

Module Title	Documentary Practice (Adapted)
Programme(s)/Course	Film Practice
Level	4 semester 2
Semester	(This runs in semester 1 for interim year)
Ref No:	AME_4_DPR
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	None
Co-requisites	None
Excluded combinations	None
Module Coordinator	Patrick Tarrant tarrantp@lsbu.ac.uk
Parent School	Division of Film and Media, School of Arts & Creative Industries
Parent Course	Film Practice
Description	In this Module students will conduct research into a documentary subject and collaboratively develop and produce a short documentary film. The Module explores different conventions, styles and methodological frameworks for creating compelling non-fiction stories and experiences. This exploration also facilitates reflection on the ethical and aesthetic implications of certain approaches, and will guide students as they negotiate the difficult matter of representing real events and people while simultaneously managing the challenges of film production. Students will develop their pitching skills and the importance of group work and project selection processes.
Aims	The aims of this Module are to: <ul style="list-style-type: none"> • Prepare students to deliver an effective and compelling pitch. • Develop students' ability to write creative treatments of their documentary ideas. • Explore issues of equality and diversity within the context of documentary storytelling and the politics of representation. • Introduce students to the various documentary Modalities so that they might knowingly and confidently make use of those codes and conventions.
Learning outcomes	On successful completion of this Module students will be able to: <p>Knowledge and Understanding</p> <ol style="list-style-type: none"> 1. Produce documentary shorts that employ or subvert conventions of documentary filmmaking to tell a story, communicate an idea, or portray a subject. <p>Intellectual Skills</p> <ol style="list-style-type: none"> 2. Propose, pitch and visualise a documentary narrative or non-fiction experience. 3. Appreciate the responsibilities and difficulties that go along with representing the world. <p>Practical Skills</p> <ol style="list-style-type: none"> 4. Use specialist video technologies and tools to film and edit documentary films in accordance with the demands of the subject being treated.

	<p>Transferable Skills</p> <p>5. Productively collaborate on large, sustained group projects.</p> <p>6. Deal ethically with screen subjects and collaborators.</p>
Employability	<p>Making an original documentary requires students to respond both creatively and critically to the world around them, while also demonstrating the flexibility needed to respond to unpredictable and ethically complex scenarios. Not only do employers need people who can think on their feet in difficult circumstances, they need people capable of taking a stand, and making a statement about their world.</p> <p>With its group and self-managed production work this Module reinforces students' understanding that the self-management of skills development is part of the professional ethic of media workers. Likewise the unit's focus on reflexive learning demands that students engage in questions of when and how they learn as part of a method to improve and take control of their learning and development.</p>
Teaching & Learning Pattern	<p>The Module runs for one semester, spanning 12 teaching weeks.</p> <p>Weeks 1 to 3 — Methods for Research & Development</p> <p>Weeks 4 and 5 — Pitching</p> <p>Weeks 6 and 7 — Pre Production and Development</p> <p>Weeks 8 and 9 — Shooting Weeks</p> <p>Weeks 10 and 11 — Editing</p> <p>Weeks 12 — Screening, Reflection & Analysis</p>
Indicative content	<p>Students will develop and complete films in small production groups, before reflecting on what they have learnt via a group screening and discussion.</p> <p>The module will develop key production management skills</p>
Assessment method (Please give details – elements, weightings)	<p><i>Formative Assessment</i></p> <p>Presentation of work in progress, peer review and critique. Students will get both tutor and peer feedback on their work in progress at screening sessions.</p> <p>Coursework 1 — Pitch and Portfolio (Individual)</p> <p>SUMMATIVE</p> <ol style="list-style-type: none"> Three minute pitch for your film One page treatment Portfolio containing proposal, extended treatment, script outline, visual ideas, research etc., as well as evidence of the part the student played in the filmmaking – (professional Conduct) <ul style="list-style-type: none"> Weighting 30% — Due Week 12 Time required to complete assessment (30 hours) <p>Coursework 2 — Film Production (Group)</p> <p>SUMMATIVE</p> <p>5-7 minute <i>Documentary Short Film</i> (group project)</p> <ul style="list-style-type: none"> Weighting 70% — Due Week 12 Time required to complete assessment (50 hours)
Indicative Reading	CORE READING:

