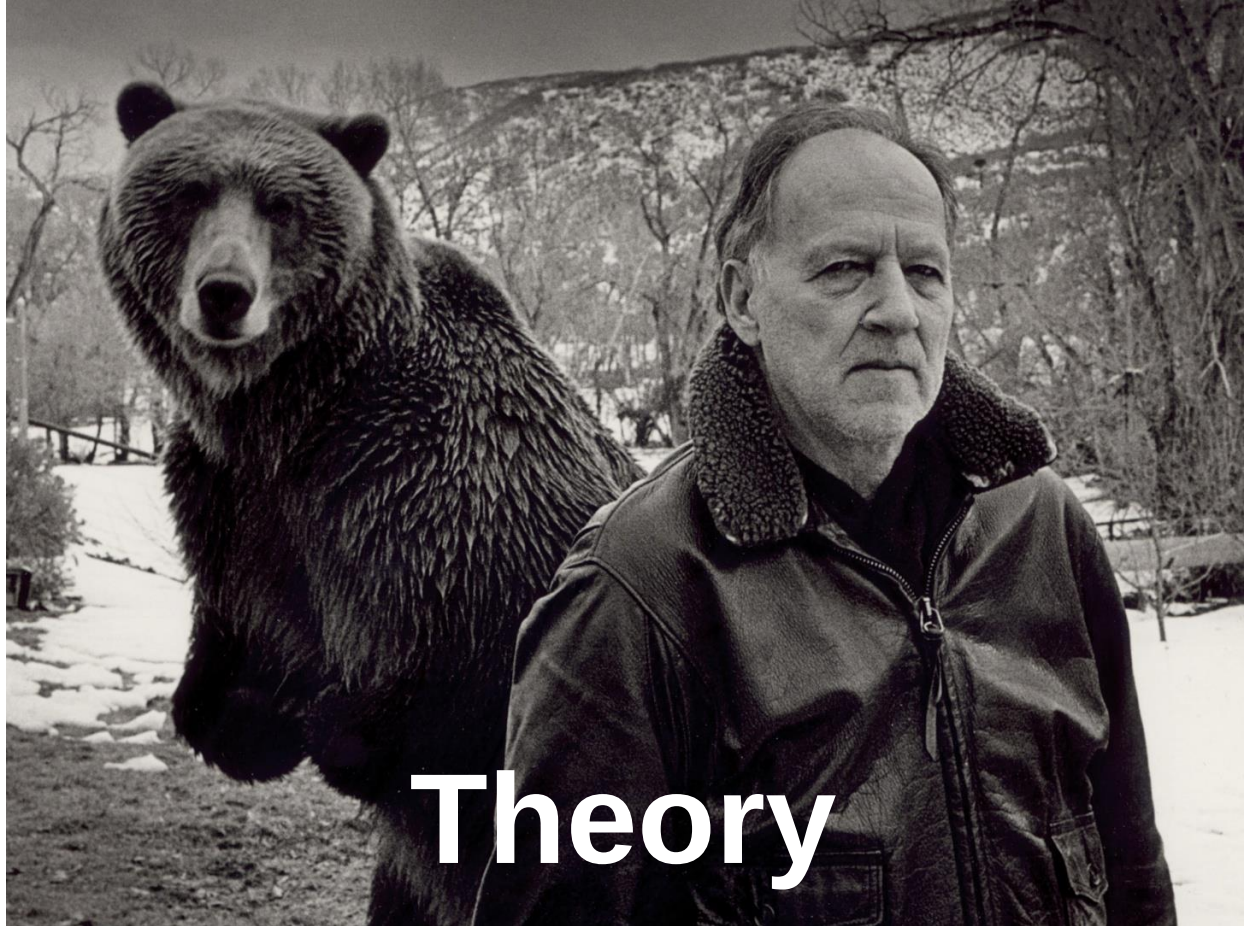


Adventure Documentary:



HPMF7002 Adventure Documentary: Theory

20 Credit Module

Room: TL8

Friday 10.00-12.00

Module Coordinator: Dr Matt Jones

email: matthew.jones@uwtsd.ac.uk

SYLLABUS

This module will enable students to engage with the theoretical aspect of documentary filmmaking. Students will gain the opportunity to research the development of documentary modes and their impact on narrative structure within a non-fiction film. Through the close reading of a variety of texts, students will engage with contemporary issues in non-fiction film production, including ethical debates, acquiring a theoretical context within which to situate their own work, and progressing from text to theory to practice. We shall analyse thematic content, directorial and editorial decisions and engage with the development of stylistic choices and forms within documentary film, including - but not confined to - nature, wildlife, sports, extreme sports and environment. We shall also survey the rapidly changing audience and market for documentary films including new platforms, technology, and festivals.

