

<b>TITLE</b>	Documentary
<b>SI MODULE CODE</b>	77-6868-00S
<b>CREDITS</b>	20
<b>LEVEL</b>	6
<b>JACS CODE</b>	P303
<b>SUBJECT GROUP</b>	Stage and Screen
<b>DEPARTMENT</b>	Humanities
<b>MODULE LEADER</b>	Martin Carter

<b>MODULE STUDY HOURS (based on 10 hours per credit)</b>			
<b>Scheduled Learning and Teaching Activities</b>	<b>Placement (if applicable)</b>	<b>Independent Guided Study</b>	<b>Total Number of Study Hours</b>
36		164	200

### **MODULE AIM**

To develop a critical understanding of theories associated with documentary filmmaking practice through a study of its history and analyses of the works of key practitioners in the field.

### **MODULE LEARNING OUTCOMES**

By engaging successfully with this module a student will be able to:

- Demonstrate an understanding of modes of representation in documentary and identify their use in documentary films and television programmes  
**Maps to Programme Learning Outcomes 2, 3, 4, 6, 8**
- Make critical judgments through analysis and evaluation of a range of documentary film texts  
**Maps to Programme Learning Outcomes 2, 4, 6, 7, 9**
- Demonstrate critically an understanding of the historical contexts of documentary film production, and  
**Maps to Programme Learning Outcomes 2, 3, 8, 9**
- Reflect and critique the impact of technology on documentary production practices.  
**Maps to Programme Learning Outcomes 2, 6, 8, 9**

### **INDICATIVE CONTENT**

Students will attend weekly lectures where a specific topic relating to documentary filmmaking will be introduced and explained in relation to assigned key readings. The lectures will include screenings of documentary features and shorts illustrating the subject of the lecture.

Discussions around issues raised in the lecture and screening session will take place in the accompanying seminar. Students will bring knowledge gleaned from reading and viewing to interrogate ideas, concepts and the films screened within the lecture.

The module will have a non-assessed blog where students can share opinions on films screened and discuss films they have watched in their self-directed time.

### **LEARNING, TEACHING AND ASSESSMENT - STRATEGY AND METHODS**

Students will be supported in their learning, to achieve the above outcomes, in the following ways:

- weekly lectures screenings
- weekly seminars to discuss and exchange opinions and ideas
- one to one tutorials - students can arrange tutorials whenever they wish throughout the course of the module
- students will be given the opportunity to introduce films being screened in lectures, and
- the module blog will allow a further to aid the exchange of ideas on documentary films shown on the module and watched in their own time.

### **ASSESSMENT TASK INFORMATION**

<b>Task No.</b>	<b>Short Description of Task</b>	<b>SI Code EX/CW/PR</b>	<b>Task Weighting %</b>	<b>Word Count or Exam Duration</b>	<b>In-module retrieval available</b>
1	Essay	CW	40	1500	N
2	Essay	CW	60	2500	N

### **FEEDBACK**

Students will receive feedback on their performance in the following ways:

- formative verbal feedback during one-to-one tutorials and mentoring on their progress with the module and advice on how to approach coursework
- summative written feedback on both essays, and
- on-going written feedback in the form of tutor comments and discussion on the module blog.

### **LEARNING RESOURCES FOR THIS MODULE (INCLUDING READING LISTS)**

Students will be guided to a wide range of media and materials. Lists will be provided in the module guide and on the module blackboard site.

#### **KEY TEXTS:**

AUFDERHEIDE, Patricia (2008). *Documentary Film: A Very Short Introduction* Oxford University Press

BRUZZI, Stella (2006). *New Documentary: A Critical Introduction* Routledge

CHANAN, Michael (2007). *The Politics of Documentary* BFI

MACDONALD, Kevin & COUSINS, Mark (eds.) (2006). *Imagining Reality: The Faber Book of Documentary* Faber

NICHOLS, Bill (2010). *Introduction to Documentary* Indiana University Press

ROSCOE, Jane & HIGHT, Craig (2001). *Faking It: Mock-documentary and the subversion of factuality* Manchester University Press

WINSTON, Brian (2008). *Claiming the Real: The Documentary Film Revisited* BFI

## SECTION 2 MODULE INFORMATION FOR STAFF ONLY

### MODULE DELIVERY AND ASSESSMENT MANAGEMENT INFORMATION

#### MODULE STATUS - INDICATE IF ANY CHANGES BEING MADE

NEW MODULE	N
EXISTING MODULE - NO CHANGE	N
Title Change	Y
Level Change	N
Credit Change	N
Assessment Pattern Change	N
Change to Delivery Pattern	N
Date the changes (or new module) will be implemented	09/2015

**MODULE DELIVERY PATTERN** - Give details of the start and end dates for each module. If the course has more than one intake, for example, September and January, please give details of the module start and end dates for each intake.

	Module Begins	Module Ends
Course Intake 1	01/2016	06/2016

Is timetabled contact time required for this module?	Y
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Are any staff teaching on this module non-SHU employees?	N
If yes, please give details of the employer institution(s) below	
What proportion of the module is taught by these non-SHU staff, expressed as a percentage?	N/A

#### MODULE ASSESSMENT INFORMATION

Indicate how the module will be marked	
*Overall PERCENTAGE Mark of 40%	Y
*Overall PASS / FAIL Grade	N

*\*Choose one only – module cannot include both percentage mark and pass/fail graded tasks*

#### SUB-TASKS

Will any sub-tasks (activities) be used as part of the assessment strategy for this module?	N
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#### FINAL TASK

According to the Assessment Information shown in the Module Descriptor, which task will be the LAST TASK to be taken or handed-in? (Give task number as shown in the Assessment Information Grid in Section 1 of the Descriptor)	Task No. 2
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#### NON-STANDARD ASSESSMENT PATTERNS

MARK 'X' IN BOX IF MODULE ASSESSMENT PATTERN IS NON STANDARD, eg MODEL B, ALL TASKS MUST BE PASSED AT 40%.  NB: Non-standard assessment patterns are subject to faculty agreement and approval by Registry Services - see guidance. notes.	N/A
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#### REVISIONS

July 2017	Operational change approved by Humanities Departmental Board 21/06/17
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