

1000 YEARS IN 5 MINUTES

BI PRODUCTIONS

DUNCHURCH

ZOE CONSTANCE ASH MALACHI KAREN MORELE ADEOLA



TABLE OF CONTENTS

Introduction

Pre-Production - Genre – Malachi Cummings

Pre-Production - Narrative – Zoe Wallbank

Pre-Production - Audience – Karen Jensen-Clark

Production - Representation – Adeola Fisher

Production - Narrative – Constance Mhishi

Post-Production - Genre & Sub-Genre – Morele Tchatou

Post-Production - Audience - Ash Mistry

Conclusion

INTRODUCTION

A great concern for many nowadays is that the media fabricates representation and because of this media texts fails to represent the real world. Representation is a significant factor for our documentary because it is essential that our target market accepts the dominant reading and doesn't feel misrepresented or stereotyped. We took into deep consideration all aspects of Dunchurch and ensured that we represented history in the way it should be depicted.

The narrative is the way a story or a sequence of happenings is told by a narrator. The chapter will define what narrative is in more depth in terms of production of the short documentary. Furthermore, the chapter includes the narrative theorists Vladimir Propp, Roland Barthes and Tzvetan Todorov, and for each theorists there are detailed examples using our documentary 1,000 Years in 5 Minutes- Dunchurch.

Narrative is a key concept as it creates the overlook look and fell of the documentary. Narrative is the way in which the story is told for example the order the plot will take. Using theories by key media figures such as Propp's seven character roles and Todorov's formulas we will explain the narrative of our documentary and why we chose to use this narrative.

Genre can be defined as a class or category of artistic endeavor having a particular form, content, technique. In our case the genre is a psychogeographical documentary which will inform the audience of the historical location of Dunchurch. In terms of the genre aspects of the documentary will will the familiar code and conventions for the audience to identify but using Steve Neale's theory we will combine a repertoire of familiar with some new elements from adaptation from other documentaries to produce something that's does in fact bring some light upon the history of Dunchurch.

PRE-PRODUCTION - GENRE – MALACHI CUMMINGS

For our 72-hour challenge the decision was made to produce a documentary around the history town of Dun church, more pacifically it was relevant as Bon fire night was approaching from a genre approach it meant we could focus the 5-minute documentary on informing the audience on the town's history. As our documentary will need to have a narrative for its informing nature we chose to focus on a key figure of the town Guys Fawkes allowing their to be a historical focus behind it.

We had to understand the purposes behind the documentary was to take the audience on a journey that they will in the process learning something of **(Burton 2001)** code and conventions theory we had to get a level of understanding which involved looking into the techniques that exist in your average documentary. This included the voice-overs and stock footage which act as fillers. Burton's code and convention theory proved to be essential with the format of our documentary. In addition we our other priorities including finding ways to stay consistent with following the conventions this was auctioned by watching other documented including content on the news to understand the flow of presentation but how it was done such as the interview process. Planning who the audience focus would be decided after filming depending on what footage was recorded, as discussed changing to a hybrid genre with the addition of expository

'A chain of events in a course effect relationship occurring in time' **Boardwell D & Thompson K (2010)** this follows the conventions of a documentaries purpose of being informative to the audience. The main idea was to follow the boundaries of a documentary but to be held back by what we can do when it comes to filming.

In planning the shoots for the documentary we followed the Six Principal Modes of Documentary Filmmaking we considered that our documentary could follow the such as the Expository mode. The primary purpose of the Expository mode is to make an argument. This is the model that is most often associated with documentary in general. The structure is grounded in a series of assertions backed up by evidence. In our case it can be in the form of direct interviews with those who love around the area. This will provide some of the primary stretch of documentaries because it's primary purpose is to inform. So challenging the method, which would usually apply to documentaries and seeing what will work and what wasn't the focus but getting enough coverage in the amount of time we where given so that when filming has been compete we can edit the footage to fit the generic mode we had intended for it.

Too often we assume that documents are simply a disguised fiction, just a simple form of narrative but in doing the research of the pre production aspects of documentaries it was understood that the documentaries gaze raises questions quite distinct from fiction as proofed in Neale (1980) genre theory.

Through the research it was understood that Expository documentaries are presented through verbal commentary from an invisible voice-over narrator, while images provide the evidence. Much similar to what Burton theory suggested on conventions a how there are 'expectations to stay true the conventions.

Our other considered path was to follow the Observational mode, which uses the observations of an unobtrusive camera to create direct engagement with the everyday life of subjects. In terms of filming we could get a mixture of filer shots of around Dun church as a way staying to the documentary style, it will also assist in tying in the narrative.

Dunchurch has a vibrant community
If you wish to join in with village activities and enjoy the rhythm of village life you have a wonderful choice of facilities in Dunchurch

Community Groups and facilities
Dunchurch Parish Council - 01788 817550
dof@dunchurch.org.uk
St Peter's Church, www.apcpc.org
Dunchurch Baptist Church www.dunchurchbaptistchurch.org.uk
Methodist Church www.admethodist.org.uk/Churches/dunchurch
Women's Institute - Jean Clark, 01788 811765
jeancl@btinternet.com
Dunchurch Silver Band - Mary Fernidge, Chairman, 01788 577297
Village Women Ladies Club, Barbara Janulis, 01788 815940
Dunchurch Festival Group - Caron Haley - Doyle, 01788 811566
cantabak@btinternet.com
Pantomimes Theatre Group - Mike Judson, 01788 810233, Paul Smith 01788 810635
Bridge Club - Neely Cook, 07710 467023
Dunchurch & Bliton Cricket Club - Brian Muttack, 01788 575120/076259292
Village Arts Group - Vicki Parsons, 01788 822538
Sunday Dance Club - Peter Crowe, 01788 333550

Dunchurch Walkers Club - Noel Dennis, 01788 810567
Dunchurch Library - 01788 817550

Sporting Facilities
Whitefields Golf Club - 01788 521000
Leam Valley Driving Range - 01788 522765
Dragonair Water - activities include: Trout fishing, sailing, windsurfing, ice boating, cycling and walking - 01788 811107
Hilldon Lakes Golf Club - Andrew Gibbins, 0844 909 2317
Rugby Golf Club - 01788 542283, info@rugbygolfclub.co.uk
Rugby Sporting Club, City Shooting and Tennis - 01788 891873
stn@rugbysporting.com
Bliton Grange Preparatory School - swimming and tennis facilities - 01788 810217
Dunchurch Park Hotel - Gym facilities - 01788 810656, info@dunchurch.co.uk
Rugby School Sports Centre - Gym and swimming facilities, 01788 556281, sportscentre@rugbyschool.ac.uk

Coaching village
For centuries, Dunchurch has been a popular stop-over point for travellers on the main London to Ireland road. A coaching stop to take on fresh horses during the 18th century, Dunchurch was also the staging post for pupils, parents, masters and visitors travelling to Rugby School.
As a busy coaching village, many famous and important people have stayed in the village hotels over the centuries. Known visitors include Princess Victoria (later to be Queen), the American poet Longfellow, wrote the 'Village Blacksmith' poem whilst staying at the Dun Cow, the famous knight Sir Guy, Dick Turpin, was based in Dunchurch for many years, Winston Churchill, the Duke of Wellington and William Webb Ellis of Rugby Football fame, are all known to have visited the village.
"Under the spreading chestnut tree, the village smithy stands..."
The Old Forge
Longfellow's Smithy still standing on the Rugby Road, is believed to have been the subject of Longfellow's famous poem. This wonderful medieval house is the oldest property in the village.

