

The Tales of Canterbury-The Modern Edition

An investigation into the modern application of Geoffrey Chaucer's,
The Canterbury Tales

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Meta-statement

This practise-based research (PBR) aimed at exploring the themes and societal concepts of three selected stories from Geoffrey Chaucer's, *The Canterbury Tales*, followed by an extension of the stories in a modern and practical application, via three individual ethnographic documentaries. This was to observe if there was truth in the societal representations written by Chaucer from the medieval period when applied in a contemporary society.

The Canterbury Tales provided a snippet of the medieval lifestyle, enhanced by Chaucer's fictional characters and the actual 'telling' of their stories. Consequently, this provided ground for this PBR to record the modern citizens of the eminent city highlighted in Chaucer's work 'telling' their own stories via a representational medium, which also aimed to reflect the advancement of storytelling itself; through film and documentary. The above is included in the episodic series, condensed to three 23-25-minute-long research films.

The written analysis consists of the overall research alongside the reasoning for the selection of the three tales: *The Knight's Tale*, *The Friar's Tale* and *The Wife of Bath's Tale*. The analysis also aimed to contextualize the practical components in order to answer the following research questions:

- 'Are issues presented in Chaucer's *The Canterbury Tales* still relevant today? If so, have they been altered in our contemporary society?'
- 'Does this PBR reflect an accurate account of ethnographic research?'

Another component of this PBR was to highlight the functionality of ethnographic film as a reflective and effective form of research, whilst exploring the genre of ethnographic documentary filmmaking. This is displayed in the methodology and conclusions sections of the written analysis, alongside an account of the process of factual filmmaking for this research, which ties in with the theme of 'story-telling' from a passive and active point-of-view on behalf of the researcher.

The written analysis consists of: an introduction (to introduce the stories in the PBR), a literature review (as to gather research surrounding the selected tales and ethnographic filmmaking), a first subsection (to provide the synopsis and themes of the original stories followed by the adaptations the research constructed), a methodology (to outline the process of the research in conjunction with ethnographic and autobiographical filmmaking alongside a reflection of the genre and process), and ending with the conclusions and findings (to determine if the research questions were answered as well as to contextualize the research).

Abstract

The city of Canterbury is prominently known for its historical attributes on the religious front of Christianity for the UK and the birthplace of the Geoffrey Chaucer's work, *The Canterbury Tales*. It is common knowledge that the Tales is a collection of stories from thirty-two characters which each (arguably) include an insight into the issues within the Pilgrim society alongside Chaucer's opinions of general norms through the use of numerous storytellers. This Master's by practise-based research focuses on three of the twenty-four tales and brings them into the modern era in order to analyse the issues discussed in Chaucer's work to determine if the same issues can be applied to modern society; to challenge these problems or discover if they still remain six hundred years later, via the format of a filmed ethnographic documentary series, titled '*The Tales of Canterbury-The modern edition*'. This MA will also analyse the hardships and the positive components of the one-person documentary crew.

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Thank you everyone.

Submission Inventory

Written Elements

- Critical Analysis (14, 513 words*)

Practical Elements

- Episode One *The Knight's Tale*
- Episode Two *The Friar's Tale*
- Episode Three *The Wife of Bath's Tale*

The practical components for this practise-based research are stored with the researcher and on private links.

*The critical analysis is of a higher word-count in order to balance the workload of both the practical and written elements of this practise-based masters.

Introduction

A generalisation of filmed documentaries is that they present a factually accurate account of authentic stories, events or people without interference or bias. One could reason that documentaries are viewed as an investigation of reality, or the observation of real people captured on camera. The idea that one can define documentary is limited in that the majority of documentary genres sit under the umbrella of factual storytelling-that what they present are only facts, not fiction. It has been long debated what the 'real' meaning of documentary is. Trinh T. Minh-ha argues that "There is no such thing as a documentary-whether the term designates a category of material, genre, an approach or a set of techniques" (Minh-ha, 1990: p.76). For the purpose of this research, the concept of recording an authentic reality via the lens of a camera shall be used as a staple in this interpretation of ethnographic documentary filmmaking, as well as criticisms surrounding the notion of 'factual film'.

Based on this definition, it pushes an impression of truth upon the viewer in various forms of style and method such as investigatory programmes like BBC's *Panorama* (1953-present), or a more expository and personality-driven series like Louis Theroux's *My Scientology Movie* (2015). From this, one could argue that documentaries (despite the variations in style, be it observational or expository) are seen as an enquiry into searching for the legitimate answer for the question posed at the beginning of the programme. It is the mirrored world in factual, televised form and questions the reality in which we live as opposed to other forms of film which offer a fictional telling of a subject/topic. Alternatively, as film theoretician Bill Nichols states: "Every film is a documentary" (Nichols, 2001: p.1). He argues that even in whimsical works of fiction there is evidence of reality and a replication of likeness from the people and the ethos of those who produced the film alongside the performers within it, which incorporates true elements of factual life (pg. xi).

However, with the evolution of technology and filming practices, one could suggest that this statement is outdated. Given that Nichols coined the phrase when cinema relied on actual film for filmmaking where the photochemical process of exposure provided an indexical link between: what the subject or item was, where it was filmed, how it was recorded and what was seen when the film

was played back. It is of course, still a valid idea in terms of this research (despite the advancement of digital cameras used for this work) as this research aimed to reflect an authentic and ‘real’ series of films, whilst merging elements of my own ethos as cameraperson, producer, script writer and overall director. This notion of honest storytelling brings us to the subject of this practice-based research, which is a documentary series by its own delineation. It is interpreted from the distinguished works of someone who aided the transformation of the English language and further facilitated the recognition of the Canterbury pilgrimage -Geoffrey Chaucer’s *The Canterbury Tales* (1387-1400).

This analysis aims firstly to examine the themes of the following of Chaucer’s tales: *The Knight’s Tale*, *The Friar’s Tale* and *The Wife of Bath’s Tale*. Its purpose is to take the key concepts from popular perceptions of these stories and to observe the replication of the narrative from the 14th Century in a modern-day society, focalized in the city of Canterbury. This will be displayed in the practise-based research (PBR) of this work as a three-part series titled, ‘*The Tales of Canterbury-the modern edition*’ as a factually lead narrative in an ethnographic style of documentary. The decision of an ethnographic method was due to the depth of research that this work hoped to achieve, which was to integrate oneself within different societal groups which can be found in Chaucer’s stories and expectantly Canterbury. These groups were identified through this research’s own perceptions of *The Canterbury Tales* and will be discussed in the first sub-section. An example of this is *The Wife of Bath’s Tale* which takes on what has been described as an anachronism of first wave feminism due to the surprising exclamations made on behalf of the charismatic Wife, who is affably one of the strongest characters portrayed in *The Canterbury Tales* (Carter, 2003: p.239). This is displayed by the ferocity in her dialogue when questioned by her male companions and the level of authority she imposes both within her story and monologue, which is further extended by her unusual opinions of religion and sex for that period (Carter, 2003: p.330). This tale alone gave a voice to women and the subjectivity that was imposed on genders during the pilgrimage (Mann, 1991: p.10).

