledge & Understanding and Performance Statements) • Research and assess locations (Skillset NOS P30 Knowledge & Understanding and Performance Statements) • Identify, conceptualise and define new and abstract problems and issues related to wildlife filmmaking
Syllabus Outline	<p>This module will introduce students to the key concepts of story design across documentary and drama forms and will focus on linear narratives. It will enhance students' understanding of the genre conventions of the wildlife and natural world filmmaking and enable students to explore and critically evaluate a range of perspectives. Topics for study include: diversity of programming genres, audience expectations, delivering 'satisfying' stories, building brand values, interrogating assumptions and implicit underlying values in narratives and ethical dilemmas in storytelling.</p> <p>Students will study the key aspects of research methodology, including information literacy and field craft techniques which underpin researching and preparing for wildlife programming. Topics include: the tasks and responsibilities of the media researcher; searching the literature and media; reading, evaluating and referencing research papers and resources; planning for field observations, field recording; designing, preparing and undertaking behavioural studies. Analysis and evaluation of behavioural study.</p> <p>In addition, the module provides the opportunity for students to enhance their knowledge and understanding of wildlife biology and behaviour, environmental and conservation issues and to critically evaluate historic and current research and paradigms related to wildlife. Topics to be studied include: evolution of animal behaviour as a discipline; Plant and animal taxonomy; evolution and natural selection; key aspects of behaviour such as reproduction & sex, feeding strategies, movement, communication, migration and rhythms; ecosystems and habitats; rarity; wildlife conservation strategies, contemporary topics in wildlife conservation.</p> <p>Students will be also introduced to contemporary issues in a science communication context, where a variety of practice and research has considered how people understand and engage with scientific, environmental and health related issues. Throughout the module students will be encouraged to work up and pitch ideas for wildlife programming drawing on the knowledge gained through the module. Students will also apply the skills developed via this module directly to planning for wildlife filming producing logistical plans for observation and recording.</p>
Contact Hours/Scheduled Hours	The scheduled contact hours will be 15 days or approximately 90 hours encompassing all teaching activity as outlined below.
Teaching and Learning Methods	Formal lectures, seminars and presentations will guide students in identifying the key characteristics of wildlife genres and in understanding diverse critical viewpoints. They will also outline key skills and considerations in researching for wildlife programming and will explore a number of case studies of the work of leading field biologists and

	<p>other key observers of the natural world and who have consequently added significantly to our understanding of animal and plant behaviour.</p> <p>Master-classes from leading practitioners will offer insights on how they work as researchers and will offer insights on how they identify and develop good stories. Field trips will enable students to practice making observations and undertaking recce reports. Conference attendance will facilitate students understanding of wider contextual issues and debates underpinning this field of study</p> <p>Students will attend library training sessions to build their information literacy skills. They will be encouraged to make use of UWE library and e-resources and an extensive range of viewing materials provide by the BBC partners in order to achieve the learning outcomes concerned with animal science, environmental and conservation fields. They will be shown how to access resources that will enable them to support their own learning development in these areas.</p> <p>Students will be encouraged to provide peer support in reviewing and understanding the academic reading on this module. Formative assessment takes place through tutorials and via feedback on group presentations. For example, students may identify and present a case study pertinent to their practice of an existing observation of the natural world, identifying how they would use it as research for filmmaking. In-class and on-line discussion will help students to prepare for their assessment tasks.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, fieldwork; external visits = 90 hours.</p> <p>Independent learning includes hours engaged with essential reading and viewing, case study preparation, conference attendance, assignment preparation and completion etc. = 210 hours.</p>
Reading Strategy	<p>Any core reading and viewing, including specialist resources supplied by BBC partners, will be indicated clearly, along with the method for accessing it, e.g. students may be given a print study pack or referred to texts that are available electronically or in the Library. Detailed reading and viewing lists, including recommended further reading and viewing, will be made available through relevant channels as above.</p> <p>Students are expected to identify additional further reading and viewing relevant to their chosen topic for themselves. They will be required to read and view widely using the library catalogue, a variety of bibliographic and full text databases, and Internet resources. Many resources can be accessed remotely. The purpose of this further reading is to ensure students are familiar with current research, classic works and material specific to their interests.</p> <p>In terms of access and skills, library sessions are offered to support the development of literature and moving image and other media searching. Students will be presented with further opportunities within the curriculum to develop their information retrieval and evaluation skills in order to identify appropriate resources effectively. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.</p>
Indicative Reading List	<p>The following list is offered to provide the validation panels 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. However, as indicated above, CURRENT advice on readings will be available via other more frequently updated mechanisms.</p> <p>Genre and Storytelling; Research and Fieldwork Austin, T. (2007) <i>Screen Documentary and Audiences</i>. Manchester: Manchester University Press. Bouse, D. (2000) <i>Wildlife Films</i>. Philadelphia: University of Pennsylvania Press. Chater, K. (2002) <i>Research for Media Production</i>. 2nd ed. Oxford: Focal Press. Chris, C. (2006) <i>Watching Wildlife</i>. Minnesota: University of Minnesota Press. Corbett, J.B. (2006) <i>Communicating Nature: How We create and Understand</i></p>

Environmental Messages. Washington: Island Press.

Curry, P. (2006) *Ecological Ethics: An Introduction*. Cambridge: Polity Press.

