



**MODULE SPECIFICATION**

Part 1: Basic Data					
Module Title	Future Documentary				
Module Code	UALANS-30-M	Level	M	Version	2
Owning Faculty	ACE	Field	Lens and Moving Image		
Contributes towards	MA Wildlife Film Making MA 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		

<b>CAP Approval Date</b>	
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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"> <li>1. Reflect critically on the impact of established and emergent interactive technologies on the documentary and factual genre (Component A);</li> <li>2. Demonstrate an advanced critical understanding of the range of specific platforms, their narrative potential and ability to engage different audiences (Component A);</li> <li>3. Demonstrate engagement with emergent business models appropriate to multiplatform media (Component A);</li> <li>4. Apply advanced research and creative methodologies appropriate to the development of a design for interactive documentary or factual product for a specific platform (Component A);</li> <li>5. Apply advanced multi-disciplinary production skills to the initial development of an interactive documentary or factual product (Component A);</li> <li>6. Critically evaluate the proposed project, situating it within relevant research literature, documentary and factual genre (Component A);</li> <li>7. Clearly communicate ideas in a variety of forms - orally, written, practically - according to appropriate professional and academic standards (Component A).</li> <li>8. Demonstrate a professional approach to the presentation of work to an industry panel or other appropriate audience (Component A).</li> </ol>

## STUDENT AND ACADEMIC SERVICES

Syllabus Outline	<p>This module will look at how the documentary genre is continuing to evolve into the digital and interactive era and the associated impact on audience expectations and behaviours. It will enable students to critically analyse the opportunities being opened up by new forms and to consider the potential consequences of these innovations. It will utilise new examples of future documentaries and technologies as they evolve through collaborations with the Bristol's Pervasive Media Studio and the VR Lab.</p> <p>The module will explore the potential of multiple platforms and emerging innovative production processes on the treatment of documentary subjects, extending students' understanding from linear storytelling into non-linear, trans-media contexts and participatory, collaborative modes. It will also consider the development of broadcast products, looking at how programme assets are re-purposed and refreshed via multi-platform production to create additional content, brand extensions and social media experiences.</p> <p>It will examine case studies drawn from innovative projects that document the 'real' through a range of digital interactive technologies and distribution modes (e.g. locative and pervasive media, apps, web-sites, docu-games, second screen applications and installations). It will also explore the potential of a range of proprietary and open source software.</p> <p>This module will introduce students to the design principles necessary to produce interactive documentary and factual media products, by exploring the relationship between product design and creative media production processes. Students will pitch and shape content for an interactive documentary or factual media production that engages with the concept of transmedia storytelling.</p> <p>Students may envision their own interactive project or may address an industry-facing brief and work with a specific set of available assets. Projects may include designing content and prototypes for television partners such as BBC or independent companies, a charity or for education purposes. Students may be required to work individually or in groups depending on the nature of the briefs as specified in the module handbook.</p>
Contact Hours	<p>The scheduled contact hours will be approximately 48 hours encompassing all teaching activity as outlined below.</p>
Teaching and Learning Methods	<p>This module will provide a distinctive, intensive, and well-tested environment through which students can be introduced to new ideas about production processes and understand platforms and markets, under the expert guidance of tutors and industry support teams. The teaching and learning will be underpinned by expertise developed through the university's Digital Cultures Research Centre and the work of UWE Bristol's internationally recognised i-Docs symposium.</p> <p>The core scheduled teaching and learning will be delivered as a combination of workshops, lectures, master-classes, case studies and technical instruction. This will be accompanied by group and individual supervision, online teaching resources and synchronous online support. The programme will also include induction, plenary and presentation activities.</p> <p>Working on a self-generated project or responding to briefs set either by teaching staff or industry partners, students will design and evaluate a small-scale interactive project. Students will present work in progress during taught sessions for feedback from peers, tutors and invited appropriate industry professionals. Other opportunities for formative feedback include comments on the group blogs and individual and group tutorials.</p> <p>Students will then write up pitch documentation that evaluates the audience, the benefits, the future development and industry context in relation to relevant research literature, offers some analysis of their project and their development as a creative producer throughout the module.</p>