Within this discussion, this analysis will be divided into the following sub-sections in order to relay a written account of the modern re-telling of *The Canterbury Tales* whilst gathering a detailed programme of the filmmaking process in the hope to answer one of the research questions: ‘*Are issues*

presented in Chaucer's The Canterbury Tales still relevant today? If so, have they been altered in our contemporary society?' The structure is as follows: The Literature Review (which will outline critical discussions of Chaucer's work as well as highlighting the crucial elements of the process of filmmaking), followed by the first sub-section titled A Breakdown of the Tales. This section will provide the traditional narrative of the original stories of *The Knight's Tale*, *The Friar's Tale* and *The Wife of Bath's Tale* alongside the modern adaptations that this research has produced, coinciding with the creative decisions taken to formalise the narrative of each episode. The second sub-section consists of the Methodology in order to explain the visual and technical decisions in the making of the series. The final section of this analysis will conclude with a summary of the work that this research has fashioned through the pragmatic filming in each individual episode. It will also determine whether similar moralities and themes were found in today's culture in relation to those which are observed from Chaucer's original stories selected for this research. In addition to this, it will include a condensed brief of the prospects of 'the one-person film crew' with both the positive and negative practicalities involved in making a documentary series with a single individual being responsible for the process of filmmaking itself.

The structure of this thesis follows a linear form similar to a scientific paper which includes the subjects, followed by the breakdown of the framework and techniques involved which is incorporated in the methodology, concluded by a discussion to determine whether this replication is similar to the stories from over six hundred years ago. This structure is also important because it categorises the groups involved in the study: *The Knight's Tale* is predominantly about men; *The Friar's Tale* revolves around the Drag Scene community and the *Wife of Bath's Tale* streamlines women's opinion about marriage and female rights. It also partially coincides with the order in which the tales are told in Chaucer's *The Canterbury Tales*, although *The Friar's Tale* is actually a retort and symbolizes a line of defence from the accusations *The Wife* directs towards the church (Szitty, 1975: p. 53). Due to their cordial themes and the popularity surrounding the three stories, I found that they would make the most compelling as episodic adaptations based on the social relatability that each tale expresses to surrounding issues that are apparent in our society. *The Knight's Tale* for example,

focuses on the traditional yet vulnerable characteristics of a knight: brave, valiant, loyal and forever a warrior. The idea of finding these same characteristics in soldiers living in Canterbury started with pursuing modern soldiers to see if these story-like features were still apparent-and how they dealt with modern societal hardships-one of longing for a home.

The research and filming for this project was conducted in Canterbury, not only because of the noticeable link to *The Canterbury Tales*, but because of how it relates to me as the researcher, on a personal level. Among other reasons, the creativity of documentary filmmaking motivated my journey at university and prompted me to explore this subject-matter further within a postgraduate degree. The idea that a documentary can influence and enlighten an audience has always encouraged me to explore the vast realm of what filmmaking is: to capture an element of a reality and to tell a story. Storytelling is a fundamental element throughout this work, and one which is continually highlighted in each individual episode through a number of techniques that not only involve the camera and basic academic interviewing, but through the exploration of narrative storytelling.

Why practise-based research?

The goal of this research had a simple baseline: to investigate if Chaucer's perception from his era of culture and society are still relevant today, given the societal circumstances of a group of people and their perception of daily life. The practical component of this work was argued to achieve what a written work could not; to engage an audience visually and to implement *The Canterbury Tales* through a modern and more so relatable method via the style of documentary. To say that this research also had an element of emotional attachments involved could also be argued to be a different and unique achievement of this research, whilst at the same time that very notion devalues it as a study and non-fictional retelling. However, the narratives told in each of the episodes were engaging, and ethnographical in terms of method due to the extent of immersion involved and the investigation into personal experiences of individual daily life from the participants. Despite the criticisms surrounding ethnographic film, that is what differentiates this research from a standard form of academic research in that the personal engagement in an ethnographic style permitted sensitive and, in a manner, anthropological data to be collected via visual stimulation. The choice of ethnographic

documentary was due to it being the most authentic style of film in showing what I would posit as the 'raw' material of the people of Canterbury (this is expanded upon in the second sub-section). This is relatable to the project in the analysis of how Chaucer decided to create his own characters which reflected their own 'raw' stories. This also bleeds into another focus of this research, which is trans media story telling. Chaucer's fictional 'non-fiction' collection of individual tales links to the aims of this research which is further facilitated by Chaucer's own understandings of society. The practical element aimed at presenting a modernised version of three arguably classical tales, and therefore, establishing a trans media connection and joining the written word with the modern tool of storytelling-filmed stories. The contribution of this work to the academic field stems from the process used to capture these stories and provide an understanding of ethnographical methods as well as to capture the addressed tales playing out in our world.

Literature Review

This review analyses a variety of examinations and critical interpretations of *The Canterbury Tales* as a collection of stories from authors such as Forni, Kane and T. S Eliot. Additionally, an investigation of the three tales chosen for this research: *The Knight's Tale*, *Friar's Tale* and *The Wife of Bath's Tale* will be explored, as well as drawing a contrast to other portrayals and adaptations, as seen in *The Canterbury Tales* BBC drama series (2003) and in the film, *The Canterbury Tales* by Pier Paolo Pasolini (Pasolini, 1972). This review will also include a short examination of literature detailing the ethnographic methodology and the narrative structure in documentary filmmaking used for the practical portion of this research.

Geoffrey Chaucer is often referred to as the 'father' of English poetry (Dryden, 1700) with his work frequently used as reading material in schools around the globe and more prominently, his influence in launching the trend of utilising written English vernacular as opposed to the norm of French or Latin in the 14th Century. Most argue that Chaucer's greatest work, which was written during the *Hundred Year War* and is entirely in prose is *The Canterbury Tales*. It is well established that the plot of the (incomplete) tales is that of thirty-two characters (including Chaucer himself) on a return journey to visit the shrine of Thomas Beckett. Along the trip, a competition is started in which each voyager must tell two stories to entertain the other travellers. The winner of the best tale is awarded a free dinner. Each story told is entirely different, which some argue was a practical technique of Chaucer relaying his own sentiments of life and his interpretation of the social order in the medieval era.