Guy Fawkes
The village is perhaps most famed for its role in the Gunpowder Plot of 1605, when conspirators awaiting news of Guy Fawkes attempt to destroy Parliament, met at the Red Lion Inn, now known as Guy Fawkes House opposite Paperwell Court.
Such was the considerable trade in looking after travellers who stopped over in Dunchurch during the great coaching days (up to 40 coaches a day stopped here), it is said that every property in the centre of the village was at some time an inn or an ale house.
Today, Dunchurch is a picturesque "by passed" village and is a designated conservation area with lovely village greens complete with village stocks and maypole, charming 15th, 16th, 17th and 18th Century buildings, many of which retain the traditional Warwickshire thatched roofs.

St Peter's Church
A church has stood on the present site for about 1000 years. The church is for the most part, the work of the monks of Wyke and St. Peter's was appropriated by the abbey in 1175.

In the planning stages we had did research to Dun church which including looking into Guy Fawkes and the history of Dun church to understand how we can conduct interviews and what set up we can introduce in the production stages. And how we would go about filming A& B roll footage.

Burton suggested ' without the amazing powers of convention we wouldn't be able to communicate at all' (Burton 2001:29)

There were stages where we switched our focus from the representation to apply the observation style discussed in Nichols study. An observation documentary would capture the emotional from the audience through the information presented. So that was the preferred approach to check off the basics of code and conventions.

A good documentary similarities with discussion and not it's self – **(Nichols 1991: 10)** enforcing the fact that what we would focus on will have either the audience gain knowledge or leave them confused and not accepting the information presented (Stuart Hall)

Apart of my role in the pre production to was assist in the research of finding out more of the story in that aspect we considered how to make things easier by understand that more research would need to be undertaken by the time it came to filming. Dun church is a small area so getting the heart of the town to film for location was the priority. Challenges ahead would include finding residents would could take part in interviews and making choices such as the possibilities of voice-overs and presenters. **'media texts include languages that audience would associate with genre.'** (Lexis) success

Steve Neale Believed that there was a system of expectation and that by using own knowledge and applying conventions of the genre, **'genres are instances of repetition and difference'** **Once** the concept of documentaries and its purpose has been discussed planning the coverage of the documentary meant that recognizing how planning a script would assist in the ensuring we stayed true to aspects we learnt from the theory studies.

"Codes are sets of signs conventions are rules for using theses signs"
Burton, Dimbleby 2001:30

Before we preceded with production their were possibilities that including a repertoire of elements would shift the focus of the documentaries genre, the plan was to plan out the shots we needed with the interviews that we would apply with the historical photos we would obtain in summery we would plan what was needed so that in true documentary fashion the editing process which will follow can have as many different elements without defeating the purpose.

Making decoding the historical information more straightforward for the audience. It is vital that they will be able to identify the conventions in the process.

In addition involving the historical landmarks and choosing to focus the documentary on Dunchurch also meant the chances if we planed out when to go on location to shoot we could get a range of interviews from residents to add more layers to the narrative. And through viewing BBC documentaries such as 'War of word' (JRR Token 2014) was inspiration in the showcase of generic convention in a historical documentary , the subjects was The 1916 Battle of the Somme but featured your voice overs , re-enactments and interviews to provide the informative coverage needed to display the message.

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<http://books.google.co.uk/books?id=tFLMar9GsjQC&printsec=frontcover&dq=6+modes+of+documentary+bill+nichol&hl=en&sa=X&ei=ykx2VI2dLJfnaj7gGA&ved=0CCYQ6AEwAQ#v=onepage&q&f=false>

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Sassoon, S, Graves R, Jones, D, Rosenberg, I and Tolkien JRR Aired 15 November – War of words

<http://www.bbc.co.uk/iplayer/episode/b04pw01r/war-of-words-soldierpoets-of-the-somme>

(checkout on 24th November)

PRE-PRODUCTION – NARRATIVE – ZOE WALLBANK

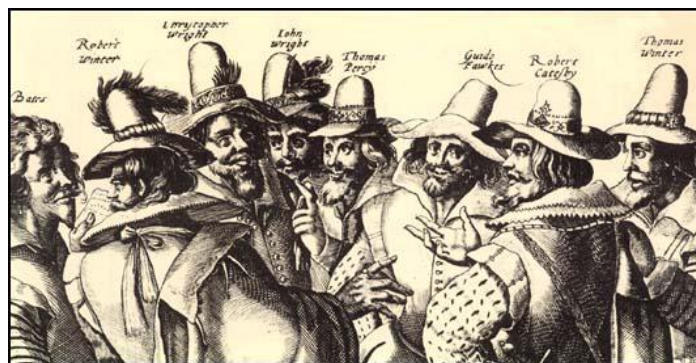
My main role within the group was researcher and scriptwriter therefore narrative was a key concept of my work as this needed to be outlined before the production could start and to give the overall image of what we wanted our documentary to be about. Narrative is a key concept as it's the structure and basis of the documentary, and is crucial for shaping the documentary and the overall image it creates. Narrative can be split into two sections: selection which is choosing the elements that will appear in the narrative and, ordering which is putting them into a specific order so that the audience can understand the narrative clearly. As we hadn't been given a set genre or audience yet I had to ensure that we had research with a strong narrative that would appeal to an audience as wide as possible and was ordered in the most engaging way.

To make the narrative easier to set out we had clear topic sections in the script meaning topics could be separated and moved around, this also meant that production was made as easy as possible as we knew what footage we needed to accompany the script. However this structure wasn't set and was later change to ensure that our documentary had the narrative structure that was the clearest and easiest to understand. Following Todorov theories (Wake and Malpas, 2013: 305) we chose to loosely follow his equilibrium formula, which is 'everything is in order'. As Todorov's theory was founded in 1969, how media is made and seen has since developed therefore this formula is very common particularly within documentaries and could have been seen as 'boring' or 'out dated", by making some adjustments we were able to create a hybrid formula, giving the documentary a refreshing newer narrative. We chose to have the structure loosely chronologically so the earliest point (the church) was at the start with the most recent (the sports fields) at the end to give the documentary a clear story; this is how it has progressed and developed over the years. However, we 'loosely' followed this as some points were connected to each other in location but not time period, we chose to have these topics next to each other as it allowed the documentary to flow better. Also by having the start and ending in the equilibrium formula it created the sense of chronological order which allowed us to slightly change the central points of the documentary.



The church when it was first built.

As the title of the documentary suggests our documentary shows 1000 years of history in a very short span of time, to do this effectively we had to ensure that the audience would be continuously interested and engaged in the documentary. Bordwell and Thompson (1997: 102) state that to engage the audience 'the plot may arrange cues in ways the withhold information for the sake of curiosity or surprise.' However, we chose to contrast Bordwell and Thompson's statement and follow another route to ensure the audience stayed interested and engaged in our documentary as we thought if we withhold facts the audience would become confused and dislike the documentary having the opposite effect. Firstly we ensured that all points were clear and easy to understand, this was so that the audience wouldn't grow frustrated waiting for a topic to reappear and be explained properly. Secondly, as a group we had previously decided that the 'Gunpowder Plotters' was the most interesting topic within Dunchurch's history, as well as being fitting for the season. Consequently I had more in depth research on this than any other topic causing this to become the longest section of the documentary. These scenes were also placed in the middle of the documentary, this was to ensure the audience stayed interested; they wouldn't get bored waiting for the most interesting part if placed it towards the end or find other topics less interesting if it has been placed at the start.



