

Module code	FLM507	Level	5
Module title	Narrative forms	Credit value	20
Common/Core/ Elective	Core	ECTS Credits	10
		Notional learning hours	200
Courses on which the module is taught	BA (Hons) Film and Screen Production	Teaching period	Autumn

1. Module description

In this module you will explore a production mode of your choice, for example factual filmmaking, studio production, outside broadcast, comedy or reportage.

Through a deeper investigation of film genres, you will learn how different modes of filmmaking require different skills and approaches. Through analysis of examples and practical application, you will develop an understanding about how to approach different forms of storytelling. The module will allow you to develop specialisms within specific roles and become adept at teamwork.

2. Learning outcomes

Upon successful completion of this module you will be able to:

Decision-making (MLO 04)

Analyse and reflect on different ideas, including your own, to inform the creative and practical decisions you make in filmmaking.

Digital Data and Tools (MLO 06)

Utilise the digital tools available to you to best understand how to apply methodologies for learning.

Discipline Skills (MLO 08)

Use established theories and practical techniques as well as tools for a range of production formats

3. Learning and teaching methods

Practical workshops and example-led seminars will allow you to explore and experiment with a wide range of narrative techniques to facilitate the creation of your own production based on the narrative form of choice. The choice is varied and can contain fiction, and non-fiction forms such as journalism, documentary and live events production.

Advanced professional techniques are demonstrated which you will replicate and build upon in small groups to explore your understanding with a greater range of equipment and tools than previously available.

Dedicated production time enables you to develop skills in research, interviews, production and time management, teamwork and leadership to solve real-world problems encountered by professional production teams.

Ethical issues of working with contributors will be central to research and practice. Formative feedback will be provided throughout and will aid you in the further development of your work.

Learning hours	
Directed learning	72
Workshops/classes and tutorial supervision (the distribution will depend on the needs of the project)	72
Guided/Self-guided learning	128
Total	200

4. Assessment, formative feedback and relative weightings

Assessment 1: Research Plan

Weight (%): 50

Word count or equivalent: 1500-2000 words / proof of concept media submission

The length of the plan will be determined by the mode of expression you choose.

An individual research plan or proposal detailing the work to be undertaken, how it will be enacted and what is anticipated on completion. For non-fiction narratives, show what material has been researched, and how this can be communicated to the audience in the most effective way in the form of a detailed treatment. Fiction-led narratives should include a script. This will be supported by a plan / proposal that can include a mix of forms such as still & moving images, audio and storyboard.

Assessment 2: Creative Artefact (group or individual)

Weight (%): 50

Word count or equivalent: 5-15 minutes

The length of this item will be determined by the mode of expression you choose and whether you work individually or in a group.

A group or individual assessment which will produce the narrative form as planned in Assessment 1 showing use of the research methods and practical techniques covered in the module. As would be the case in authentic professional contexts the assessment must be completed by a planned deadline.

Mapping of assessment tasks for the module			
Assessment tasks	MLO4	MLO6	MLO8
Research plan	x	x	x
Creative artifact	x	x	x

5. Indicative resources

- Brakhage, Stan; McPherson, Stan (2001) *Essential Brakhage: Selected Writings on Filmmaking*. Documentext
- Curtis, Adam. (2004) DVD - The power of nightmares : the rise of the politics of fear. BBC.
- Emm, Adèle. (2014) *Researching for the media : television, radio and journalism* (2nd ed.) Routledge.
- Grant, Barry Keit; SLONIOWSKI, Jeannette. (1998) *Documenting the documentary : close readings of documentary film and video*. Wayne State University Press.
- Gross, Larry; KATZ, John Stuart. (1988) *Image ethics : the moral rights of subjects in photographs, film, and television*. OUP.
- O'Pray, Michael. (2003) *Avant-garde film : forms, themes and passions*. Wallflower
- Rooney, Bethany, BELLI, Mary Lou (2011) *Directors tell the story : master the craft of television and film directing*. Focal Press.
- Webber, Mark. (2022) *The Afterimage Reader*. The Visible Press.
- Brown, L; Duthie, L (2019) *The TV studio production handbook*. Bloomsbury
- Singleton-Turner, R (2021) *Cue and cut – a practical approach to working in multicamera studios*. Manchester University Press