The purpose of *The Canterbury Tales* is often debated, and his stories questioned as a stand against aspects of the class division and Chaucer's personal understandings of the Church in the 13th Century (John Hirsh, 2003: p. 29). Hirsh goes on to say that in this epic piece of work, there are varied attitudes that while they are not entirely implicit, they do have explicit undertones which challenged certain ideas of the then societal norms (Hirsh, 2003: p.30). Whether it was intentional or not, *The Canterbury Tales* raised questions of both Chaucer's diverse opinions as well as the matters

which appeared to concern him. Alternatively, scholar George Kane argues that at the bare bones of this poetic marathon, *The Canterbury Tales* is nothing more than a series of tragicomedy, with striking sexual urges peppered within what was Chaucer's own changing beliefs, which in itself made it magisterial of him as an author (Kane, 2000: p. 254).

Other critics believe Chaucer's work to be composed of reworked religious material with a somewhat crude point of view and not a classical source of literature, but an attempt to discern traditional literature (T.S Eliot, 1944: p.22). Carolyn Dinshaw approaches the subject of the text presenting itself as a feminine body, while the literary tactics and decisions that Chaucer actively made within the body are acts of masculine authority, believing that Chaucer was cognisant of gender as a social construct in which he exploits through the female characters (Dinshaw, 1989: p.25). Otherwise, that very cognisant could be argued to be a resemblance of Chaucer's guilt. Robert Mitchell argues that the title of 'father' to English literature was placed upon Chaucer by his advocates in order to replicate what they saw as a distinguished and superbly accomplished masterpiece, but that Chaucer's work itself was strewn with contradictions and uncertainties (Mitchell, 2012: p. 9). The comical modes with which Chaucer incorporated within *The Canterbury Tales* reduced the work as a problematic piece of true poetry in relation to religious values, despite its original creativity (Mitchell, 2012: p. 102).

However, Chaucer's work encapsulates various genres through various accounts told by extremely varied characters. For example, *The Knight's Tale* holds the theme of romantic courtship versus chivalry concerning two men who fall in love with the same woman (Emelye) and fight to defend their honour as knights as well as for her affection. It exclusively encapsulates the ideals of courtly love, but a love that is depicted as parallel to a sickness (Majed, 2013: p.225) whilst promoting the idea of brotherhood between two warriors, suggesting another form of kinship through violence and the knights' relationship (Stretter, 2003: p. 235). Being the first character story, *The Knight's Tale* has been widely examined due to its 'baffling' interpretations and its extensive length (C. Muscatine, 1950: p. 911) and given that at over 2250 lines, it could stand alone as an individual piece of work (Saunders, 1995). Circling back to *The Wife of Bath's Tale* which is perhaps the most

interesting tale due to the imagery of sex, justice, sin, and reward. It is what some could argue, to be an unexpectedly contemporary public feminist perspective which is reiterated by the Wife throughout the monologue and the narrative of the tale (Leicester, 1984). *The Wife of Bath's Tale* begins as an 'anti-romance' (Harty, 2007) where a knight commits a heinous act of rape upon a young woman, a contradiction in itself to the popular folk tale of the medieval period of rescuing a damsel in distress. His punishment was to find the answer to a question posed by the King's wife: 'What do women desire most?' The answer is power, thus the tale suggests that the theme is that of female sovereignty (Carter, 2003: p. 21) or the desire to act upon a dominance within a romantic relationship, chiefly marriage, which again, one could argue is another theme of *The Wife of Bath's Tale*: the gender roles within a marriage.

The cited literature relates to my practical research due to the individual methods and arguably the sentimental value of creating an alternate and transmedia version of the heavily themed stories. Through the exploration of creating a filmed series, I was permitted to walk through the realms of a focalized society and the individual lives of the 'characters' in order to replicate Chaucer's original character stories. Each episode is different in structure, method and participants, similar to how Chaucer constructed his character tales. As Hirsh theorized about Chaucer's world, my research aimed at confronting the aforementioned social morals and to use my own technique to mould my attempts to replicate a newer version and to present a connection from our world stories to Chaucer's medieval ones. Each has its own genre and values, similar to Chaucer. My own attributes show through my work, such as in Episode Two whereby I am a part of a story, co-authoring the episode, much like Chaucer himself who incorporated his personality as a leader of the pilgrimage.

A modern telling

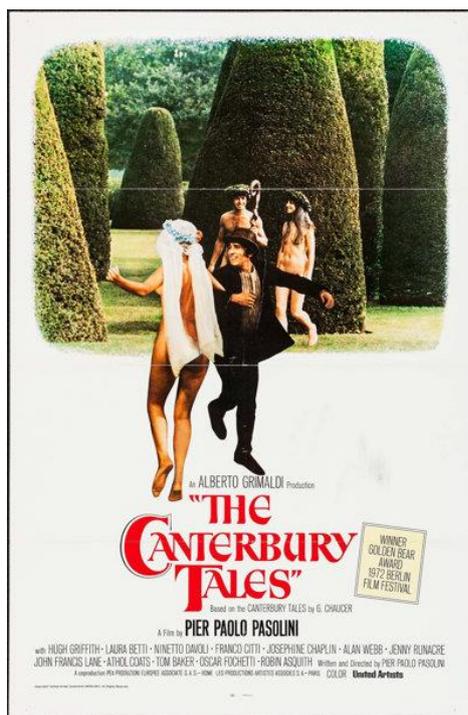
The 2003 BBC adaptation of *The Canterbury Tales* resulted in it being the first cinematic and contemporary versions of Chaucer's work. Directed to relay 'the identity of Britain today' through Chaucer's tales in 'modern dress' and pitched as a series intended to echo life in a new era (Forni, 2008: p. 171); the BBC rendition was praised for its ability to engage an audience within a multitude of genres that are observed in recent television whilst highlighting key elements from within the

original stories (Yager, 2007: p. 2). This furthermore highlighted the contemporary aspects of Chaucer's material as each of the six adaptations offered a modern connection to the medieval stories as well as reigniting a connection with poetic literature for the viewers despite their prior knowledge of the tales (Andrew, 2004: p. 189). J Myerson suggested in his article '*Tales of the unexpected*' (2003) that each of the individual directors go into 'micro-societies' where the characters of each tale had their own sets of rules and had a reputation to protect members of their own social groups-where 'face' became of the highest importance and outsiders of those groups were seen as intrusive or unimportant to the character's narratives. The series core success was the capability to engage a large, modern audience and offer a reinvented concept of Chaucer originals. Outside of academic reviews, the BBC adaptation was a commercial success, gaining a viewership of 8 million people on its debut with the first episode '*The Miller's Tale*'.