The gunpowder plotters

As our documentary had a historical context with the only purpose being to educate the audience about Dunchurch, therefore the narrative had to be professional and give a balanced and well-informed view of the village. As stated above we used Todorov's equilibriums structure to achieve the professional look however, we did this partly by including a section on the rail way station, which is a negative view of Dunchurch due to it causing the village to become less popular, as well as other interesting and positive facts that would only be used if we were promoting the village. We also wanted to have interviews with residents of Dunchurch to see what they thought of it first hand (we managed to obtain an interview with a Dunchurch resident called Tony who is featured in the documentary), however nothing was set in pre-production. We also played b-roll footage next to archive images of what buildings used to look like, to show the difference (or lack of) more clearly and to show that we had well researched this topic therefore the audience can trust what we are saying as we have stimulating evidence to support our dialogue, a common tactic used in documentaries such as Super Size Me (Spurlock, 2004). Also, seeing a village as it is now can make the audience relate better to the documentary as they relate better to more modern footage than they would to archive footage, as it is how they are used to seeing things. Having the audience relate and have a connection to Dunchurch was an aspect I worried about, as using emotion is a common way to engage the audience (Howe, 2012) however, we didn't want to include emotion as it wouldn't fit the conventions or topic of the documentary we were making, in relation McLuhan's study (1994) suggests that people are so used to seeing emotionally charging media such as the documentary "The Cove" (Psihoyos, 2009) that they are becoming used to such content and 'numb' to it anyway. However we needed to ensure that it had some connection to the audience and the narrative of the b-roll footage was a useful way of obtaining that audience connection whilst sticking within our genre conventions.



The railway then and now

Similarly to Todorov's theory of limited structures, Propp (Propp and Liberman 1984: 72) has a theory that all stories have the same character roles and storyline, although due to the limited people featured in the documentary these roles had to be filled by aspects rather than people something that isn't discussed in the original theory. Therefore we decided that the history was the princess with the villain being the passing of time and the narrator being the

hero as they are educating the audience about the history of Dunchurch and how well it has been maintained. Having limited 'character roles' ensured the documentary wasn't overcomplicated and having them portrayed in this way showed how important the history is and how incredible it is that through all these years history has been maintained and preserved as well as it has.

Overall, I think that the narrative was a large part of pre-production along with genre and audience, and was the framing point for the production and post-production.

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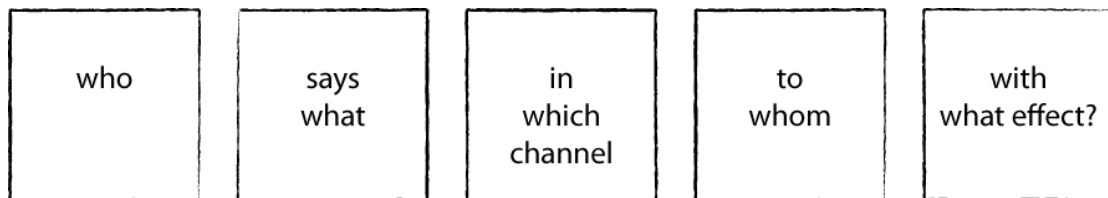
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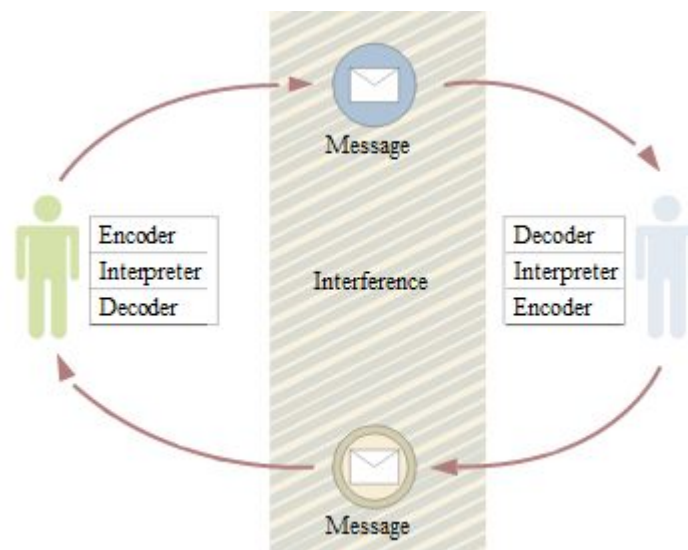
PRE-PRODUCTION – AUDIENCE – KAREN JENSEN-CLARK

In the last century, with the advent of the ability of broadcasting and distributing to large audiences a media text, the receiving audience has become more passive. Their ability to be controlled and dependent upon media messages for information and learning can be subtly persuasive when one of the documentary styles is expository. Therefore, a commentator with facts and opinions speaking directly to the audience can assist an audience in consuming a subject text.

As we planned who our target audience would be in pre-production, one of our group members made the remark that Dunchurch didn't seem to them as all that extraordinary or special from other places around Britain, and posed the question why should anyone care to watch. It provoked some good debate about how we could try to arrange the elements of our script and footage and encode it into something interesting enough so our audience would then decode to receive our intended media text. During the post WWII era, political scientist Harold Lasswell (1948) produced his model of communication to provide analysis around propaganda to advise broadcasters.



This model is over simplistic in explaining the power of the relationship between media and audience as it lacks explanation of why and how a message text will be received by different audiences, and the different ways people receive a message. The persons making the media are encoders and the audience receiving it are the decoders. The encoding-decoding theory introduced by Schramm (1954) reflects that communication is two-way and multi-channel, in that both the sender and the receiver take turns playing the role of the encoder and the decoder.



The encoding-decoding model was further refined in the 1970-1980s period by Stuart Hall and David Morley (1980). “Audience members have become much more skilled in their use of the media, and this in itself gives greater capacities to the audience in relation to the text and makes audience responses more diverse and unpredictable.” (Abercrombie and Longhurst 1998: 32) One of the conclusions reached from their research was media texts do not mean the same thing and are not received in the same manner by all people. Audiences will receive media texts differently based upon their demographics, gender, ethnicity, nationality, class/income, whether they reside in an urban or rural environment, and/or their religion.

We then needed to organize our text relative to the expository convention, which normally progresses chronologically in style, and is naturally didactic. One of its common modalities is to use voiceover to connect disparate shots with the material being presented to be absorbed. “The source does not seek to transmit information or beliefs, but simply to capture the attention of an audience, regardless of communicative effect.” “The receiver, and thus the audience, is perceived as a destination or target for the purposeful transfer of meaning” (McQuail 1997: 41) In our documentary we presented the facts surrounding the history of the village of Dunchurch without recreating or diving into the actual historical events. So much of the history has passed into legend, though there is always an element of truth to a legend. Our perspective therefore was one where we presented facts around the events as they have been captured, told, and retold and remembered through the centuries.



