



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Idea, Story, Format				
Module Code	UALAT9-30-M	Level	M	Version	1
Owning Faculty	ACE	Field	Lens and Moving Image		
Contributes towards	MA Documentary and Features; Postgraduate Certificate Documentary and Features; Postgraduate Diploma Documentary and Features				
UWE Credit Rating	30	ECTS Credit Rating	15	Module Type	Project
Pre-requisites			Co- requisites		
Excluded Combinations			Module Entry requirements		
Valid From	September 2013	Valid to	September 2019		

CAP Approval Date	30th May 2013
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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 documentary and factual programming and critically analyse how these developed historically (Component A); 2. Demonstrate a critical awareness of how assumptions underpinning the conventions of documentary and factual programming might be challenged from a range of ethical, political, environmental and global perspectives (Component A); 3. Understand and apply production research and creative development methodologies appropriate to documentary and factual programming as per relevant Creative Skillset National Occupational Standards (Component A); 4. Research and develop proposals for documentary and factual programming drawing on the critical understandings explored through the module (Component A); 5. Work up and pitch ideas for documentary and factual programming across multi-platforms, demonstrating a clear understanding of how to deliver the subject matter to a range of audiences (Component A); 6. Demonstrate understanding of the central role of storytelling in documentary and factual programming 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); 7. Demonstrate clear understanding of script development and layout during the production process for different types of documentary and write a range of development and story documents (from shooting scripts to commentary scripts, proposals, treatment, synopses, billings) (Component A); 8. Develop skills in visual storytelling and sequence building through

	<p>storyboarding and shot-listing across a range of projects (Component A);</p> <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"> • 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	<p>This module introduces students to the key concepts of story design across documentary and drama forms. It enhances students' understanding of the history and genre conventions of documentary and factual programmes, including presenter-led formats and how audience engagement is created and sustained.</p> <p>It introduces students to the tasks and responsibilities of the factual programme researcher 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.</p> <p>It enables students to explore and critically evaluate content for broadcast and multiplatform and furnishes them with a range of creative idea generation strategies and techniques. Throughout the module students are encouraged to work up and pitch ideas for factual programming drawing on the knowledge gained through the module.</p> <p>The module interrogates assumptions and implicit underlying values in factual narratives (for example around the issue of representation) and ethical dilemmas in storytelling, and enables students to explore and critically evaluate a range of perspectives.</p> <p>Students also apply the skills developed via this module directly to planning for fast turnaround production exercises in the module <i>The Business of Factual</i>.</p>
Contact Hours	<p>The scheduled contact hours will be approximately 72 hours encompassing all teaching activity as outlined below.</p>
Teaching and Learning Methods	<p>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.</p> <p>Master-classes from leading practitioners offer insights on how industry professionals research, develop, write and produce successful programmes. 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</p> <p>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.</p> <p>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</p>

	<p>students to prepare for their assessment tasks.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; supervised time in studio/workshop = 72 hours</p> <p>Independent learning includes hours engaged with essential reading, case study preparation, individual and group project work, assignment preparation and completion etc. = 228 hours</p>
Key Information Sets Information	Not applicable
Reading Strategy	<p>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.</p> <p>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.</p> <p>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.</p>
Indicative Reading List	<p>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.</p> <p>Books</p> <p>Austin, T. (2007) <i>Screen documentary and audiences</i>. Manchester: Manchester University Press.</p> <p>Bernard, S.C. (2011) <i>Documentary storytelling: creative nonfiction on screen, 3rd Ed.</i> Oxford: Focal Press.</p> <p>Bruzzi, S. (2006) <i>New documentary: a critical introduction</i>. 2nd ed. London: Routledge.</p> <p>Chanan, M. (2008) <i>The politics of documentary</i>. London: BFI.</p> <p>Chater, K. (2002) <i>Research for media production</i>. 2nd ed. Oxford: Focal Press.</p> <p>Emm, A. (2002) <i>Researching for television and radio</i>. London: Routledge.</p> <p>Lees, N. (2010) <i>Greenlit: developing factual/reality TV ideas from concept to pitch</i>. London: Methuen Drama.</p> <p>Lee-Wright, P. (2010) <i>The documentary handbook</i>. London: Routledge.</p> <p>McKee, R. (1999) <i>Story, substance, structure and style and the principles of screenwriting</i>. New York: Harper Collins.</p>

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.

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

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.

The Complete Humphrey Jennings. Volume 2: Fires Were Started (1941-43) [DVD]. Directed by Humphrey Jennings. London: BFI.

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.

Nanook of the North (1922) [DVD]. Directed by Robert J. Flaherty. United States: Criterion.

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.

Triumph of the Will (1934) [DVD]. Directed by Leni Riefensthal. London: Simply Media.

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	<p>The summative assessment is as follows:</p> <p>Component A, 1: Portfolio 100%</p> <p>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 will include:</p> <ul style="list-style-type: none"> • A file including story ideas, treatments, pitch proposals, scripts and research documents • An essay (2500 words) 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. <table border="1" data-bbox="507 1503 1422 2051"> <thead> <tr> <th data-bbox="507 1503 1225 1599">Assessment Criteria</th> <th data-bbox="1225 1503 1422 1599">Relating to Learning Outcomes</th> </tr> </thead> <tbody> <tr> <td data-bbox="507 1599 1225 1720">1. Ability to identify and critically analyse narrative elements and genre conventions of documentary and factual programming;</td> <td data-bbox="1225 1599 1422 1720">1, 5, 6, 7, 8</td> </tr> <tr> <td data-bbox="507 1720 1225 1841">2. Critical understanding of the relationship of audience and storytelling to media products and the key factors that build engagement and drive appreciation;</td> <td data-bbox="1225 1720 1422 1841">1, 6</td> </tr> <tr> <td data-bbox="507 1841 1225 2022">3. Ability to 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;</td> <td data-bbox="1225 1841 1422 2022">1</td> </tr> <tr> <td data-bbox="507 2022 1225 2051">4. Ability to undertake a range of effective research; to</td> <td data-bbox="1225 2022 1422 2051">2, 3, 4, 5</td> </tr> </tbody> </table>	Assessment Criteria	Relating to Learning Outcomes	1. Ability to identify and critically analyse narrative elements and genre conventions of documentary and factual programming;	1, 5, 6, 7, 8	2. Critical understanding of the relationship of audience and storytelling to media products and the key factors that build engagement and drive appreciation;	1, 6	3. Ability to 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;	1	4. Ability to undertake a range of effective research; to	2, 3, 4, 5
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4. Ability to undertake a range of effective research; to	2, 3, 4, 5										

	identify, analyse, synthesise and present research findings;	
	5. Ability to apply research to content and story development and planning for media production;	3, 4, 5
	6. Critical understanding of the importance of storytelling to documentary and factual programming 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;	1, 5, 6, 7, 8
	7. Ability to identify compelling and appropriate ideas for documentary and factual programming and formulate and deliver effective pitches, verbally, visually and in writing;	4, 5
	8. Ability to work effectively to develop and deliver a range of written research, development and script documents to an agreed deadline and professional standard.	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 (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.