Pasolini's *The Canterbury Tales* (Pasolini, 1972) offered an imaginative and what some describe as erotic fabliau. Numerous academics have described Pasolini's recreation as an 'artistic failure' as well as "[...] a serious distortion of the complexity and grandeur of Chaucer's conception" (Green, 1976: p.46). The somewhat excessive amount of nudity and scenes of sexual intercourse involved in Pasolini's film is shocking but also adds a thick layer of humour. This further highlights Pasolini's *The Canterbury Tales* as an artistic, medieval fabliau as opposed to an historical replication (Tison Pugh, 2004: p.199). Pugh also claimed that Pasolini's style of fabliau was down to precise, creative decisions influenced by his own political and social views. Therefore, it should not be considered as an exact reproduction, but a modified version of an almost extinct genre of medieval fabliau based on Chaucer.

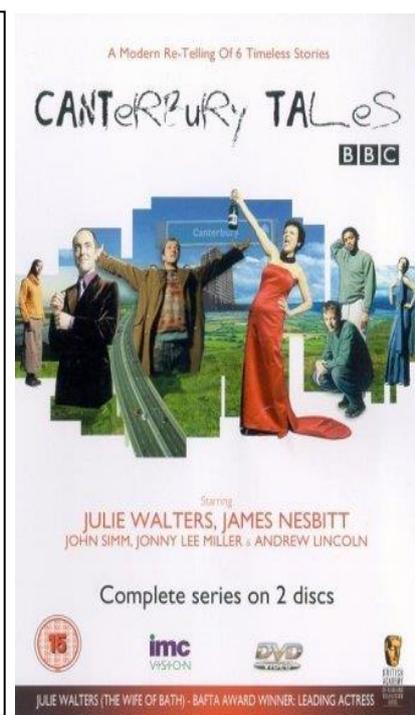
In the viewing of Pasolini's adaptation of Chaucer's stories is where the inspiration for this research grew; to modify and apply my own version of what I believe are in a sense, 'original' stories. Both Pasolini's and the BBC interpretations led this research into a creative avenue in how to construct engaging and transitional stories. The central morals throughout all of the modern renditions remain similar, the main differences being the periodical and societal elements. However, the core difference between the mentioned renditions and this research is the attempt to recreate the stories

from the actual lives of the participants. There are no actors nor any scripted scenes. The research's aim was to capture these highlighted themes and observe the stories played out in real life with as minimal narrative and technical manipulation as possible. Among these, the expression of storytelling was a large part of the motivation behind my research. The focus on the societal issues during the pilgrimage which were observed by Chaucer and represented through the use of varied characters 'telling' their individual stories. This provided the preliminary ground of inspiration and the idea to observe the collective changes of people and public topics in making the comparison to the residents of the city of modern-day Canterbury. To analyse and interact with these supposed issues and stories through the use of a modern and representational medium of storytelling and research, which one could argue is a documentary series (Arneson, 2012). The idea of a documentary for this particular work was not only to record the events and public changes via a non-written practise, but to capture the lives of some perhaps still living within the constraints reflected in the tales.



(Fig.1 [Left] of the promotional title cover of Pier Paolo Pasolini's *The Canterbury Tales*, [1972]). Source: <https://www.imdb.com/title/tt0067647/mediaviewer/rm2371330561>

(Fig.2 [Right] the promotional title cover of the BBC's *The Canterbury Tales* series [2003]). Source: <https://www.imdb.com/title/tt0353045/mediaviewer/rm1083414016>



The research

This leads us to a question pertinent to this research: 'What could this practise-based MA capture that a written approach could not?' The choice of constructing a documentary series seemed to be an effective and modernised method of research; our stories are often televised and remodelled versions of tales in order to appear more so appealing to a modern audience. To create a filmed

version of core concepts inferred from a work of independent culture-based fiction was one that this research felt was a natural step in contemporary storytelling. It allowed this research to explore what the core values of the tales as seen in Chaucer's work are, detailing the everyday lives and the nuanced people of Canterbury, yet in a televised and contemporary way. A written work could not encapsulate the responses and emotive storytelling that a practise-based research could, but merely record and deliver a written account. Whereas, this filmed practise research permitted a visual narrative, in order to reflect a genuine story from the current Canterbury community.

Nichols (2001: p. 92) claims that narrative is what matters most for the development of documentary filmmaking as it offers a formal way of telling stories which resolves a conflict, thereby attaining some form of answer or order to the question posed at the beginning of the film. The purpose of a documentary narrative is to guide the viewer in an unbiased manner with respect to the facts presented by the tale at hand, but the main purpose of a narrative is to tell a story. The narrative within documentary filmmaking often has a use of visual metaphors and developed dramatic scenes which further extend the emotion of the narrative itself (Cunningham, 2005: p.186). It is important to correlate drama within a performative documentary style as it is arguably one of the most important tools when one creates a film with a purpose to inform while simultaneously 'grip' an audience.

Michael Moore suggested that when making a documentary, it is not simply constructing a sequence of evidence teamed with interviews. It is making entertainment: making a movie (Moore, 2014). Eighty years prior to this statement, Robert Flaherty's *Nanook of the North* (Flaherty, 1922) was considered to be the first feature-length documentary, despite its use of staged scenes, props and scripted actors. Flaherty was praised as the 'creator of ethnographic cinema' (Rony, 2004). His use of observed filmmaking has been argued by some to have paved the steppingstones to create the documentary structure, in which he made a film (or a movie as Moore might argue), based from his observations in the field whilst utilising his own narrative, his perspective. The narrative is arguably the most important aspect when making a documentary based on maintaining the interest of the audience and evoking emotion as well as producing thought-based opinions from the subject-to get a reaction and a sense of engagement. Nichols suggested that the documentary style relies heavily on a

sense of realism with time and allowing people to reveal themselves in front of the camera which provides that sense of reality-as well as providing a narrative displaying the truth in the lives of the people (Nichols, 2008: p.3) . The context of the three independent stories chosen by this research bleeds into the importance of the research questions and what this work analysed, as it is the morals and frame of narratives through each of the three chosen tales which builds the main body of this research.

Ethnographic research is a qualitative method and its pivotal factor is observation (Giampietro Gobo, 2008: p.5). Gobo also states that the difference between an ethnographic approach as opposed to other methodology is that the role of the researcher (or ‘protagonist’) is important to the observation. The interaction shared between researcher and subject is the most important factor and should be considered when analysing the authenticity of ethnographic research. Alfred Schutz observed that the subjects and researcher(s) are ‘actors on a stage’, whereby the investigator plays a role of observation and replication of the ‘actors’ methods and general behaviour in order to obtain an emotive performance from the participants (Schuetz, 1953).