## STUDENT AND ACADEMIC SERVICES

	<p><b>Scheduled learning</b> includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; supervised time in studio/workshop.</p> <p><b>Independent learning</b> includes hours engaged with essential reading, viewing, case study preparation, assignment preparation and completion etc.</p>
Key Information Sets Information	Not applicable
Reading Strategy	<p><b>Core readings</b> 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><b>Further readings</b> 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><b>Access and skills</b> 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><b>Books and Journals</b></p> <p>Aston, J., Dovey, J. and Gaudenzi, S. (2012) <i>Journal of Studies in Documentary Film</i>, Vol 6 issue 2 (special edition focussing on interactive documentary).</p> <p>Bernardo, N. (2011) <i>The producer's guide to transmedia: how to develop, fund, produce and distribute stories across multiple platforms</i>. Dublin: CR Entertainment Ltd.</p> <p>England, E. &amp; Finney, A. (2007) <i>Managing multimedia: project management for web and convergent media: people and processes/technical issues</i>. London: Addison-Wesley.</p> <p>Jenkins. H. (2008) <i>Convergence culture: where old and new media collide</i>. New York University Press</p> <p>Johnson, S. (2011) <i>Where good ideas come from: the natural history of innovation</i>. London: Allen Lane.</p> <p>Lister, M., Dovey, J., Giddings, S., Grant, I. and Kelly, K. (2003) <i>New media: a critical introduction</i>. London: Routledge</p> <p>Manovich, L. (2001) <i>The language of new media</i>. Massachusetts: MIT Press.</p> <p>McLuhan, M. (2005) <i>The book of probes</i>. New York: Ginko Press.</p> <p>Murray, J. (2011) <i>Inventing the medium: principles of interaction design as a cultural practice</i>. Massachusetts: MIT Press.</p>

## STUDENT AND ACADEMIC SERVICES

Norman, D.A. (2004) *Emotional design: why we love (or hate) everyday things*. New York: Basic Books.

Rose, F. (2011): *The art of immersion: how the digital generation is remaking Hollywood, Madison Avenue and the way we tell stories*. New York: Norton.

Shedroff, N. (2001) *Experience design 1*. Indianapolis, IA: New Riders.

### Websites

<http://appfurnace.com/> - app making tool developed by Calvium

<http://collabdocs.wordpress.com/mandy-rose/> - collaborative filmmaker Mandy Rose

<http://i-docs.org/> - symposium dedicated to the interactive documentary genre.

<http://www.nfb.ca/interactive/> - National Film Board of Canada interactive resource

<http://www.number27.org/sputnik.html> - web documentarist Jonathan Harris

<http://www.doctoronto.ca/docshift-index> - index of interactive and digital documentaries

[www.interactivedocumentary.net](http://www.interactivedocumentary.net) - i-docs co-creative director Sandra Gaudenzi

[www.sheffdocfest.com](http://www.sheffdocfest.com) - leading international documentary film festival

[www.transmedianext.com](http://www.transmedianext.com) - commercial transmedia training organisation

### Interactive Documentaries

18 Days in Egypt (collaborative documentary) <http://beta.18daysinegypt.com/>

Alma: A Tale of Violence [www.alma.arte.tv/en/](http://www.alma.arte.tv/en/)

BBC *The Virtual Revolution How 20 Years of the Web Has Reshaped Our Lives*

[http://www.bbc.co.uk/virtualrevolution/3dexplorer\\_start.shtml](http://www.bbc.co.uk/virtualrevolution/3dexplorer_start.shtml)

Blast Theory *Desert Rain* [http://blasttheory.co.uk/bt/work\\_desertrain.html](http://blasttheory.co.uk/bt/work_desertrain.html)

Bollendorf, S. and Segretin, A. *Journey to the End of Coal*

<http://www.honkytonk.fr/index.php/webdoc/>

Brault, P. and Dufresne, D. *Prison Valley* <http://prisonvalley.arte.tv/?lang=en>