	<p>Coles, R. (1997) <i>Doing Documentary Work</i>. Oxford: Oxford University Press.</p> <p>Else, E and A Kelly. (2002) <i>A Guide to Short Film-making in the Digital Age</i>. London: BFI.</p> <p>Hampe, B (2007) <i>Making Documentary Films and Reality Videos: A Practical Guide to Planning, Filming, and Editing Documentaries of Real Events</i>. Henry Holt and Company: New York.</p> <p>Kahana, J (Ed) (2016) <i>The Documentary Film Reader: History, Theory, Criticism</i>. Oxford: Oxford University Press.</p> <p>Nichols, B. (2010) <i>Introduction to Documentary</i> (2nd Edition). Bloomington, Ind.: Indiana University Press.</p> <p>Rabiger, M. (2014) <i>Directing the Documentary</i>. London: Focal Press.</p> <p>OPTIONAL READING:</p> <p>Arthur, P. (1993) 'Jargons of Authenticity (Three American Moments)'. In <i>Theorizing Documentary</i>. M Renov (ed). New York: Routledge.</p> <p>Barbash, I (1997) <i>Cross-cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos</i>. Berkeley: University of California Press.</p> <p>Corner, J. (1996) "Roger and Me (1989)" in <i>The Art of Record: A Critical Introduction to Documentary</i>. Manchester: Manchester University Press.</p> <p>Ellis, J C. and McLane, B. (2005) "Direct Cinema and Cinéma-Verité, 1960-1970" in <i>A New History of Documentary Film</i>, New York & London: Continuum.</p> <p>Hall, J. (1991) "Realism as a Style in Cinema Verité: A Critical Analysis of 'Primary'". <i>Cinema Journal</i>, Vol. 30, No. 4, (Summer), pp. 24-50.</p> <p>Renov, M (1993) <i>Theorizing Documentary</i>. M Renov (ed). New York: Routledge.</p> <p>Rothman, W. (1997) <i>Documentary Film Classics</i>. Cambridge University Press: New York.</p> <p>Winston, B. (1995) "The Documentary as the Creative Treatment of Actuality" in <i>Claiming The Real: The Documentary Film Revisited</i>. London: BFI, pp. 11-14.</p>
<p>Other Learning Resources</p>	<p>FILMOGRAPHY</p> <ul style="list-style-type: none"> • <i>30s Britain 1</i>, The GPO Classic Collection, BFI (includes: Granton Trawler, Coal Face, A Job In A Million, Spare Time, The City). • <i>Aileen Wuornos: the selling of a serial killer</i> (Nick Broomfield and Joan Churchill, UK, 2004) • <i>The Alcohol Years</i> (Carol Morley, UK, 2000) • <i>Atomic Café</i> (Kevin Rafferty, Jayne Loader, Pierce Rafferty, USA, 2002). • <i>Blind Loves</i> (Juraj Lehotský, Slovakia 2008) • <i>Darwin's Nightmare</i> (Hubert Sauper, France, 2004) • <i>Free Cinema</i> (1952-1963) BFI Collection, (ISBN/EAN: 5035673007174) • <i>The Gleaners and I</i> [aka Les glaneurs et la glaneuse] (Agnes Varda, France, 2000) • <i>The Good Woman of Bangkok</i> (Dennis O'Rourke, 1991, Australia) • <i>Grizzly Man</i> (Werner Herzog, USA, 2005)

- *King of the Gypsies* (Shane Meadows, UK, 1995)
- *Man on Wire* (James Marsh, USA, 2006)
- *Night Mail* (Basil Wright, UK, 1936)
- *Sans Soleil* (Chris Marker, France, 2003)
- *Triumph of the Will* (Leni Riefenstahl, Germany, 2003)

Presentations, online journals, manuals, the module guide and other relevant materials will be available through the University's Virtual Learning Environment (VLE) Moodle.