One could argue that a common delineation of ethnographic film is based from capturing a recorded visual anthropology which provides a broad sense of perspectives not inferred by the filmmaker but by the evidence it provides. A traditional pillar of ethnographic film is often associated with directing non-Western communities to serve as an understanding into varied culture, habitually being observed as exotic or nuanced (Durrington and Ruby, 2011: p. 196). And while this series is not a non-western or exotic community as we know it, it does examine the varied culture situated within the same city. Ethnographic film is a systematic representation of realism under the assumption that it directly reflects reality. One of the cardinal rules of ethnographic filming is that the subject(s) remain undisturbed by the presence of the camera and to never look directly at the lens. (Russell, 1999).

From this, the idea of an undisturbed scene is what arguably, ethnographic documentary stems from. To say that there is one genre or even a definition of ethnographic documentary would be improper, as there is no solid classification. Emilie de Brigard reasons that ‘original’ ethnographic film had been ‘burdened with the expectation that it will reveal something about primitive cultures –

and ultimately, all of culture' (Brigard, 1995: p. 13). Indeed, ethnographic film originates from a social science and was typically sheer footage on its own with limited film manipulation. With the evolution of film and technological advancement however, the category of ethnographic film has grown and transformed into a broad field of various classifications. David MacDougall proposes that there are further attachments when analysing an ethnographic film (as opposed to ethnographic footage) as the camera may be used to gather data, but it is the process of analysing the data after (aided by the filmmaker's tendencies) which guides the viewer 'through its intricacies...of communicative logic' (MacDougall, 1978: p. 407).

These cited theories (narrative importance, ethnographic conduct, interaction and observation) all bleed into my research in that its aim was to recreate an authentic and somewhat anthropological recording of modern stories. It was mostly based on observation and long periods of time spent with the participants, which is supported by the listed scholars as an accurate form of filmed anthropological research. Arguably, Minh Ha would disagree with the notion that this research could be labelled as a 'documentary' in the sense that there is no such thing as a true documentary film (Minh Ha, 1990). Schuetz would agree that there is always an actor and a director which discourages the term of documentary (Schuetz, 1953). Alternatively, Gobo's theory supports my own research in that I played the role of storyteller, which gave room for real emotion to be displayed, further supporting the authenticity of an ethnographic approach (Gobo, 2008). That, and the ethos of my own person further makes the practical portion of this work a series of ethnographic films.

Breakdown of the Tales

This section will provide a breakdown of the three chosen tales for this thesis: *The Knight's Tale*, *The Friar's Tale* and finally *The Wife of Bath's Tale*. The design of this section will highlight the original concepts of the chosen stories and provide a baseline narrative, each followed by the modern interpretation of the chosen tales determined by this MA research. The order of the following tales relays the order of the episodes in the series whilst outlining the variants in the groups of the selected participants: men, men in Drag and women.

The Knight's Tale

Chaucer's '*The Knight's tale*' is as mentioned previously, the longest story throughout *The Canterbury Tales* and perhaps the most complex (Hirsh, 2003: p.135), while at the same time being the most relatable to numerous amount fictional stories across literature due to its diverse genre, which is an assortment of: love, tragedy, heartache, courage, revenge and redemption (Hirsh, 2003: pp.45). It is the dynamic opening into Chaucer's world of stories as it raises questions among its varied themes within the work of *The Canterbury Tales* (Cooper, 1983: p. 91). The notion that two men take it upon themselves to fight for a woman is primitive and dated to early social evolution when engaging in physical dominance for a mate, or in this example, for 'love'. It is a story that as Chaucer explains in the first line of *The Knight's Tale*: "Whilom, as olde stories tellen us," which is essentially tantamount for 'Once upon a time' (Rudd, 2001: p.110). It is an aristocratic poem concerning Greek Legends (Spearing, 1966: p.4) as much of the base plot relates to themes from stories such as the city of Thebes and the hero Theseus who battled the Minotaur in Crete (Spearing, 1966: p. 5). *The Knight's Tale* is also renowned for being an acute replication of the epic poem *Teseida* by Giovanni Boccaccio (1340–41) which also boasts an incredible length of 10,000 lines divided into 12 books and again, picks at the backbone of Greek mythology. One of the main variances between the two stories is that Chaucer's rendition contains two knights instead of one.

Chaucer's account of the poem was adapted and altered to fit his own needs for his, but both *The Knight's Tale* and *Teseida* still bare similar plots and incorporate a philosophical perspective of courtly love which is indebted to Boccaccio (Saunders, 1963). Chaucer's depiction recounts the relationship of the two male protagonists Palamon and Arcite, who after being imprisoned after battle, fall in love with Emelye; a beautiful noblewoman whose purpose in the tale is nothing more than to act as an object of desire (Rudman, 2003). They often only see her from afar, but both decide that they must have her for she is beautiful and pure. After they escape, Arcite and Palamon engage in a battle to the death to win Emelye's heart, despite her not knowing them. Arcite wins the battle, but spares Palamon for he is his brother in arms. In traditional tragic romance however, Arcite falls from his horse, gravely injured. He wishes for Palamon to marry Emelye. After Arcite dies, the two live out a life together where Emelye's affection gradually grows for Palamon as he mourns the death of his fallen comrade.

My interpretation

This PBR was aimed at constructing my own adaptations as open narratives. It sought to record the events, stories and opinions of the real-life Canterbury public. The narratives were left open to obtain and record as much of the 'real life' elements to incorporate into the newer stories. One could argue that this research 'co-authored' these adaptations with the participants.

The foundations of *The Knight's Tale* are what inspired the first episode in this series. The raw themes in a modernised and simplified manner translated to such: battle, love, chivalry and the relationship with danger that two individuals will go to in order to gain what they most desire. The interpretation of this tale chosen for this episode follows the struggle of life and need for brutal justice situated on the streets of Canterbury, whereby the fight was not for feminine affection, but of a need for a different type of comfort-the need for a home. In order to follow the original concepts and characters of Chaucer's version, ex-military charities and clinics were examined to select the key characters of the first episode-the Knights themselves. The aim of Episode One was to highlight the rate of homelessness in the city, particularly pertaining to ex-military. The '*Soldiers of the street*' was a working title that suited the research as a modern rendition of Chaucer's *The Knight's Tale* as it

contained a battle for life between soldiers and a desire to be grounded, which one could argue based on this research are analogous to the base elements to Chaucer's story. The details of the narrative include the informal interviews with charities, a retired MOD administrator/ex-soldier and an ex University lecturer who fell from the life of comfortable society and onto the plains of a public garden. To say that the two 'star' participants in Episode One (Participants R and J) are similar to Arcite and Palamon would be a bold and false assumption based on character, but based on their desire and passion to fight for their lives which for a period, hung in the balance while they both came to terms with homelessness-that is a fight for life and love, not so dissimilar to Arcite and Palamon's fight for Emelye and for themselves as warriors and men.