The module will engage with a number of essential film texts (see p.5) to illustrate a variety of techniques, ideological and aesthetic choices, and documentary forms.

AIM(S)

- To research and develop a critical and aesthetic understanding of documentary forms and approaches within the context of contemporary Adventure filmmaking.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to:

- Demonstrate advanced critical and conceptual understanding of the narrative forms and modes of documentary film through original independent research.
- Demonstrate the ability to critically evaluate the aesthetic and ethical aspects of Adventure documentary film.
- Apply critical consideration to the themes and methodologies within documentary practice, and critically discuss ideological debates surrounding the construction of a non-fiction production.

TRANSFERABLE SKILLS

Note-taking, giving presentations, research skills, academic writing skills, communication, evaluative and analytical skills. Recognition of formal techniques involved in the construction of documentary films.

MODULE EVALUATION

At the end of the module you will be asked to complete a module evaluation form. Please refer to the learning outcomes when making your evaluation.

TIMETABLE

Teaching is by seminar. The course is taught over twelve weeks in semester one. Each seminar will last for two hours. There is a Reading Week in week six.

See Module Outline on p.7 for full details of the timetable

BIBLIOGRAPHY

Essential

Bernard, S.C. (2016) *Documentary Storytelling* (4th ed.). Oxon: Focal Press.

Nichols, B. (2017) *Introduction to Documentary* (3rd Edn) (Bloomington: Indiana University Press.

Winston, B. (2013) *The Documentary Film Book*. London: BFI.

Recommended

Austin, T. & de Jong, W. (2008) *Rethinking Documentary: New Perspectives and Practices*. Berkshire: Open University Press

Aufderheide, P. (2007) *Documentary Film: a very short introduction*. New York: Oxford University Press.

Barnouw, E. (1993) *Documentary: a history of the non-fiction film*. New York: Oxford University Press.

Bruzzi, S. (2006) *New Documentary*. Oxon: Routledge

Cousins, M. (2006) *Imagining Reality: the Faber book of documentary*, London: Faber

Harris, M. (2015) *Five Came Back: a story of Hollywood and the Second World War*. Edinburgh: Canongate Books.

Jong, W., Rothwell, J., Knudsen, E. (2011) *Creative Documentary: Theory and Practice*. Oxon: Routledge.

Miles, A. (2018) *Digital Media and Documentary: Antipodean Approaches*. Basingstoke: Palgrave.

Musser, C. & Kahana, J. (2016) *The Documentary Film Reader: History, Theory, Criticism*. Oxford: Oxford University Press.

Nichols, B. (2016) *Speaking Truths with Film: Evidence, Ethics, Politics in Documentary*. Oakland: California University Press.

Winston, B., Vanstone, G., Chi, W. (2016) *The Act of Documenting: Documentary Film in The 21st Century*. London: Bloomsbury Academic.

Journals

Cinema Journal

Historical Journal of Film, Radio and Television

Quarterly Review of Film and Video

Screen

Sight and Sound

Websites

www.afi.com

www.bfi.org.uk

www.imdb.com

Students will be directed to appropriate online resources over the course of the module. Students should also use the library catalogue to source texts relevant to the study of individual films and filmmakers.

ESSENTIAL TEXTS:

Nanook of the North (Flaherty, 1922)

Man with a Movie Camera (Vertov, 1929)

Triumph des Willens/Triumph of the Will (Riefenstahl, 1935)

Night Mail (Wright, 1936)

The Plow that Broke the Plains (Lorentz, 1936)

Olympia (Riefenstahl, 1938)

San Pietro (Huston, 1945)

David (Dickson, 1951)

O, Dreamland (Anderson, 1953)

Nuit et Bruillard/Night and Fog (Resnais, 1955)

We are the Lambeth Boys (Reisz, 1959)

Chronique d'un Été/Chronicle of a Summer (Rouch, 1961)

Salesman (Maysles Brothers, Zwerin, 1969)

Gimme Shelter (Maysles Brothers, Zwerin, 1970)

The Sorrow and the Pity (Ophüls, 1970)

Kurt and Courtney (Broomfield, 1998)

Bowling for Columbine (Moore, 2002)

Fahrenheit 9/11 (Moore, 2004)

Supersize Me (Spurlock, 2004)

Grizzly Man (Herzog, 2005)

