

MEDI H3602: Documentary Making

Module Title:		Documentary Making	
Language of Instruction:		English	
Credits:	10		
NFQ Level: 7			
Module Delivered In		No Programmes	
Teaching & Learning Strategies:		There will be a combination of lectures, tutorials, screenings, practical workshops, production exercises and group discussion/critique.	
Module Aim:		This module aims to give students a critical understanding of documentary making and provide a practical application of the fundamental methods, tools and conventions of this genre.	

Learning Outcomes				
On successful completion of this module the learner should be able to:				
LO1	Demonstrate the principal skills of a producer through sound editorial judgement, team leadership, problem solving, and an in-depth understanding of story and character progression.			
LO2	Apply director skills through identifying and applying visual and aural evidence effectively.			
LO3	Generate an edit that reveals new emotional or narrative information or meaning not told through dialogue or V/O.			
LO4	Create and mix a landscape of sound that seamlessly heightens the overall expression and meaning of the story.			
LO5	Demonstrate the ability to apply critiques of their work from an editorial and technical point of view.			

Pre-requisite learning

Module Recommendations
This is prior learning (or a practical skill) that is recommended before enrolment in this module.

No recommendations listed

Incompatible Modules

These are modules which have learning outcomes that are too similar to the learning outcomes of this module.

No incompatible modules listed

Co-requisite Modules

No Co-requisite modules listed

RequirementsThis is prior learning (or a practical skill) that is mandatory before enrolment in this module is allowed.

No requirements listed



MEDI H3602: Documentary Making

Module Content & Assessment

Indicative Content

PRODUCING THE DOCUMENTARY Understanding story

- 1. Documentary genres
- 2. Story basics recap: contributor goal (internal and external), action, stakes, conflict and satisfying resolution
- 3 Character research
- 4. Pre-interviews
- 5. Briefs
- 6. Critically evaluating your story idea

Story Structure

- 8. Narrative Spine
- 9. Finding and casting compelling contributors appropriate to story, brief and genre
- 10. Documentary arc
- 11. Collapsing and expanding time
- 12. Creative Approaches case studies
- 13. Putting Together your Documentary Crew
- 14. Equipment

DIRECTING THE DOCUMENTARY Preparing to Direct

Preparing to Direct

- 1. Writing a documentary script
- 2. Visual evidence
- 3. Verisimilitude in documentary
- 4. Ethical judgements
- 5. Recording human behaviour

Directing the Production

- 6. Understanding visual 'artefacts' to reveal story, add mood and symbolism
- 7. Visual language and storytelling without sound or words
- 8. Camera placement and movement to enhance mood and story
- 9. Lighting to complement location, enhance mood, story and internal and external struggle
- 10. Working on location
- 11. Building an invisible wall
- 12. Common documentary problems
- 13. When to stick to the script and when not to
- 14. Directing people who are not actors
- 15. Professionalism and ethics during a shoot 16. The documentary interview and set-up
- 17. Story beats

Indicative Content

DOCUMENTARY POST-PRODUCTION Preparing for post

- 1. Protect your original footage
- 2. Logging
- 3. Narration, graphics, animation
- 4. Doing a Paper Edit
- 5. Edit Prep
- 6. Music

Editing the Documentary

- 7. Transcript editing
- 8. Using an editor
- 9. Editing the script
- 10. Openings
- 11. Middles
- 12. Ends
- 13. Pre-title sequences
- 14. Pace & rhythm that enhance emotional content & audience involvement
- 15. Arrange structure to support & propel narrative
- 16. Create meaning through the juxtaposition of shots
- 17. Mixing a landscape of sound that heightens the overall story expression
- 18. Utilising sound elements to describe the images
- 19. Utilising sounds that orient the viewer to time and place
- 20. Knowing when to cut or boost sound to describe emotion
- 21. Employing music appropriate to the mood, theme and character
- 22. Mixing sounds to create an effective balance between dialogue, music, & effects
- 23. Seven sins of editing
- 24. First cut to the final cut
- 25. Working with feedback from the Ex Producer and Commissioning Editor

Assessment Breakdown	%	
Project	100.00%	

No Continuous Assessment

Project						
Assessment Type	Assessment Description	Outcome addressed	% of total	Assessment Date		
Project	Pre-production for 30 min documentary project. Students will be graded on their pitch and supporting documents (pre-interview scripts, briefs, story arc, documentary script etc.) which must reflect the term's core teaching on the elements of story.	1,2,5	50.00	Week 13		
Project	Production and Post-production for 30 min documentary project. Students will be graded on their practical application of story as studied in class.	2,3,4,5	50.00	Week 29		

No Practical

No End of Module Formal Examination



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Module Workload

Workload: Full Time				
Workload Type		Average Weekly Learner Workload		
Lecture	Every Week	1.00		
Tutorial	Every Week	2.00		
Estimated Learner Hours		3.00		
	Total Hours	6.00		

Hi Donnacha, I noticed when I download the template as a PDF the sections sometimes split leaving a blank page in between, however, when it remains on-line in Akari it's grand. I've tried to fix it but have been unable to. In other modules descriptors this doesn't occur seemingly because I've entered less information. Maybe there's an easy solution or maybe I just need to reduce content or perhaps when you print directly from Akari (if this is possible) it will behave. Thanks for reviewing this, Trina.
Akari (if this is possible) it will behave. I hanks for reviewing this, Trina.