The Friar's tale

Episode Two is inspired from *The Friar's Tale*, which as previously mentioned, highlights the story of two main characters-a summoner and a fiend. In comparison to *The Knight's Tale* and *The Wife of Bath's Tale*, *The Friar's Tale* prologue and tale appears to hold minimalistic research and supporting literature surrounding the context of the story, appearing underappreciated (Birney, 1959: p. 17). One could argue that this could be a result of the modern interpretations of cultural and more nuanced definitions of the *Knight's* story (chivalry, courtly love, Greek ethos etc.) or the Wife's arguably pro-feminism stance or the popularity of the stories themselves. Earle Birney argues that *The Friar's Tale* is often lost within the framework of *The Canterbury Tales* as a unit and dismissed as nothing more than poetic warfare targeting members of the clergy; whereas it was actually a carefully considered satirical approach, developmental in its own right (Birney, 1959: p. 17).

Alternatively, there are several critiques of *The Friar's Tale*, which include Chaucer's obvious critique of the Friar profession in general. This could be argued by the constant criticism of the Friar's character in the general story told by the Summoner and the fact that the Friar is largely disliked by the group in the pilgrimage (Williams, 1960), particularly by the Summoner, which is made obvious to the reader as they both equally tell disparaging stories about one another's respective

professions in their prologues and tales. This could again, be a compelling component towards Chaucer's opinion of the Friar profession. The Summoner's depiction of a Friar in his prologue for example, is a twist of a French thirteenth century fabliau which involves a Friar breaking wind as a gift of charity to his order. In the Summoner's rendition, he tells of the Friar's vision of their final resting-place, which is located in the devil's behind, which link to the conclusion of the prologue where a fart has to be shared between a monastery of Friars (Cooper, 1983: p.131). The Friar interrupts the tale and the insults exchanged within the prologues of *The Friar* and *The Summoner* suggests a general perception that the two unified tales share a certain malice. They also tie in with *The Wife of Bath's Tale*, as the Friar interrupts her prologue with bold and obnoxious commentary, which one could perceive as another attribute towards a vilified character.

“This is a long preamble of a tale!” 831 (IIID)

Is how the Friar interrupts the *Wife* before she begins her tale. This is how the two prologues and tales are joined as a unit, much like *The Summoner's Tale* and *The Friar's Tale*-all contradict one another in some regard. *The Friar's Tale* is much like an admirable sermon (Rudd, 2001) in that it led the tale of a greedy and corrupt summoner to his demise. The plot is as follows: a fraudulent summoner meets a street merchant who introduces himself as an individual who admires and is allured by wicked greements and virtues, much like the summoner who blackmails both the poor and the rich alike for 'church purposes'. When the summoner asks for the merchant's name, the merchant reveals that he is a demon and his living is in hell. The two strike a bond and travel together to extort money from those who are paying a form of penance/tax to the church. Upon arrival of an older woman who the summoner calls for her church summon payment (which she does not possess), the woman damns the summoner to hell, to which the fiend once again reveals himself and whisks the summoner away to the fiery inferno. The themes of the story are often debated as a parallel running of the Friar's and the Summoner's stories serving as an excuse to insult one another's profession whilst displaying the very same vices displayed in their tales: anger, malice and greed. Another theme discerned from *The Friar's Tale*, however, is that of brotherhood and the bond between two characters who are

perceptibly different-the Summoner and the fiend. Despite their difference, they share common interests and goals.

My interpretation

The fiend is who The Friar's episode is loosely based on, from the idea that an individual can be divided into two different personas (a Demon and a street vendor in Pasolini's work). Despite the fiend introducing himself to the summoner as a fiend (line 1148), the summoner accepts him for what and who he is. This concept of two lives in one body sparked the modern interpretation, hence the composition of highlighting Drag Queens¹ as the key participants in Episode Two. Another characteristic feature relayed from Chaucer's work and selected for this research was the theme of unity. In reference to the relationship of the fiend and the summoner, one could argue that their rapport began based on an unbiased and rather open view on behalf from the summoner. He knew of the fiend's alignment and yet agreed to work him, befriended him even, regardless of the fiend's proclivities. This was another attribute selected for part of this research, used to analyse the connections between the interviewees and with the perception of society towards those who may have different proclivities as opposed to the 'norm'. Other connections interpreted for my interpretation stemmed from the traits of the summoner. He had his own agenda and appeared to relish his profession (irrespective of the unethical properties) and regardless of others' opinions or shame, not to dissimilar from the two participants featured in the Episode Two. They were bold, brash and exuberant about their second lives, which led me to form another (albeit even smaller) connection to *The Friar's Tale*.

The Wife of Bath's Tale

Carter (2003: p.334) stressed that common knowledge of *The Wife of Bath's Tale* demonstrates Chaucer's interest of the imbalance in gender roles, which can be interpreted through multiple elements within the story: the all-female justice court that surrounds King Arthur, the fact

¹ As a disclaimer, this research is not claiming that all those who work as Drag Queens are homosexual, but for the purpose of this research, the participants involved in this work consented that they were comfortable discussing cultural matters and their sexuality pertaining to homosexuality in modern society.

that Arthur directly obeys his wife, Guinevere (although her name is never actually stated) over his own decision which was to immediately execute the knight for his crime of blithely raping a young woman, and the crone herself, who forces the knight to marry her in order to save his life. ‘*What do women desire most?*’ is the focal point of the tale. The knight set out on this quest to seek the answer with little luck. When hope seemed lost for the knight, he discovered a woman he described as: “A fouler Wight ther may no man devyse” (III (D) 999). Through desperation alongside the old woman’s manipulation, he agrees to marry the crone in exchange for her response to the question-which she and the King’s all-female court accept as sovereignty over their husbands in love and in life. The executive decisions and the positions of high-ranking court members all belong to women-implying that in this particular tale, the female sex are ranked top of the hierarchy (Carter, 2003: p. 334), and the power shift of the rapist knight who then became a victim of submission in marriage to the crone all display positive attributes to female authority.

The monologue for *The Wife of Bath’s Tale* suggests a similar means in the portrayal of the *Wife* herself, who again is represented by a protofeminist ideology as a strong, entertaining and respected narrator. A four-time married widow who holds a considerable amount of wealth and boasts of her sexual conquests and intelligence, she is depicted as a character with authority and reduces the necessities of both working life and romantic relationships as minor inconveniences (Sheila Delany, 1975). Delaney also suggests that *The Wife*: “...understands that as a woman, she is both a merchant and a commodity: her youth and beauty the initial capital investment, and her age-the deprecation of the commodity-a condition against which she must accumulate profit...” (Delany, 1975: p.105). This reinforces both the *Wife*’s intelligence and her comprehensive understanding of a society where women are oppressed sexually and martially.