Louis Theroux: Law and Disorder (BBC TV series, 2008)

Into the Abyss (Herzog, 2012)

Lo and Behold: Reveries of the Connected World (Herzog, 2016)

RECOMMENDED TEXTS

Rien que les heures/Nothing but Time (Cavalcanti, 1926)

Drifters (Grierson, 1929)

Rain (Ivens, 1929)

Borinage (Ivens, 1934)

Song of Ceylon (Wright, 1934)

The Spanish Earth (Ivens, 1937)

Why We Fight series (Capra, 1942-1945)

Desert Victory (Boulting 1943) - Available on Amazon Prime

Let There Be Light (Huston, 1946) - Available on Amazon Prime

Indonesia Calling (Ivens, 1946)

See it Now (CBS TV series 1951-58)

Det Stora Äventyret/The Great Adventure (Sucksdorff, 1953)

N.Y., N.Y (Thompson, 1958)

Primary (Drew, 1960)

Le Joli Mai/The Lovely May (Marker, 1963)

Tokyo Olympiad (Ichikawa, 1965)

Don't Look Back (Pennebaker, 1966)

Inside North Vietnam (Greene, 1967)

The Flying Doctors of East Africa (Herzog, 1969)

Civilization (Gill, BBC TV series, 1970)

The Great Ecstasy of Woodcarver Steiner (Herzog, 1974)

La Batalla de Chile/The Battle of Chile (Guzman, 1975, 1976, 1979)

The Life and Times of Rosie the Riveter (Field, 1980)

Witness to War (Shaffer, 1985)

MODULE OUTLINE

Week 1 (27th September 2019)

Origins: Flaherty, Vertov, and Grierson

Nanook of the North; Man with a Movie Camera; Night Mail

Week 2 (4th October 2019)

Propaganda and Advocacy Part One: Lorentz, Ivens, and Riefenstahl

The Plow that Broke the Plains; The Spanish Earth; Triumph of the Will

Week 3 (11th October 2019)

Documentary at War

The Battle of Midway; Desert Victory; San Pietro

Week 4 (18th October 2019)

The Aftermath of War: Huston, Resnais, and Ophüls

Let There Be Light; Night and Fog; The Sorrow and the Pity

Week 5 (25th October 2019)

British Post-war Documentary: Free Cinema

O, Dreamland; We are the Lambeth Boys; David

Week 6 **READING WEEK**

Week 7 (8th November 2019)

Cinema Verité and Direct Cinema

Chronicle of a Summer; Salesman; Gimme Shelter

Week 8 (15th November 2019)

Propaganda and Advocacy Part Two: Moore and Spurlock

Bowling for Columbine; Fahrenheit 9/11; Supersize Me

Week 9 (22nd November 2019)

New Directions Part One: Broomfield and Theroux

Kurt and Courtney; Law and Disorder (BBC TV Series)

Week 10 (29th November 2018)

Auteur Study: Werner Herzog (1)

Cave of Forgotten Dreams, Into the Abyss

Week 11 (6th December 2019)

Auteur Study: Werner Herzog (2)

Grizzly Man, Lo and Behold

Week 12 (13th December 2019)

Conclusion and Review

LEVEL 7 ASSESSMENT SPECIFICATION

Module:	Adventure Documentary: Theory		
Module code:	HPMF7002	Contribution to Overall Module Assessment (%):	40%
Lecturer:	MJ	Internal Verifier:	BA
Assignment Title:	Assessment 1: Adventure Documentary: Theory - Portfolio	Word count (or equivalent):	2000
Submission deadline:	Friday 1st November 2019	Return date of provisional marks & written feedback:	Friday 29th November 2019
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 50%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Module Learning Outcomes

(from module syllabus)

- Demonstrate advanced critical and conceptual understanding of the narrative forms and modes of documentary film through original independent research.
- Demonstrate the ability to critically evaluate the aesthetic and ethical aspects of Adventure documentary film.
- Apply critical consideration to the themes and methodologies within documentary practice, and critically discuss ideological debates surrounding the construction of a non-fiction production.

TASK DESCRIPTION

ASSESSMENT Coursework 100%

Assessment 1 (40%): Portfolio (to the equivalent of 2000 words)

To be presented and submitted on **1st November 2019.**

Presentation of 20 minutes, to take the form of a viva voce and comprising of a review of research and planning materials contained in the portfolio. These materials will form the basis of Assessment 2, an essay of 3000 words (see below). Students will be assessed upon the strength of the portfolio, rather than upon oral presentation skills.

