



## **Module Specification**

### **Feature Documentary Storytelling**

Version: 2023-24, v2.0, 18 Jan 2023

#### **Contents**

<b>Module Specification .....</b>	<b>1</b>
<b>Part 1: Information .....</b>	<b>2</b>
<b>Part 2: Description .....</b>	<b>2</b>
<b>Part 3: Teaching and learning methods .....</b>	<b>4</b>
<b>Part 4: Assessment.....</b>	<b>6</b>
<b>Part 5: Contributes towards .....</b>	<b>8</b>

## Part 1: Information

**Module title:** Feature Documentary Storytelling

**Module code:** UALAT9-30-M

**Level:** Level 7

**For implementation from:** 2023-24

**UWE credit rating:** 30

**ECTS credit rating:** 15

**Faculty:** Faculty of Arts Creative Industries & Education

**Department:** ACE Dept of Creative & Cultural Industries

**Partner institutions:** None

**Delivery locations:** Not in use for Modules

**Field:** Lens and Moving Image

**Module type:** Module

**Pre-requisites:** None

**Excluded combinations:** None

**Co-requisites:** None

**Continuing professional development:** No

**Professional, statutory or regulatory body requirements:** None

## Part 2: Description

**Overview:** Not applicable

**Features:** Not applicable

**Educational aims:** In addition to the Learning Outcomes, the educational experience may explore, develop, and practise but not formally discretely assess the following:

Contribute ideas for productions (Skillset NOS P1 Knowledge and Understanding and Performance Statements)

Identify sources of information and present findings (Skillset NOS P5 Knowledge and Understanding and Performance Statements)

Identify and recommend contributors (Skillset NOS P20 Knowledge and Understanding and Performance Statements)

Research and assess locations (Skillset NOS P30 Knowledge and Understanding and Performance Statements)

Identify, conceptualise and define new and abstract problems and issues related to documentary and factual programming

**Outline syllabus:** This module introduces students to the key concepts of story design across long form documentary. It enhances students' understanding of the history and genre conventions of documentary, including presenter-led formats and how audience engagement is created and sustained.

It introduces students to the tasks and responsibilities of the factual programme researcher from long form perspectives enabling them to substantially meet the knowledge and understanding and performance statements of relevant Creative Skillset National Occupational Standards. Topics for study include: generating ideas, research, dealing with experts and contributors, shot listing and storyboarding, story structure, scripting for different genres.

It enables students to explore and critically evaluate content for long form storytelling and furnishes them with a range of business and commercial awareness to be able to develop and pitch suitable ideas to funders.

The module interrogates assumptions and implicit underlying values in factual narratives (for example around the issues of representation) and ethical dilemmas in

storytelling, and enables students to explore and critically evaluate long form examples.

Students also apply the skills developed via this module directly to planning for fast turnaround production exercises in the module Creative Short-Form documentary making.

### **Part 3: Teaching and learning methods**

**Teaching and learning methods:** The scheduled contact hours will be approximately 72 hours encompassing all teaching activity as outlined below.

Formal lectures, seminars and presentations guide students in identifying the key characteristics of documentary and factual genres and in understanding diverse critical viewpoints. They also outline key skills and considerations in researching and generating creative ideas for documentary and factual programming.

Master-classes from leading practitioners offer insights on how industry professionals research, develop, write and produce successful long form stories. Self-directed field trips enable students to practice research and make appropriate reports. Conference and festival attendance, where possible, facilitates students understanding of wider contextual issues and debates underpinning this field of study.

Students attend library training sessions to build their information literacy skills. They are encouraged to make use of UWE library and e-resources in order to achieve the learning outcomes. They are shown how to access resources that will enable them to support their own learning development in these areas.

Students are 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. In-class and on-line discussion helps students to prepare for their assessment tasks.

Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; supervised time in studio/workshop. (72 hours)

Independent learning includes hours engaged with essential reading, case study preparation, individual and group project work, assignment preparation and completion etc. (228 hours)

**Module Learning outcomes:** On successful completion of this module students will achieve the following learning outcomes.

**MO1** Demonstrate understanding of the central role of filmic storytelling in documentary programming and an ability to deconstruct how 'satisfying' narratives are built through the use of a range of narrative elements, including cinematography, sound track and editing

**MO2** Evaluate and analyse how long-form documentary films use established techniques and conventions of storytelling to engage audiences

**MO3** Differentiate contemporary genres of long-form documentary and critically analyse how these developed historically and creatively

**MO4** Demonstrate a critical awareness of how assumptions underpinning the conventions of documentary programming might be challenged from a range of ethical, political, environmental and global perspectives

**MO5** Understand and evaluate production research and creative development methodologies appropriate to long-form documentary as per relevant Creative Skillset National Occupational Standards

**MO6** Demonstrate clear understanding of business development and models for different types of documentary and write a range of documents (from proposals, treatment, synopses, billings) that could lead to funding

**MO7** Develop practical skills in visual storytelling and sequence building through storyboarding, shot-listing and prototyping

**Hours to be allocated:** 300

**Contact hours:**

Independent study/self-guided study = 228 hours

Face-to-face learning = 72 hours

Total = 300

**Reading list:** The reading list for this module can be accessed at [readinglists.uwe.ac.uk](https://uwe.rl.talis.com/modules/ualat9-30-m.html) via the following link <https://uwe.rl.talis.com/modules/ualat9-30-m.html>

## Part 4: Assessment

**Assessment strategy:** The summative assessment is as follows:

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 could include:

An essay that selects a documentary and/or factual programme and explains its use of storytelling and genre conventions to offer a critical perspective on the representation of its subject.

A portfolio of practical creative challenges

A short film that explores long form storytelling techniques

Assessment Criteria:

Knowledge and Understanding

Ability to identify and critically analyse narrative elements and genre conventions of long-form documentary programming; ability to identify through compelling and

appropriate ideas for documentary and factual programming and formulate and deliver effective pitches, verbally, visually and in writing; a clear understanding of the contemporary audience; critical understanding of the importance of storytelling to documentary and factual programming and an ability to deconstruct how 'satisfying' stories are built. (Relating to Learning Outcomes 1, 5, 6, 7)

#### Intellectual skills

Ability to analysis and evaluate the relationship and impact of debates and perspectives on representation in documentary and factual media products and challenge assumptions underpinning the conventions and historic practices of the field of study; evidence of the ability to synthesise creative solutions from historical contexts: critical understanding of the relationship of audience and storytelling to media products and the key factors that build engagement and drive appreciation. (1, 2, 3, 4)

#### Practical and Professional skills

Ability to apply research to content and story development and planning for media production through the use of a range of narrative elements, including cinematography, sound track and editing; evidence of intermediate technical skills of camera, sound and post-production; evidence of innovation and creativity in the documentary form and delivery within agreed deadlines. (1, 5, 7)

#### Transferable skills

Ability to undertake a range of effective research strategies; to identify, analyse, synthesise and present research findings verbally or in writing; To work in teams effectivity to reach shared goals. (1, 2, 3, 4, 5)

#### **Assessment components:**

##### **Portfolio (First Sit)**

Description: Portfolio

Weighting: 100 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4, MO5, MO6, MO7

**Portfolio (Resit)**

Description: Portfolio

Weighting: 100 %

Final assessment: Yes

Group work: No

Learning outcomes tested: MO1, MO2, MO3, MO4, MO5, MO6, MO7

**Part 5: Contributes towards**

This module contributes towards the following programmes of study: