1. KentVision Code and title of the module

MSTU6006 Factual Entertainment

## Division and School/Department or partner institution which will be responsible for management of the module

ArtsHums/Arts/Film&Media

## The level of the module (Level 4, Level 5, Level 6 or Level 7)

Level 6

## The number of credits and the ECTS value which the module represents

30 (15 ECTS)

## Which term(s) the module is to be taught in (or other teaching pattern)

Autumn or Spring

## Prerequisite and co-requisite modules and/or any module restrictions

N/A

## The course(s) of study to which the module contributes

Optional to the following courses:

BA Media Studies and related programmes

## The intended subject specific learning outcomes.On successfully completing the module students will be able to:

8.1. Systematically understand factual entertainment as a format as well as constitutive forms of its subgenres such as true crime, reality TV, lifestyle programmes or nature documentaries;

8.2. Systematically understand the audience addresses and attendant pleasures of factual entertainment as a popular media format;

8.3. Systematically understand the specific ethical and political aspects of producing factual entertainment;

8.4. Deploy their systematic understanding of factual entertainment creatively and with self-reflection in producing their own exemplar work.

## The intended generic learning outcomes.On successfully completing the module students will be able to:

9.1. Develop industry-relevant skills, e.g. in pitching and proposal-writing;

9.2. Use technology (e.g. camera, audio recording, editing and/or word-processing) appropriately to the task;

9.3. Structure their workload independently and/or in groups to complete academic and creative work on time.

## A synopsis of the curriculum

Factual entertainment (or ‘fact ent’), one of the most widely consumed formats of television, film, podcast and other media, delivers non-fiction or unscripted scenarios in accessible, popular forms. This module critically analyses the format and provides students with an opportunity to plan and produce an exemplary creative work. Each week’s topic will focus either on an aspect of production or in-depth discussion of a specific sub-genre of factual entertainment, which may include true-crime podcasts, reality TV, talent shows, lifestyle series or science and nature documentaries. The module furthermore aims to enhance students’ ability to critically reflect on debates over ethics, objectivity, the media maker’s role and/or audience manipulation. Through exercises and presentation of ideas, students will engage with key practical considerations of making factual entertainment, which may include proposal-writing and pitching, using found/archival footage, collaborating with production companies, and analysing the implications (e.g. political, ethical) of their production decisions.

## Reading list

## The University is committed to ensuring that core reading materials are in accessible electronic format in line with the Kent Inclusive Practices.

## The most up to date reading list for each module can be found on the university's [reading list pages](https://kent.rl.talis.com/index.html).

Campbell, V., 2016. Science, entertainment and television documentary. London: Palgrave.

Deery, J., 2012. Consuming reality: The commercialization of factual entertainment. New York: Palgrave.

[Hill, A., 2019. Embedded Engagement: Reality Talent Shows. In *Media Experiences, Engaging with Drama and Reality Television.* London: Routledge.](https://librarysearch.kent.ac.uk/client/en_GB/kent/search/detailnonmodal/ent%3A%24002f%24002fSD_ILS%24002f0%24002fSD_ILS%3A1567839/ada?qu=annette+hill&if=el%09edsSelectFacet%09FT1&d=ent%3A%2F%2FSD_ILS%2F0%2FSD_ILS%3A1567839%7EILS%7E8&ir=Both&h=8)

Kilborn, R.W., 2003. Staging the real: Factual TV programming in the age of Big Brother. Manchester University Press.

Potter, A. and Goldsmith, B., 2017. Reality’s children: young people and factual entertainment television. Media International Australia, 164(1), pp.44-55.

Waade, A.M., 2009. Travel Series as TV Entertainment: Genre characteristics and touristic views on foreign countries. MedieKultur: Journal of media and communication research, 25(46).

## Contact Hours

Private Study: 267

Contact Hours: 33

Total: 300

## Assessment methods

* 1. Main assessment methods

Seminar Portfolio (35%)

Creative Portfolio (65%)

13.2 Reassessment methods

Like for like

## Map of module learning outcomes (sections 8 & 9) to learning and teaching methods and methods of assessment

**Module learning outcomes against learning and teaching methods:**

| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 9.1 | 9.2 | 9.3 |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| lectures | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| seminars | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

**Module learning outcomes against assessment methods:**

| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 9.1 | 9.2 | 9.3 |
| --- | --- | --- | --- | --- | --- | --- | --- |
| seminar portfolio | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| creative portfolio | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

## Inclusive module design

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

## Campus(es) or centre(s) where module will be delivered

Canterbury

## Internationalisation

Factual entertainment is a worldwide phenomenon and exemplar studied works will span the globe.

**DIVISIONAL USE ONLY**

**Module record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

| Date approved | New/Major/minor revision | Start date of delivery of (revised) version | Section revised(if applicable) | Impacts PLOs (Q6&7 cover sheet) |
| --- | --- | --- | --- | --- |
| 15/12/21 | New | September 2022 | n/a | no |
|  |  |  |  |  |