Work should be labelled with your student number, module code, and assignment number and full title.

Feedback will be given by **29th November 2019.**

All written work must be produced in a Microsoft Word compatible document, and submitted via Moodle by the deadlines given above.

Presentation/viva materials must be submitted at the point of presentation.

Work should be double spaced, page numbered, and fully referenced according to the School's referencing booklet.

Filmographies and bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include filmographies and bibliographies.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria on the module marking proformer.

A full rubric for the assessment criteria related to this assessment and level of study can be found on the Film and Media Moodle homepage.

1. Engagement with Research

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set; you should make use of scholarly reviews and primary sources, as appropriate (for example, refereed research articles and/or original materials appropriate to the discipline). You should provide evidence that you have accessed a wide *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using correctly a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment: *You need to demonstrate your ability to engage with literature skills by using relevant and focused scholarly materials from an appropriate range of current and/or seminal sources, evaluating the credibility of these sources, and ensure that your work is properly referenced.*

2. Knowledge and Understanding Skills

At level 7, you should be able to demonstrate a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of your academic discipline, field of study or area of professional practice, with a comprehensive understanding of techniques applicable to your own research or advanced scholarship. Your work must demonstrate your growing mastery of these concepts, principles, current challenges, innovation and insights associated with the subject area. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the contemporary concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. meaningfully to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding; ideally each should be complete and detailed, with comprehensive coverage.

Guidance specific to this assessment: *You need to demonstrate your knowledge and understanding of the main theoretical discourses behind documentary films.*

3. Cognitive and Intellectual Skills

You should be able to: evaluate critically current research and advanced scholarship in the discipline; evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses; deal with complex issues both systematically and creatively to make sound judgements in the absence of complete data. Your work must contain evidence of logical, analytical thinking, evaluation and synthesis. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? At all times, you must provide justification for your arguments and judgements. Evidence that you have reflected upon the ideas of experts within the subject area is crucial to you providing a reasoned and informed debate within your work. Your choice of methodologies to gather data and information must be rigorously defended. Furthermore, you should provide evidence that you are able to make sound judgements and convincing arguments using data and concepts. Sound, valid, persuasive conclusions are necessary and must be derived from the content of your work. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment: *You need to demonstrate cognitive and intellectual skills through the critical analysis of the broad principles underlying the text(s) you have chosen, presenting coherent arguments supported by a range of credible scholarly materials.*

4. Practical Skills

At level 7, you should be able to demonstrate originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline. This includes acting autonomously in planning and implementing tasks at a professional or equivalent level, originality in tackling and solving problems, and decision-making in complex and unpredictable contexts or situations.

You should be able to demonstrate mastery of the leading edge subject-related concepts and ideas as they relate to real world situations and/or particular contexts. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in those contexts or circumstances, to assess current situations, perhaps to formulate plans or plausible, justifiable recommendations to solve problems, or to propose new models, or to create artefacts, which may be innovative and creative, thereby demonstrating your understanding of how the boundaries of knowledge are advanced through research and/or application. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others.

Guidance specific to this assessment: *You need to demonstrate practical skills through the close, critical and formal analysis of the text(s) you have chosen, forming a connection between your analysis and your main theoretical arguments.*

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for postgraduate-level employment in circumstances requiring sound judgement, personal responsibility and initiative in complex and unpredictable professional environments. This includes demonstrating: the independent learning ability for continuing professional development

to advance existing skills and acquire new competences of a professional nature that will enable you to assume significant responsibility within organisations; that you can initiate and complete tasks, projects and procedures, whether individually and/or collaboratively, to a professional level; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms for a variety of audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment: *You must provide evidence of the qualities and transferable skills appropriate to the task, demonstrating a professional attitude by managing your resources effectively, including your study materials and the time allocated to the task, and through effective communication, including oral presentation skills and verbal and written communication with your tutors.*

LEVEL 7 ASSESSMENT SPECIFICATION

Module:	Adventure Documentary: Theory		
Module code:	HPMF7002	Contribution to Overall Module Assessment (%):	60%
Lecturer:	MJ	Internal Verifier:	BA
Assignment Title:	Assessment 2: Adventure Documentary: Theory - Essay	Word count (or equivalent):	3000
Submission deadline:	6th January 2019	Return date of provisional marks & written feedback:	3rd February 2019
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 50%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Module Learning Outcomes

(from module syllabus)

- Demonstrate advanced critical and conceptual understanding of the narrative forms and modes of documentary film through original independent research.
- Demonstrate the ability to critically evaluate the aesthetic and ethical aspects of Adventure documentary film.
- Apply critical consideration to the themes and methodologies within documentary practice, and critically discuss ideological debates surrounding the construction of a non-fiction production.

TASK DESCRIPTION

Assessment 2 (60%): Essay (3000 words)

Assignment due: Noon, Monday 6th January 2020.

To comprise of an essay based upon the Assessment 1 portfolio. The research question, which will be devised by the student, is subject to negotiation with the tutor.

Work should be labelled with your student number, module code, and assignment number and full title. The essay question being addressed should be reproduced in full.

Feedback will be given by Monday 3rd January 2020.

All written work must be produced in a Microsoft Word compatible document, and submitted via Moodle by the deadlines given above.

Presentation/viva materials must be submitted at the point of presentation.

Work should be double spaced, page numbered, and fully referenced according to the School's referencing booklet.

Filmographies and bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include filmographies and bibliographies.

NOTE: The guidance offered below is linked to the five generic assessment criteria on the module marking proformer.

A full rubric for the assessment criteria related to this assessment and level of study can be found on the Film and Media Moodle homepage.

1. Engagement with Research

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set; you should make use of scholarly reviews and primary sources, as appropriate (for example, refereed research articles and/or original materials appropriate to the discipline). You should provide evidence that you have accessed a wide *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using correctly a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment: *You need to demonstrate your ability to engage with literature skills by using relevant and focused scholarly materials from an appropriate range of current and/or seminal sources, evaluating the credibility of these sources, and ensure that your work is properly referenced.*

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At level 7, you should be able to demonstrate a systematic understanding of knowledge, and a critical awareness of current problems and/or new insights, much of which is at, or informed by, the forefront of your academic discipline, field of study or area of professional practice, with a comprehensive understanding of techniques applicable to your own research or advanced scholarship. Your work must demonstrate your growing mastery of these concepts, principles, current challenges, innovation and insights associated with the subject area. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the contemporary concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. meaningfully to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding; ideally each should be complete and detailed, with comprehensive coverage.

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4. Practical Skills

At level 7, you should be able to demonstrate originality in the application of knowledge, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline. This includes acting autonomously in planning and implementing tasks at a professional or equivalent level, originality in tackling and solving problems, and decision-making in complex and unpredictable contexts or situations.

You should be able to demonstrate mastery of the leading edge subject-related concepts and ideas as they relate to real world situations and/or particular contexts. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in those contexts or circumstances, to assess current situations, perhaps to formulate plans or plausible, justifiable recommendations to solve problems, or to propose new models, or to create artefacts, which may be innovative and creative, thereby demonstrating your understanding of how the boundaries of knowledge are advanced through research and/or application. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others.

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Your work must provide evidence of the qualities and transferable skills necessary for postgraduate-level employment in circumstances requiring sound judgement, personal responsibility and initiative in complex and unpredictable professional environments. This includes demonstrating: the independent learning ability for continuing professional development to advance existing skills and acquire new competences of a professional nature that will enable you to assume significant responsibility within organisations; that you can initiate and complete

tasks, projects and procedures, whether individually and/or collaboratively, to a professional level; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms for a variety of audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment: *You must provide evidence of the qualities and transferable skills appropriate to the task, demonstrating a professional attitude by managing your resources effectively, including your study materials and the time allocated to the task, and through effective communication, including verbal and written communication with your tutors.*

FEEDBACK

Feedback is an essential part of all education and training programmes. It helps learners to maximise their potential at different stages of training, raise their awareness of strengths and areas for improvement, and identify actions to be taken to improve performance.

Feedback can be seen as informal (for example in day-to-day encounters between teachers and students or trainees, between peers or between colleagues) or formal (for example as part of written or clinical assessment). However, there is no sharp dividing line between assessment and teaching in the area of giving feedback on learning. Feedback is part of the overall dialogue or interaction between teacher and learner, not a one-way communication.

During your studies you will therefore receive feedback in many ways, including the following:

- Dialogue between teachers and students in formal classes
- Direct questions and responses from tutors inside and outside formal classes
- Email correspondence between teachers and students
- Interactions between students and teachers using the module message board on Moodle
- Informal comments and responses to pitches and presentations in classes
- Comments and annotations added to written submissions, such as essays and reflective journals
- Formal written feedback in response to assignments recorded on the summative assessment module feedback forms

You will have the opportunity to discuss your feedback with your Module tutor.

Feedback will be returned on assessed work within 4 weeks of submission.