As a story, *The Wife of Bath’s Tale* promotes positive attributes for the personas depicted in the female character of the *Wife*, whereby she utilises her knowledge and her own ideology to manipulate the written word in favour for women, not men. (Rigby, 2000). Chaucer’s narrative of this female authority has divided scholars for centuries in deciding if *The Wife* is indeed a protofeminist or if her own arguments for displaying the gender imbalance are an ironic defamation.

Arguably, the Wife could have been created as a comical character as her opinions are taken lightly by her companions. An example of this is the Clerk, who insults the Wife's story but makes no attempt to refute her arguments. In this regard, perhaps the Wife is used as a comical device, whereby the very idea of female sovereignty which the Wife reiterates throughout her monologue and her tale is actually a contradiction in that 'a man must obey his wife, for if he does, she will obey him' (Malone, 1962).

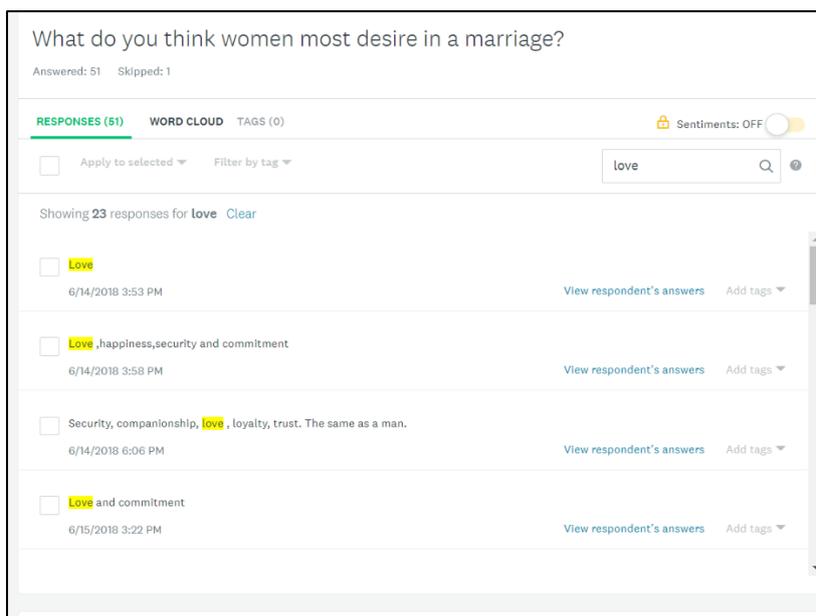
On the other hand, there is another perspective that factors into *The Wife of Bath's Tale*, and that is the transformation of the Knight as a character. He fell from knighthood to rapist, to disgraced nobleman and on to desperate man who was only saved by the forgiving yet demanding force of the King's court and the crone-the women. The transformation is what is key here as not only did the Knight transform into this feeble depiction of what a Knight should be from a classic setting, but through his decisions in the third phase of the tale where he succumbs to the will of the crone through choice, not fear. His self-worth is what transformed him but made him into an idealistic man through the perspective of the females in the tale, as he gives the crone the choice to do what she wants, despite the outcome.

My interpretation

Considering this, the third episode focuses on the representation of the female sex in the neoteric community as women who have faced oppression, and if the issue of difference in gender that Chaucer suggested are still prevalent in modern Canterbury. This was mostly examined through: married women, an established women's rights group and a group of experts alongside a victim at a domestic abuse organisation (see Episode Three). One of questions raised by this research was '*How does this particular episode achieve some level of insight into the world of women today?*' One could argue that the all-female participants provided information specifically pertaining to this query, with their opinions and stories captured on camera. Alternatively, the very fact that there were no men involved in Episode Three may have a negative or bias impact, as there is no combatant to the participants arguments, which could devalue the narrative.

Are there any indications in today's version of *The Wife of Bath's Tale* that directs us towards the oppression of women that is seen in the monologue of the Wife? The general opinion of the women's rights group interview indicated that women do still feel a universal problem in the way that men view women. That even in an advanced society, there is a persistent imbalance of power/hierarchy whereby men remain first ranked. Women are expected to fall into these roles of homemaker or wife, where in fact, women should no longer feel the pressure to fill roles such as these.

Not only was the aim of this tale to highlight the position of women in today's society and to examine the opinions from the participants involved to discover whether a gender-divided oppression still exists; but to find out what the aim with which is perceived in *The Wife of Bath's Tale* actually is: 'What do women most desire?'. This is the main question which Episode Three is based around, purely because of the interest in the question itself and the idea of what women want in both life as well as marriage. In order to obtain a larger response, a survey was conducted across social media platforms such as Facebook and Twitter. It posed six questions and received varied responses from the Canterbury community (see Appendix G for full survey and collected responses). In terms of the 'what' that both women and men desired in a marriage, 'love' was a popular response out of the fifty-one responses received: with a total of twenty-one responses suggesting that women desired 'love' whereas 'what did men desire in a marriage' received ten responses for 'love'.



(Fig.3 [Left] An example of the responses from Question 1 of the survey constructed for Episode Three. See Appendix G for other responses to the survey).

Methodology- ‘The film in the making’

The process of making a documentary series is an extensive and consuming method, but one which was beneficial for the purpose of this study in terms of constructing a visual stimulation for the audience which gathered the details and personal accounts of the mentioned selected social groups within the Canterbury community: the homeless, the Drag Queen community and married women. These ‘micro-societies’ seen in a modern society (referenced in the literature review) are directed by their own sets of rules and regulations, hence why they required an in-depth research design. One which this work aimed to produce in the form of ethnographic research. This section will analyse: the process of this research’s factual filmmaking, establishing the importance of narrative structure, the value of the semi-structured interview, ethnographic film, and why this method of PBR was chosen.

Ethnographic research was the most suitable method throughout the exploration and execution of this work due to its ability to become immersed within the lives and social situations of the subjects. This grade of research was vital to the end product as it provided the opportunity for me as the researcher to go beyond the limitations of clinical interviews with subjects seen in other research designs; such as experimental procedures, trials, surveys or other methodologies used for academic research. It permitted this research to divulge into the enriched and sensitive information within the participants lives which further allowed this PBR to draw a comparison from the lives of the characters highlighted in the original tales to the new characters selected for this work; whilst encapsulating an audience in the new emotive stories. That is after all, one of the other aims of this research in terms of it being successful-to inform and yet provide a version of entertainment for the viewer in order to find a solution to the research questions posed at the beginning of the project.

