STUDENT AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data						
Module Title	Feature Documentary Storytelling					
Module Code	UALAT9-30-M		Level	M	Version	2
Owning Faculty	ACE		Field		Lens and Moving Image	
Contributes towards	MA Documentary Production; Postgraduate Certificate Production; Postgraduate Diploma Documentary Production					
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project	
Pre-requisites			Co- requisites			
Excluded Combinations			Module Entry requirements			
Valid From	September 2018		Valid to		September 2023	

CAP Approval Date	

Part 2: Learning and Teaching	
Learning Outcomes	On successful completion of this module students will be able to: 1. 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 (Component A); 2. Evaluate and analyse how long-form documentary films use established techniques and conventions of storytelling to engage audiences (Component A) 3. Differentiate contemporary genres of long-form documentary and critically analyse how these developed historically and creatively (Component A); 4. 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 (Component A); 5. Understand and evaluate production research and creative development methodologies appropriate to long-form documentary as per relevant Creative Skillset National Occupational Standards (Component A); 6. 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 (Component A);

	7. Develop practical skills in visual storytelling and sequence building through storyboarding, shot-listing and prototyping (Component A); In addition the educational experience may explore, develop, and practise <u>but not formally discretely assess</u> 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 & 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 documentary and factual programming.
Syllabus Outline	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 & 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*.
Contact Hours	The scheduled contact hours will be approximately 72 hours encompassing all teaching activity as outlined below.
Teaching and Learning Methods	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
Key Information Sets Information	Not applicable
Reading Strategy	**Core readings** Any essential reading will be indicated clearly, along with the method for accessing it or be referred to texts that are available electronically or in the Library. Module guides will also reflect the range of reading to be carried out. **Further readings** Further reading will be required to supplement the set text and other printed readings. Students are expected to identify all other reading relevant to their chosen topic for themselves. They will be required to read widely using the library search, 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 from the academic literature. **Access and skills** The development of literature searching skills is supported by a Library seminar provided within the first semester. Students will be presented with further opportunities within the curriculum to develop their information retrieval and evaluation skills in order to identify such resources effectively. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing.
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. However, as indicated above, current advice on readings will be available via other more frequently updated mechanisms. **Books** Austin, T. (2007) *Screen documentary and audiences.* Manchester: Manchester University Press. Bernard, S.C. (2011) *Documentary storytelling: creative nonfiction on screen, 3rd Ed.* Oxford: Focal Press. Bruzzi, S. (2006) *New documentary: a critical introduction.* 2nd ed. London: Routledge. Chanan, M. (2008) *The politics of documentary.* London: BFI. Chater, K. (2002) *Research for media production.* 2nd ed. Oxford: Focal Press.

Lee-Wright, P. (2010) *The documentary handbook*. London: Routledge.

McKee, R. (1999) *Story, substance, structure and style and the principles of screenwriting*. New York: Harper Collins.

McLane, B. (2012) *A new history of documentary film*. 2nd ed. London: Continuum.

Moore, N. (2006) *How to do research, a practical guide to designing and managing research*. London: Facet

Nichols, B. (2002) *Introduction to documentary*. Indiana: Indiana University Press.

Priest, S. (2006) *Doing media research*. London: Sage Publications Inc.

Robinson, A. (2009) *Writing and script: a very short introduction*. Oxford: Oxford University Press.

Rabiger, M. (2005) *Developing story ideas*. Oxford: Focal Press.

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

Walliman, N. (2005) Your *research project; a step by step guide for the first time researcher.* London: Sage Publications Inc.

Ward, P. (2005) *Documentary, The margins of reality*. XX: Wallflower Press.

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

Films
Bowling for Columbine (2002) [DVD]. Directed by Michael Moore. London: Momentum Pictures.

Capturing the Friedmans (2004) [DVD]. Directed by Andrew Jarecki. London: Tartan.

Chronicle of a Summer (2013) [DVD]. Directed by Jean Rouch and Edgar Morin. London: BFI.

Death in Gaza (2006) [DVD]. Directed by James Miller. United States: Warner Home Video.

The Errol Morris collection: Gates of Heaven; Vernon, Florida; The Thin Blue Line (2006) [DVD]. Directed by Errol Morris. London: Optimum Home Entertainment.

Gimme Shelter (1970) [DVD]. Directed by Albert Maysles and David Maysles. United States: Criterion.

Grizzly Man (2006) [DVD]. Directed by Werner Herzog. London: Revolver.

The Leader, His Driver and the Driver's Wife (2005) [DVD]. Directed by Nick Broomfield. London: Metrodome.

Man on Wire (2007) [DVD]. Directed by James Marsh. Bristol: Icon.

Man with a Movie Camera (2000) [DVD]. Directed by Dziga Vertov. London: BFI.

The Molly Dineen Collection: volume 1 (1987-1995) [DVD]. Directed by Molly Dineen. London: BFI.

The Molly Dineen Collection: volume 2 (1993) [DVD]. Directed by Molly Dineen. London: BFI.

	The Molly Dineen Collection: volume 3 (1999-2007) [DVD]. Directed by Molly Dineen. London: BFI. *Rough Aunties* (2010) [DVD]. Directed by Kim Longinotto. More4, 04 August. *Senna* (2010) [DVD]. Directed by Asif Kapadia. Orlando: Universal Pictures. *Tarnation* (2004) [DVD]. Directed by Jonathan Caouette. UK: Tarnation Films. *Touching the Void* (2004) [DVD]. Directed by Kevin Macdonald. London: FilmFour. *Waltz with Bashir* (2008) [DVD]. Directed by Ari Folman. London: Artificial Eye. **Websites** http://bobnational.net/ - Box of Broadcasts www.sheffdocfest.com - leading international documentary film festival http://www.horizonzero.ca (issue 9) - digital documentary issue http://films.nfb.ca/capturing-reality/ - interviews on the art of documentary http://www.channel4.com/programmes/cutting-edge

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 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	Relating to Learning Outcomes
1. 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;	1, 5, 6, 7

	2. 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
	3. 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
	4. 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

Identify final assessment component and element	**Component A**	
	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. Portfolio	100%
2.(etc)	
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. Portfolio	100%

2.(etc)	
Component B **Description of each element**	**Element weighting** **(as % of component)**
1.	
2.(etc)	
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.	

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First CAP Approval Date		May 2013			
Revision ASQC Approval Date *Update this row each time a change goes to ASQC*	20/08/2018	Version	2	*Link to RIA 12719*	