Cizek, K. *Highrise*. <http://highrise.nfb.ca/about/>

Daniel, S. *Blood Sugar*. <http://vectorsjournal.org/issues/6/bloodsugar/>

Gaylor, B. *RiP! a remix manifesto* <http://ripremix.com/>

*Gaza/Sderot* <http://gaza-sderot.arte.tv/he/about/>

Harris, J. *We Feel Fine*. <http://www.wefeelfine.org/>

Mapping Mainstreet (collaborative documentary) <http://www.mappingmainstreet.org/>

National Film Board of Canada *Bear 71* <http://bear71.nfb.ca/#/bear71>

Thalhofer, F. *Planet Galata: a Bridge in Istanbul*. <http://www.doclab.org/2010/planet-galata-a-bridge-in-istanbul/>

### BBC and third party assets

As appropriate, the BBC will provide a range of assets for live brief projects.

## STUDENT AND ACADEMIC SERVICES

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### Part 3: Assessment

Assessment Strategy	<p>The summative assessment is as follows:</p> <p>Component A: 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.</p> <p>Examples of the specific tasks to be included in the portfolio will be clearly defined in the Module Handbook.</p> <p>The portfolio may include:</p> <ul style="list-style-type: none"> <li>• A prototype project, including supporting research and production process documentation.</li> <li>• A project pitch and supporting documents.</li> <li>• Evaluative statement, analysing the pitch and the project.</li> <li>• Selected work submitted in class.</li> </ul> <table border="1" style="width: 100%; margin-top: 10px;"> <thead> <tr> <th style="width: 70%;">Assessment Criteria</th> <th style="width: 30%;">Relating to Learning Outcomes</th> </tr> </thead> <tbody> <tr> <td> <p>1. Knowledge and understanding</p> <p>Critical reflection on the impact of emergent interactive technologies on the documentary genre; Critical understanding of the affordances of specific platforms, their narrative potential and ability to engage different audiences; Engagement with emergent business models appropriate to multiplatform media;</p> </td> <td style="text-align: center;">1,2,3,4</td> </tr> <tr> <td> <p>2. Intellectual skills</p> <p>Application of research and creative methodologies appropriate to the development of a design for interactive documentary product; Critical evaluation of the proposed project, situating it within relevant research literature and documentary genre and their own development as a creative producer;</p> </td> <td style="text-align: center;">2, 6, 7</td> </tr> <tr> <td> <p>3. Practical and professional skills</p> <p>Application of appropriate multi-disciplinary production skills to the initial development of an interactive documentary product;</p> <p>Imaginative creation of a prototype that uses new skills development in non-traditional documentary</p> </td> <td style="text-align: center;">3,4,5,8</td> </tr> </tbody> </table>	Assessment Criteria	Relating to Learning Outcomes	<p>1. Knowledge and understanding</p> <p>Critical reflection on the impact of emergent interactive technologies on the documentary genre; Critical understanding of the affordances of specific platforms, their narrative potential and ability to engage different audiences; Engagement with emergent business models appropriate to multiplatform media;</p>	1,2,3,4	<p>2. Intellectual skills</p> <p>Application of research and creative methodologies appropriate to the development of a design for interactive documentary product; Critical evaluation of the proposed project, situating it within relevant research literature and documentary genre and their own development as a creative producer;</p>	2, 6, 7	<p>3. Practical and professional skills</p> <p>Application of appropriate multi-disciplinary production skills to the initial development of an interactive documentary product;</p> <p>Imaginative creation of a prototype that uses new skills development in non-traditional documentary</p>	3,4,5,8
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## STUDENT AND ACADEMIC SERVICES

	skills.	
	4. Transferable skills  Clarity of communication of ideas in a variety of forms - orally, written, practically - according to appropriate professional and academic standards. Effective teamworking	1,2,3,4,7,8

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

<b>Resit (further attendance at taught classes is not required)</b>		
<b>Component A</b> (controlled conditions) <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1. Portfolio	100%	
2.		
<b>Component B</b> <b>Description of each element</b>	<b>Element weighting</b> <b>(as % of component)</b>	
1.		
2.(etc)		
If a student is permitted an <b>EXCEPTIONAL RETAKE</b> 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	March 2015			
Revision ASQC Approval Date <i>Update this row each time a change goes to ASQC</i>	20/0/8/2018	Version	2	<a href="#">Link to RIA 12719</a>