In comparison to another historical documentary, *Why We Fight*, a series of factually documented films by Frank Capra produced from 1942-1945, our short film is presented in the same expository style, but had a different audience and media text. “In the case of a documentary, however, this veridicality is further compounded by its truth claims and its socially accepted position at the top of the hierarchy of truth in cinematic representation.” (Dickinson, Harindranath and Linne 1998: 285) Capra was presented the challenge by a commission with the War Department to explain to the general American public and fighting troops why America had gone to war and for which principles we were fighting. He viewed Riefenstahl’s enemy propaganda film, *Triumph of the Will* and sought to counter its media text, even though he had no prior experience creating documentary films. Capra chose to utilize clips from the enemy material and

placed his own narration over this and other clips he obtained from the government archives. By reframing the narrative over his chosen images, he was able to deliver a stirring patriotic message text to the intended audiences.



With a media text subject like Dunchurch, the broad appeal of such a documentary would likely have to be a middle-aged and older generation, most likely male, British or Anglophile, likely to be residing in or having experienced small village life. “When the research is written up, it often tries to show a respect for the group studied by providing life histories, case studies and verbatim quotes from them. Problems remain, but such work tried to show real respect for the audiences own experiences.” (Branston and Stafford 2010: 393) We had a presenter who was a young black female and actively sought out to capture interviews with anyone local that would fit our demographic, to further broaden the appeal and likelihood our media text would be received favourably. Successfully we captured one of the local historians, Tony Kember, with passion for the subject of his village’s history and who would be exactly the type of receiver for our message.

In the future, an audience for this type of text will become harder to find as the population ages. We will have to find new ways to engage consumers of media to interest them and adapt our methods of delivery. There will always be an audience and the risk to the future is dilution of the text as well as places such as Dunchurch disappearing in the name of progress and modernization.

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PRODUCTION - REPRESENTATION – ADEOLA FISHER

Richard Dyer insists that “there is a real world, but our perception of it is always mediated by the media’s selection” (Jaeger and Bowman 1997:75). This proposes that representation is the media’s interpretation of reality for audiences to accept as the truth. Representation refers to mediation, close reflection and tends to reflect certain values, beliefs and ideologies. Prior to the construction of our documentary we found that expository documentaries tend to portray a one-sided view of the world rather than re-presenting all aspects of it, as denoted in ‘Exiting the Factory’ (Youtube 1895). The documentary focused on positive representations alone proving that Baudrillard’s theory on ‘hyperreality’ exists since a biased view of the region was constructed and presented to the audience (1989.101).

Throughout our production we aimed to adhere to Baudrillard’s theory by focusing simply on the positive aspects of Dunchurch, evident in the choice of mellow non-diegetic music. The music anchors the cross-cutting shots of different historical landmarks showing how beautiful and historical Dunchurch is and connoting a sense of pride for the region. This is also evident in a particular scene where the sun is shining, the grass is green and the birds are flying in the pastel blue sky while non-diegetic music is heard, as it connotes a peaceful atmosphere and depicts Dunchurch as a perfect area to live. Also in order to depict Dunchurch positively we presented the region as a donor based on Propp’s character types, which states that donor “gives the hero something that aids in the process and resolution” (Crook 2012.48). This means that the donor supports the hero in its quest to restore the equilibrium. Basing the representation of Dunchurch on this we used an elevated view of old fashioned buildings to present the region as honourable preservers of history, having given the narrator a storyline.

Furthermore, through the script Dunchurch is portrayed positively as the narrator points out that even though there were negatives within each landmark, such as the burning down of the church, the community of Dunchurch did their best to transform the negatives into positives by rebuilding the church. The camera quickly zooms in to focus on the statue of Lord John that was erected by his tenant’s, presenting Dunchurch as a close knit community. Additionally, to depict Dunchurch positively we decided to subvert typical representations of Guy Fawkes as a villain by portraying him as a regional and to an extent a national hero. This is denoted in the voice over of the narrator talking about how bonfire night is used to commemorate the Guy Fawkes conspiracy. These factors depict Dunchurch positively for its association with Guy Fawkes who is recognised as a significant historical figure as well as for its attempt to preserve history, evident in a close up shot showing our presenter sitting in the village stocks that has been preserved.

Another factor we took into consideration when producing our documentary was the fact that historical documentaries tend to be uninteresting, particularly for our primary target market (young adults). Therefore when constructing our

documentary we took Stuart Hall's cultural theory into consideration, which suggests that there are three ways audiences read a text, these being 'dominant', 'oppositional' and 'negotiated' (Gilroy, Grossberg and McRobbie: 2000. 137,139,149). In order for our target market to accept the preferred reading of the text we decided to modernise the way we presented history. For instance, we presented history as a universal topic by adding humour to our documentary through the quick cutting shots presenting how the statue of lord John is usually dressed up for the holiday season. We also ended the documentary with humour evident in the quick cut shot showing the interviewee waving at the camera with a more comical mode of address to his previous scenes. However, we also wanted to present history as a serious subject therefore we focused less on the comedy aspects of the documentary but focused more on presenting dunchurch in a serious light, which we did by including an interview of a male giving his own perspective of Dunchurch. This was essential because we wanted our audience to trust what was being said and gain information from the text.

Next the theorist Medhurst suggests that Stereotypes "are a short cut to meaning, and often, due to their inability to convey complexity, a short cut to misrepresentation" (2007.147). With reference to Medhurst's theory we established that documentaries tend to portray men as superior, reinforcing the patriarchal order of society. For instance because the narrator and professionals are expected to act as the 'voice of god' they are usually male figures as it relates to public understandings of God being a man. Whereas women are predominantly misrepresented as they are usually confined to limited roles. This is supported by an article which states that "men are more often used as narrators than women in historical documentaries across the board" because they are "perceived as gender neutral, while women are perceived as female" (contentious.com: 2005). Laura Mulvey's 'male gaze' theory reinforces this as it suggests that women have learnt to see themselves as the 'weaker sex' (2006.3).

Therefore, when producing our documentary we ensured that we subverted this misrepresentation by casting a female a protagonist and portraying her as a hero rescuing the history of Dunchurch from becoming a distant memory. This is indicated in the choice of a low angle shot used towards the end of the documentary showing the female narrator sitting on a monumental sculpture. This connotes her superiority because she appears to be towering over the audience as though she is in charge of driving the narrative forward. The female is also made to look dominant through her clothes convention because rather than being dressed provocatively or in a manner that would appeal to heterosexual males, she is well presented and dressed smartly to signify her importance in the text.

Overall, what we aimed to do through our production was to not only adhere to stereotypical depictions that predominantly feature in expository documentaries, but we also wanted to subvert misrepresentations of gender and to transform the way historical documentaries are viewed in general. In order to do so we looked at various theorists such as Richard Dyer and found that in

order for our target market to accept the preferred reading of our text we would need to construct our own image and interpretation of reality to suit them.



Low angle shot showing our female presenter looking superior



Lord John's statue dress up as Homer Simpson



Our presenter in front of the church that has been preserved for many years

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PRODUCTION - NARRATIVE – CONSTANCE MHISHI

Narrative is “the telling of a happening or connected series of happenings” (Denning 2009). This definition is ideal for our documentary as we conveyed the history behind a small village, Dunchurch. Furthermore, as our title “1,000 Years In 5 Minutes- Dunchurch”, suggests, that our documentary will focus on the events that have had an effect on the village. As our sub-genre was expository, which is the more traditional form of documentary used to directly inform the targeted audience the essential information they are looking for. It was easy for us to construct a formal narrative structure with the traditional conventions that the audience could easily follow.