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

Henderson, P.A. (2003). *Practical Methods in Ecology*. Oxford: Blackwell.

Holmes, D. (2006) *Research Methods for the Biosciences*. Oxford: Oxford University Press.

Lindahl-Elliot, N. (2006) *Mediating Nature*. London and New York: Routledge.

McKee, R. (1999) *Story, Substance, Structure and Style and the Principles of Screenwriting*. New York: Harper Collins.

Merchant, C. (2004) *Reinventing Eden: the Fate of Nature in Western Culture*. London: Routledge.

Moore, N. (2006) *How to Do Research, a Practical Guide to Designing and Managing Research*. London: Facet

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

Rabiger, M. (2005) *Developing Story Ideas*. Oxford: Focal Press.

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

Understanding Science

Bolhuis, J.J. (2004) *The Behaviour of Animals: Mechanisms, Function and Evolution*. Oxford: Blackwell.

Brake, M. and Weitekamp, E. (2010). *Introducing Science Communication*. London: Routledge.

Davies, N.B., Krebs, J.R., West, S.A. (2012) *An Introduction to Behavioural Ecology*. 4th Edition. Chichester: Wiley Blackwell.

Dugatkin, L.A. (2008) *Principles of Animal Behaviour*. New York: W.W. Norton & Co.

Goudie, A. (2006) *Human Impact on the Natural Environment*. Oxford: Blackwell.

Holliman, R., Whitelegg, E., Scanlon, E., Smidt, S. and Thomas, J. (2009) *Investigating Science Communication in the Information Age*. Oxford: Oxford University Press.

Martin, P. and Bateson, P. (1993) *Measuring Behaviour. an Introductory Guide*. 2nd ed. Cambridge: Cambridge University Press.

Newsome, D., Dowling, R. and Moore, S. (2005) *Wildlife Tourism*. Clevedon: Channel View Publications.

Scott, G. (2004) *Essential Animal Behaviour*. Oxford: Blackwell.

Wildlife Conservation Society (2008) *State of the Wild 2008-2009: a Global Portrait of Wildlife, Wildlands and Oceans*. Washington: Island Press.

Woodroffe, R., Thirgood, S., and Rabinowitz, A. (eds.) (2005) *People and Wildlife: Conflict or Coexistence?* Cambridge: Cambridge University Press.

Wood, A., Stedman-Edwards, P. and Mang, J. (eds.) (2000) *The Root Causes of Biodiversity Loss*. Earthscan Publications, London.

Web resources

BBC <http://www.bbc.co.uk/nature/wildlife>
 ARKive <http://www.arkive.org/>
 Box of Broadcasts <http://bobnational.net/>

BBC Assets

The BBC will provide a range of viewing and documentation assets.

Part 3: Assessment

Assessment Strategy

The summative assessment is as follows:

Component A, 1: Portfolio 100%

Students are required to submit a portfolio of work for assessment which will include the outcomes of set tasks throughout the module. These are designed to enable students to develop and demonstrate for the purposes of assessment their acquisition of the skills, knowledge, understandings and experiences that will enable them to meet the learning outcomes.

Examples of the specific tasks to be included in the portfolio will be clearly defined in the Module Handbook. These may include:

- A story research file including ideas, treatments and pitch proposals and/or
- Evidence of analysis of relevant scientific papers and/or
- A copy of a slide presentation reflecting on conference attendance (referencing historical and contemporary understandings of specific topics) and/or
- An essay (2500 words) that selects a wildlife programme and explains its use of storytelling and genre conventions to offer a critical perspective on its portrayal of the natural world and/or
- A behavioural study, research portfolio and report on a named animal (equivalent to 2500 words) and/or
- A research folder - a collection of work (equivalent to 2500 words), comprising: a report of field recce exercise and research for set brief e.g. *One Show*.

Assessment Criteria	Relating to Learning Outcomes
1. Ability to identify and critically analyse narrative elements and genre conventions of wildlife programming;	1, 2, 3, 4, 5, 7
2. Critical understanding of the relationship of audience to media products and the key factors that build engagement and drive appreciation;	1, 2, 3, 4, 5,
3. Ability to evaluate the relationship and impact of debates and perspectives on representation in wildlife media products and challenge assumptions underpinning the conventions and historic practices of the field of study;	1, 2, 3, 4, 5,
4. Ability to identify, analyse, synthesise and present research findings;	6, 7, 8
5. Ability to apply science understanding and field observations to planning for media production;	7
6. Ability to identify compelling and appropriate ideas for wildlife programming and formulate and deliver effective pitches, verbally, visually and in writing;	4
7. Quality of plan and outputs demonstrating resource investigation specific to this professional field to support their own development.	8

Identify final assessment component and element	Component A	
% weighting between components A and B (Standard modules only)	A:	B:
	100%	
First Sit		
Component A (controlled conditions) Description of each element	Element weighting <i>(as % of component)</i>	
1. Portfolio	100%	
2.		
Component B Description of each element	Element weighting <i>(as % of component)</i>	
1.		
2.		

Resit (further attendance at taught classes is not required)		
Component A (controlled conditions) Description of each element	Element weighting <i>(as % of component)</i>	
1. Portfolio	100%	
2.		
Component B Description of each element	Element weighting <i>(as % of component)</i>	
1.		
2.		
<p>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.</p>		