We opted to go for a linear structure, as we chronologically narrated the history, this is so that it is easier for the audience to follow the documentary. Furthermore, the narrative should include “critical incidents and an ending, sometimes framed as a conclusion” (Morrison and Scott, 2005). We successfully highlighted the incidents, such as the erection of the statue of Lord John Douglas Montague Scott in 1860, the staging post on the coaching roads between London, Holyhead, Oxford and Leicester etc. We concluded our documentary with a voiceover of our guest appearance from Mr Tony ‘Clooney’ Kember, explaining how he is very proud to be able to stay in Dunchurch.

CHARACTERS

Vladimir Propp (1928) is a theorist who published a book called ‘The Morphology of Folktale’, in which he established his narrative theory of the character types that always appear in texts. However, as Propp focused on fairy tales, further studies were undertaken and the results showed that “television is remarkably like Russian fairy-tale” (Bordwell 1988). We were able to apply these character types to our documentary. Such as, the ‘princess’, which would be the history of Dunchurch that had needed to be rescued by the ‘hero’: which were the presenter and the crewmembers, who were able to represent and capture footage of the village respectably. As seen on the screenshot on the right and from 04:44 minutes in the documentary, we explored the village so that we could get a good sense of our chosen location, and so that we could discover any



Presenter sitting by the Village Stocks 1

hidden secrets. The ‘villain’ would be the passing time, which meant that people were forgetting the history, and the ‘helper’ was Kember, who was able to provide detailed information about Dunchurch’s past and present.

Another narrative theorist is Roland Barthes (1970) who wrote an essay, *S/Z*, which is an “analysis of Honoré de Balzac’s novella *Sarrasine*” (Novak, 1997). Barthes established five narrative codes that described the meaning of a text. One of the codes, which we utilised, is the semantic code. This is when “the writer unfolds the personalities of the characters” (1997). We were able to show this as the narrator described each significant landmark perceptively. Another code is the proairetic code, which is “the sequence of events and actions that make up the plot” (1997). This refers to the chronological order, which we chose to narrate the documentary.

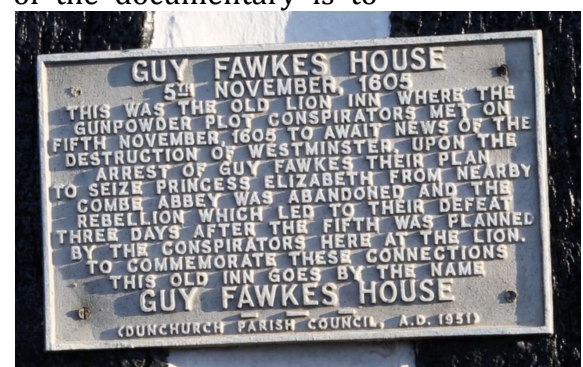
ACTIONS

Tzvetan Todorov and Arnold Weinstein (1969) proposed “the two moments of equilibrium, similar and different, are separated by a period of imbalance, which is composed of a process of degeneration and a process of improvement”. From Todorov’s account the five stages were established and they apply to the majority of media texts, especially more simply to those with a linear structure.

The first stage is known as the equilibrium, which is described as “the absence of tensions in need of resolution” (Dictionary Central, 2014). Therefore, our introduction of the location of Dunchurch with brief background information and statistics, such as the population being ‘2,840 as of 2001’, can be the first stage as there is not any form of disruption in the information. This is then followed by some B-roll footage showcasing the current Dunchurch. We do not have a clear second to fourth stage within the whole documentary. However, for some incidents we narrate there is disruption, recognition and restoration. For example, while at St Peter’s Church, the disruption was the fire that occurred around a thousand years ago and led to the destruction of the church. The recognition would have been the citizens of Dunchurch in that era that made the decision to rebuild the church. This leads to the restoration which would be the rebuilt that was completed in the 14th Century and the installation of the clock in 1912. The overall new equilibrium was of Kember saying how proud he is to live in a place with so much fascinating history.

LOCATIONS

Finally, the location is the most vital part of our documentary as it is a psychogeographical documentary based on the village of Dunchurch. Psychogeography comes from the French word *dérive*, which is described as “a mode of experimental behaviour linked to the conditions of urban society: a technique of transient passage through varied ambiances” (Coverley, 2012). The definition clearly explains that the whole purpose of the documentary is to explore an environment and be able to appreciate the surrounding setting.



The Guy Fawkes House Sign 1

We were able to capture footage of the urban environment and narrate the fascinating history behind some of the main landmarks of Dunchurch. For example, we were filming we discovered a plaque which showed the Guy Fawkes



The Staging Post 1

House; this is seen in our short documentary at 3:22 minutes. Also, the landmark, which was formerly known as The Red Lion Inn is seen at 00:19 seconds. The name of the historical landmark is significant as the Gun Powder Plotters gathered at the former coaching station on the 5th of November 1605, where they waited to hear news about destruction of the House of Parliament. This could mean that the Gun Powder Plotters could have gone past the staging post from London.

At the centre of the village is a statue of Lord John Douglas Montague Scott, which was erected by his tenants. He was an important part of the village as he was a trustee of the Rugby School and a pillar in the church.

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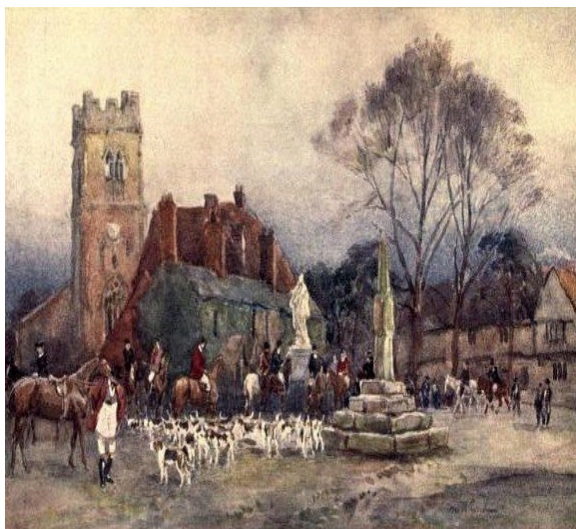
POST-PRODUCTION - GENRE & SUB-GENRE – MORELE TCHATOU

The word 'genre' has its origin is a derivative of the French language, which means 'type'. It originates from the Latin word 'genus' that means 'birth'. Genre is "a particular style or shorthand for a type of media which is separate by different conventions". It is like a stereotype of music or film and it helps the piece of media to fall into a group that people can associate themselves with. To illustrate, we can characterise the population of Dunchurch as brave in memories of their historical history.

Too, the fact our documentary on Dunchurch has for main genre psychogeographical, relate to the way it explain the story of the Gunpowder Plot in a chronological and narratological manner (physical and natural), where the name "1000 years in 5 minutes-Dunchurch", and the presence of real footage (actual life in Dunchurch) mixed to some of the old picture of the village during the 14 century. We decide to make our documentary in a chronological way because it is a thousand years in order.



The actual Dunchurch (21 century)



Dunchurch in the 14-century

Besides, the genre makes up what the documentary is about, what the elements are, and also the fact the text change. This most of the time influence the audience depending on a particular age group. This mean the “concept of genre and the audience are link”. Whenever the genre change automatically the audience will.

During the post-production of our documentary we did not really apply the theory of genre because it is most on the pre -production side where all the decisions are made, to know if our genre matches with the type of audience we choose. Thus, all this are discuss before fixing how we are going to film, how we are going to construct our media text , and how we are going to edit the documentary, according to the specific elements and genre that we want to show.

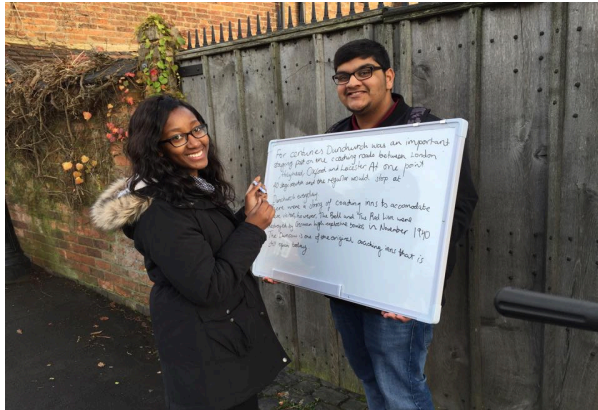
In the post-production we focus on how we are going to plan, set up, ingest, edit mixing audio according to the pictures and to the voice of the presenter, adding effect and arrange the setting to be upload easily online.



Post-production : time for the group to decide on how the editing is going to be and include all the 4 key concepts.

However genre should provide code and conventions. According to Neale, “genre are instinctive of repetition and differences”(Neale,1980) , meaning that most of the time in and expository documentary we found many word says in a different way but all saying the same thing, this is call similarities. What happen during the footage of the documentary was that we realise that the genre was not appropriate to the kind of audience we have choose in the production. So while changing the genre (media text), the audience was influence (knowing that there are link). We wanted to make our documentary to have sens and have flow, and be learn because we are explaining and teaching. But the words use and the historical context was main to be more interest for people of the middle; this one of the reason why we decide to interview a man in between this age, name Tony Kember who knows a lot about Dunchurch story.

My part of job in this documentary was to propose idea, and being in charge of writing down the question that our commentator was main to ask to the people to interview (The idea of creating a board where to write all the text that was suppose to say the commentator face to the camera) and also I was in charge of the sound during the filming.



The idea of writing our script on a board for our commentator not to forget some words. The action of teaching the audience.

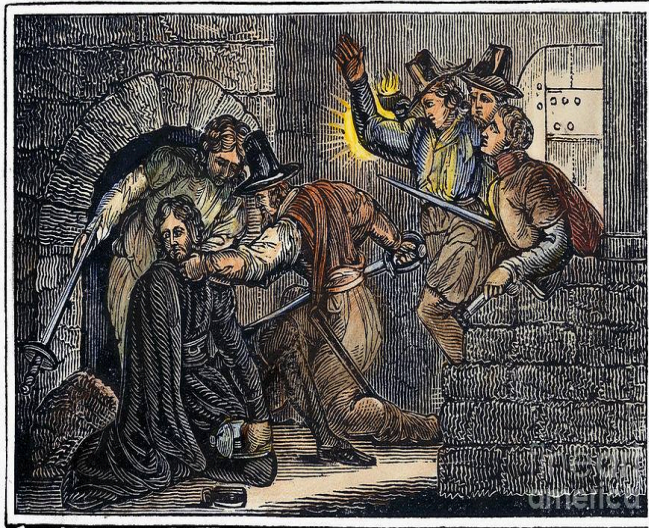
Sometimes the genre has to be divided to focus on specific types called sub-genres. There are 6 types of sub-genre and among these, our documentary sub-genre was 'expository'. "Expository documentaries are most of the time biographical, historical or talk about a certain event, including footage interview or picture". A good expository documentary gives most of the time good information, and for instance difficult for the audience to be lost.

This sentence explains exactly what we did with our documentary where we were actually speaking about the history of Dunchurch and the event that took place in that area, in the memories of the Gunpowder Plot where fireworks are made every 5 of November, in a very precise way, all in details step by step.



Fireworks on Bonfire Night every 5 of November.

Another good example of expository documentary is the film 'Nanook of the North' of Robert j . Flaherty, 1922. In this movie, we can see how the documentary express directly to the viewer and in a very precise explanation, employing voiceover and proposing a very strong argument of point of view. This kind of documentary gives a lot of information to the audience.



In the memory of the Gunpowder Plot; the dead of Guy Fawkes.

"In an expository documentary, commentator talks directly to the audience". It was the case where Connie (commentator) was in front and behind the scene, telling the story and explains most of the picture and footage. In the post-production we decide to put Connie's voice in the background, this is why sometimes, it is recognise that her voice is at the background of some pictures. Thus, the type of text develop certain expectation refers to the genre. This documentary is classified in two particular historical context that is to say at first, the documentary presents the village of Dunchurch in a contemporary era in the 21 century, and secondly made a flash back on the past while presenting certain aspect and precise place of histories, in the colonial time and what they have been today. The type of documentary is narrative in this case is because it is telling a story.

According to Nichols, "each type of documentary should have its type of generic conventions. Conventions are common indicators like sentences, themes, quotations, or explanations that the audience expect to find in a certain genre. Critic Paul Alpers explains that "literary conventions are like meeting places where past and present writers "come together "to determine the form a convention should take in a particular literary instance (work)". "The them come together refers to the collaboration between the gender and the writer". Further, for our type of documentary, which is expository, the main generic convention are, a commentator, rhetorical questions, facts, opinions, and persuasive techniques, who change over time." Different types of code can be use, such as visual, textual , narrative and auditory codes. However, there is also a link

between code and generic conventions, this related to the fact that the union of code create generic conventions as seen in a lecture.

Nonetheless, one of the problems of this concept of genre is the problems of generation, due to the fact that by analysing we are never fixe on the exact date on when the event describe took place, the text can be automatically detect because they need to be tag for the automatic classification, and prone as mistake.

Hence, I think the post-production of our documentary was one of the biggest part to work on, because we have to fixe everything , genre and audience, being the main part of the overall documentary because all the story was on how we where main to produce a narrative according to the given genre in pint of matching with the targeted audience.

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The media student book.

POST-PRODUCTION - AUDIENCE - ASH MISTRY

Our audience changed from pre production, to post production. Originally we had aimed our audience at younger adults from ages 18-24. This did suddenly change when we realised that our content would not appeal to that audience. Instead we changed our target audience to middle aged men around the ages 45-60. This was down to the content and also narrative of our documentary. The white male in our documentary, Tony Kember, was the exact representation of our audience that we negotiated to target at. Because of this audience type, we decided that we would stick the conventions and connotations of the documentary type we got which was expository. 'Conventions, precisely in order to survive, need to be able to adapt and shift' (Branston and Stafford 2010:77). Because as a group we didn't challenge and conventions, we can challenge this quote as we stuck to codes and conventions and kept to a stereotypical structured expository documentary.

With our audience age range, they are stereotypically known not to change things drastically in their lives; therefore that is why we kept connotations of our expository genre for our documentary.

Many documentaries have to be careful of what footage they show on the TV because of theories like the hypodermic syringe theory. This is where it is thought that the media inject theories and ways of life and younger audiences especially can be influenced easily. 'Research on the effects of the media has been characterized by concerns about the potentially pernicious effects of the mass media of communication. These concerns and fears can be grouped into the following clusters: sexual activity, violence, children, elections and politics, genre and race. Some social groups, and within these groups particularly individuals, are held to be potentially especially susceptible to media messages' (Abercrombie & Longhurst 1998:4). This meaning that many people in these social groups can be influenced to do things they either shouldn't be or don't want to be doing. Our documentary only informs others and our age range about the history of the small town called Dunchurch. Throughout the documentary there is nothing in it, that will influence our audience to do things against society or that will cause a moral panic as suggested by Stanley Cohen.

In pre production, everybody in the group did have their hearts set out on having a teen audience. But after filming and in pre production, we realised that a teen audience would not enjoy the content or the way it was edited. We then decided that our audience would most likely be a direct representation of the male that was in our documentary also known as Tony Kember. This is because we felt that, the history aspect would appeal to them. We also thought that once we had included Tony Kember into the documentary, that our target audience would feel a sense of realism from him as they would be of similar age and character to him. The whole feel of the documentary is also very old fashioned. It is pure facts and figures about the town and as a group, there was a mutual feeling that middle aged men would take a great interest in this especially if they had come from the village and wanted to know more about their area. Also there wasn't much

humour in the documentary, which would have appealed to a teenage audience a lot more.

Stuart Hall spoke about the preferred, oppositional and negotiated. The media text we produced in documentary form was aimed to give the audience a preferred reading. I feel the documentary allowed our audience to do this. Because of the way our group pieced together the documentary in its structure and content, viewers would not take a oppositional reading as it was just facts that were involved. Our audience would be able to take a negotiated reading because they may not agree with the content that was offered by us.

Our audience may also be part of the uses and gratifications as spoke about by Laswell. 'Laswell suggested that the media texts had following functions for individuals and society: Surveillance, correlation, entertainment and cultural transmission'. (Slide Share) Our target audience would most likely watch our documentary for the surveillance aspect. Surveillance is about the audience reading the media text and taking away information, which can be useful to them. Also from the uses and gratification, personal relationships can be a factor. For example, if someone from the actual village where we filmed was to watch this, they would have a certain attachment to it and they be able to find more information out about their past an history by watching it.

In conclusion, it took us, as a group, a while to figure out a perfect fit audience. Once we had finally edited our documentary and looked at all the stereotypes and connotations involved in it, we thought an age range of around 45-60 would be a perfect fit. Our documentary is a very professionally made one, which could be shown on the BBC. This also is a bonus for our group as many people who watch the documentaries that aired on the BBC are aged around our figure.

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CONCLUSION

Prior to the creation of our documentary, we made sure that we did our research by looking at other media texts in order to know what would be expected of us in terms of representation of event, gender and social groups. Therefore, when it came to the production we made sure our documentary exposed the stereotypes in the way that we felt would best suit our target market. From looking back at our documentary it is evident that we have done our best to present all genders positively and to subvert stereotypes, particularly that of women as we portrayed them as countertypes through the role of the presenter.

In terms of production our documentary, the narrative is very important because it is a powerful device that shaped meaning and the way we communicated the information. The theorists used to define narrative in further detail, helped to produce the documentary, such the narrative codes from Barthes. We were able to produce our documentary as a closed structure because we had the knowledge of semantic and proairetic codes. This meant that we could follow the conventions of an expository documentary.

Narrative is the way in which the story is told for example the order the plot will take and is a key concept as, to summarise, it creates the overall look and feel of the documentary. This was framed in pre production through the use of research and the script, which formed the basis for the narrative to be applied to. The narrative was also used to ensure our documentary looked as professional as possible and that it was not only well informed but clear and engaging.

Through researching the theories such as Bill Nichols (1980) 6 paths of documentary, to understand what category ours would fit under as well knowledge the key elements that could be applied in the production stages, ensuring that we weren't producing the opposite of what we was aiming for will. Our documentary will need to showcase a more expository style to keep the audience engage as it will inform them of the history of Dun-church, so editing the video in linear with the additional voice overs and footages/interviews that will have recorded is essential because we want to ensure the finish product to have mixture of footage/interviews in terms of keeping true the generic conventions so the that audience will take something from watching it.





Individual Contribution Sheet

Your name: Constance Mhishi

Your group: B1

My individual contribution to the project's work and achievements has been ...

Personally, I feel that my role in the group was not as effective as other group members. Although, I was the main narrator/presenter in the documentary, so I can say I had some input in the production aspects. However, as I have no experience in editing moving image, I watched Karen doing it so that I have a rough idea of what to do for the next project. I also, contributed a few ideas regarding the back cover as Ash was creating it.

What you write is valid only when this form has been signed by all members of the group.

Marking Scheme for Peer Evaluation

70%+ First Mainly As

This mark applies only to students who have consistently made a full and exemplary contribution to the group's activities.

They have been fully involved in group discussions and decision-making and can always be relied upon to carry out their roles and tasks within the group. They have shown highly-developed technical abilities that allow them to perform their roles to a high standard and have consistently demonstrated good project management skills. They have shown a willingness to act upon advice given to them by tutors and/or other members of the group. They have demonstrated an excellent professional attitude and are always present, on time and fully involved.

60-69% 2i Mainly As and Bs

These students have made a good range of contributions to group discussions and have shown themselves to be reliable in carrying out their allocated roles and tasks. They have shown developed good technical abilities that allow them to perform their roles effectively and/or have good project management skills. They have shown an ability to act upon advice given to them by tutors and/or other members of the group. Overall, they have demonstrated a good professional attitude that is evidenced by their commitment to, their punctual attendance at and contribution in group meetings.

50-59% 2ii Mainly Cs or a mixture of grades

Students in this category have made a fair contribution to group discussions. They may have needed to be supervised to ensure completion of their tasks and may have required some technical and/or project management support. They may have sometimes been late for group meetings or activities and/or have been unreliable in meeting deadlines. Their work is competent but lacks flair.

40-49% Third Mainly Ds

These students have contributed little or nothing to group discussions and have proved to be unreliable in completing tasks without supervision and support. They do not work easily in a team and are not willing to accept or act upon advice given to them by tutors and/or other members of the group. Overall, they have demonstrated a poor professional attitude that is evidenced by their lack of commitment to the group's activities. They are generally late for group meetings or fail to turn up completely.

Under 40% Fail Mainly Es

These students have performed unsatisfactorily across the board. They have contributed nothing to group discussions and have proved to be totally unreliable in completing tasks either with or without supervision and support. They are not able to work in a team and are not willing to accept or act upon advice given to them by tutors and/or other members of the group. Overall, they have demonstrated an unacceptable professional attitude that is evidenced by their total lack of commitment to the group's activities.



Peer Evaluation Sheet

Name of student being evaluated: Karen Jensen-Clark

Please put a tick in the box that best describes your view of how the student named above worked throughout the project

	Agree					Disagree				
	A	B	C	D	E					
<i>Makes an excellent contribution to group discussions</i>	✓									<i>Makes little or no contribution to group discussions</i>
<i>Can be relied upon totally to carry out allocated roles and tasks</i>	✓									<i>Needs supervision to carry out allocated roles and tasks</i>
<i>Has developed high quality project management/technical skills for role</i>	✓									<i>Needs considerable support to carry out role well</i>
<i>A very effective member of the team</i>	✓									<i>Does not work easily or well in a team</i>
<i>Accepts and acts upon advice</i>		✓								<i>Does not easily accept advice</i>
<i>Is always punctual and reliable</i>	✓									<i>Often late and/or unreliable</i>

Supporting evidence and other comments

Karen played the biggest role in the group project as she took on the role of filming, editing and assembling the book together. Without her I can only imagine what we could have produced. However, I feel like she didn't give people the chance to try and help. For example, Malachi wanted to help with the editing but he never got the chance. I think its because she is has more skills than all of us combined and she wanted to finish the project, but I think it would have been more appropriate if she gave us a chance to do work as well. As I mentioned in my evaluation, I wanted to learn how to edit but she didn't go through it with me so there's not much I took on board.

Mark proposed: 75 %

Name: Constance Mhishi

Signature: C.MHISHI



Peer Evaluation Sheet

Name of student being evaluated: Ash Mistry

Please put a tick in the box that best describes your view of how the student named above worked throughout the project

	Agree					Disagree				
	A	B	C	D	E					
<i>Makes an excellent contribution to group discussions</i>	✓									<i>Makes little or no contribution to group discussions</i>
<i>Can be relied upon totally to carry out allocated roles and tasks</i>	✓									<i>Needs supervision to carry out allocated roles and tasks</i>
<i>Has developed high quality project management/technical skills for role</i>		✓								<i>Needs considerable support to carry out role well</i>
<i>A very effective member of the team</i>	✓									<i>Does not work easily or well in a team</i>
<i>Accepts and acts upon advice</i>	✓									<i>Does not easily accept advice</i>
<i>Is always punctual and reliable</i>		✓								<i>Often late and/or unreliable</i>

Supporting evidence and other comments

Ash was a effective group member as he was highly involved in the group work and he created the front and back cover for the book; this showed his creative and Photoshop skills to a certain extent, as I think he's capable of doing more. With the help of Malachi, he was able to find the background music for our documentary. He was also present during the production process.

Mark proposed: 70 %

Name: Constance Mhishi

Signature: C.MHISHI



Peer Evaluation Sheet

Name of student being evaluated: Zoe Wallbank

Please put a tick in the box that best describes your view of how the student named above worked throughout the project

	Agree					Disagree					
	A	B	C	D	E	A	B	C	D	E	
<i>Makes an excellent contribution to group discussions</i>		✓									<i>Makes little or no contribution to group discussions</i>
<i>Can be relied upon totally to carry out allocated roles and tasks</i>		✓									<i>Needs supervision to carry out allocated roles and tasks</i>
<i>Has developed high quality project management/technical skills for role</i>			✓								<i>Needs considerable support to carry out role well</i>
<i>A very effective member of the team</i>		✓									<i>Does not work easily or well in a team</i>
<i>Accepts and acts upon advice</i>	✓										<i>Does not easily accept advice</i>
<i>Is always punctual and reliable</i>	✓										<i>Often late and/or unreliable</i>

Supporting evidence and other comments

Zoe is very punctual as every time we arranged to meet up as a group she would be the one waiting for the rest of the group members. She did the background research of Dunchurch; therefore she was able to produce a script, which we used in the documentary.

Mark proposed: 60%

Name: Constance Mhishi

Signature: C.MHISHI



Peer Evaluation Sheet

Name of student being evaluated: Malachi Cummings-Hall

Please put a tick in the box that best describes your view of how the student named above worked throughout the project

	Agree					Disagree					
	A	B	C	D	E	A	B	C	D	E	
<i>Makes an excellent contribution to group discussions</i>		✓									<i>Makes little or no contribution to group discussions</i>
<i>Can be relied upon totally to carry out allocated roles and tasks</i>		✓									<i>Needs supervision to carry out allocated roles and tasks</i>
<i>Has developed high quality project management/technical skills for role</i>			✓								<i>Needs considerable support to carry out role well</i>
<i>A very effective member of the team</i>			✓								<i>Does not work easily or well in a team</i>
<i>Accepts and acts upon advice</i>			✓								<i>Does not easily accept advice</i>
<i>Is always punctual and reliable</i>			✓								<i>Often late and/or unreliable</i>

Supporting evidence and other comments

In regards to punctuality, at the beginning he used to come late without letting the group know, however, overtime he started to let the group know with a valid reason as well. He helped Ash to look for the background music and I think he would have been able to contribute a bit more if he was given the opportunity.

Mark proposed: 57%

Name: Constance Mhishi

Signature: C.MHISHI



Peer Evaluation Sheet

Name of student being evaluated: Adeola Fisher

Please put a tick in the box that best describes your view of how the student named above worked throughout the project

	Agree			Disagree		
	A	B	C	D	E	
<i>Makes an excellent contribution to group discussions</i>			✓			<i>Makes little or no contribution to group discussions</i>
<i>Can be relied upon totally to carry out allocated roles and tasks</i>			✓			<i>Needs supervision to carry out allocated roles and tasks</i>
<i>Has developed high quality project management/technical skills for role</i>				✓		<i>Needs considerable support to carry out role well</i>
<i>A very effective member of the team</i>			✓			<i>Does not work easily or well in a team</i>
<i>Accepts and acts upon advice</i>			✓			<i>Does not easily accept advice</i>
<i>Is always punctual and reliable</i>			✓			<i>Often late and/or unreliable</i>

Supporting evidence and other comments

Originally, Ade was set to be the narrator/presenter. However, when it came to the filming it wasn't really professional due to her outfit choice and it fairly obvious that she was fidgeting quite a lot. She listened to direction very well, when we initially did the first shoot. It was evident that she was willing to try again, however, the date we chose to do the reshoot she was unavailable, with a valid reason. She had input when it came to choosing the title of our documentary, although we didn't go with her choice in the end.

Mark proposed: 50%

Name: Constance Mhishi

Signature: C.MHISHI



Peer Evaluation Sheet

Name of student being evaluated: Morele Tchatou

Please put a tick in the box that best describes your view of how the student named above worked throughout the project

	Agree			Disagree		
	A	B	C	D	E	
<i>Makes an excellent contribution to group discussions</i>				✓		<i>Makes little or no contribution to group discussions</i>
<i>Can be relied upon totally to carry out allocated roles and tasks</i>			✓			<i>Needs supervision to carry out allocated roles and tasks</i>
<i>Has developed high quality project management/technical skills for role</i>				✓		<i>Needs considerable support to carry out role well</i>
<i>A very effective member of the team</i>				✓		<i>Does not work easily or well in a team</i>
<i>Accepts and acts upon advice</i>			✓			<i>Does not easily accept advice</i>
<i>Is always punctual and reliable</i>			✓			<i>Often late and/or unreliable</i>

Supporting evidence and other comments

I understand that English isn't her first language; therefore she struggled to understand some of the things we were saying. However, it was quite frustrating to explain things to her when she wasn't even paying attention. Furthermore, she wasn't present some of the time, but that was due to hospital appointments and she always acknowledged the group every time it clashed with the group meetings. When it came to the filming, on the first shoot. She opted to take charge over the sound and she did a good job making sure that the microphone wouldn't appear in the shoot. During the whole module it was evident that she wanted to learn a lot of things mostly about production, as she kept asking questions.

Mark proposed: 49%

Name: Constance Mhishi

Signature: C.MHISHI