Method of filmmaking

The first stage of this method was met with how this research gathered background information and participants. The following section outlines the stages of source gathering and how the series was created:

1.1 Primary source gathering

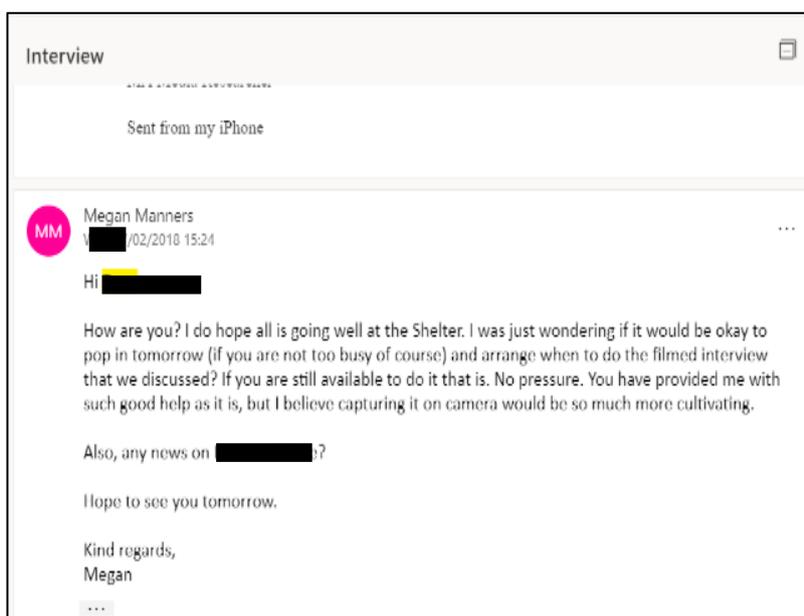
1.2 Networking, immersion and trust building

1.3 The value and conduct of the interview

1.4 Style, edits and film structure analysis

1.1 Primary source gathering

This was achieved predominantly through extensive research into local charities (such as the selected Canterbury homeless shelter, highlighted in Episode One) and initiating early contact through emails, telephone calls, attendance of particular events and personal contribution to centres. It was often a case of visiting the organisations to make primary contact after emailing ahead, which was repeated throughout the series as it proved an effective initiator. An example of this is the first visit at the women's shelter, (featured in Episode Three), which was first induced with a phone call to the service director, Participant A, who is later featured in the episode. We discussed where and what this research would be permitted to film and possible candidates who would be willing to discuss their own trauma on camera. Granted that it was highly sensitive and personal information, thorough conformation and strict ethical guidelines were in effect immediately after the interviewee(s) signed a consent form.



(Fig.4 [Left] See an email correspondence to the charity head following up on our conversation to arrange a filmed interview).

The majority of primary source gathering came from collecting background research which featured participants and their associated establishments within the series. Its purpose was to find if their individual context would be relatable to the newly constructed storylines for the series. One could argue that this method adopted a case study approach, whereby all participants were selected based on their experiences alongside their personalities and personal narratives, as this was a key requirement for their filmed appearance. After introductions, it was a case of multiple visits to each of the participants and institutions that they were associated with. This included the use of direct observation; not only as it was important to view the selected interviewees engaging in their own surroundings, but because it allowed them to adjust to a camera intruding upon their daily activities. Numerous sessions were required to film a number of the interviewees comfortably.

1.2. Networking, immersion and trust building

In reference to personal contribution, I participated in external activities with the homeless charity featured in the series and spent time with a small number of the participants outside of the research. An example of this was the work taken on to aid the residents of the night shelter at the selected homeless charity for their art projects (see Appendix A: p.52). Initially, this was carried out in order to augment the interest of subject participation, which successfully led to obtaining volunteers for interviews and allowed for further information to be recorded about the homeless issue within the city, which was utilised in the series. As there was no incentive offered to gain willing participation of a subject(s), general interest was generated by myself during public meetings, clinics and frequently through social networking as previously mentioned. However, my own participation in external activities outside of this research aided in sparking general interest with other communities and led to the successful interaction(s) with other charities and groups such as the participant women's right group (see Episode Three), the performers at a local club (see Episode Two) and key interviewee, Participant R (see Episode One). Furthermore, this principle of being able to network effectively in an ethnographic sense played an important role as it allowed me to self-promote the idea of participation alongside myself as the researcher and the significance of this research.

Relationships were built and discovering intimate details of participants lives was an indispensable aspect of qualitative data gathering as it allowed those involved to engage with the research on a more so comprehensive level. The sociability of this approach allowed for a deeper insight, as I made myself more approachable, further ascertaining newly developed skills in being a documentarian. This method of immersion into these smaller social groups within the Canterbury society is an aspect of ethnographic research; the social meetings and primary ‘meet and chat’ with potential participants is part of the process of becoming a documentarian and developing the ability to host and inaugurate informal interviews in settings ‘on the go’. These relationships allowed for trust building opportunities with the participants, which in turn made the overall series a detailed account of characteristics and properties observed by the modern-day community members situated in Canterbury. This data is displayed throughout each episode and provides a reflection of properties seen within the characters which sequentially allowed for a comparison of figures from the tales.

“The feature that distinguishes ethnography from other methodologies is its use of observation as the principal source of knowledge about social phenomena.” (Gobo, 2008: p.190). Considering this, overt observation was a fundamental tool while immersing as a documentarian within social situations and throughout the construction of the series. This tool was also vital in recording background footage and cutaways for the aesthetic aspect of the series, as well as gathering further information to utilise during interviews.

1.3. *The value and conduct of the interview*

“Interviews are the main staple in most documentary films, and we utilize them to communicate vital information about the story” (Sacchi, 2015: p.1). The dialogue used for this research falls into the category of ethnographic interviews as they were initiated through previous meetings before the academic yet informal interview. Aforementioned, this allowed for a relaxed environment around the camera and the opportunity for interviewees to relay a deeper insight into the given topic. Gobo suggested that the ethnographic interview could: “...give rise to a different emotional climate between the two parties” (Gobo, 2008: p.8). An example of an ethnographic interview can be viewed in Episode One at the homeless shelter with a key interviewee, ex-RAF

soldier Participant W. It took numerous visits to build trust with most of the individuals there and a lot of whom remained uneasy in the presence of the camera. With Participant W, it was about constructing a friendship on a social level. This led to the interview, with which he revealed his suicidal tendencies and previous alcohol addiction when he first became homeless. Following the initial interview with Participant W, the session allowed the research to explore the world of those who used the shelter and enabled conversation with participants who could relate to the same situation. Although many of the potential interviewees wanted to remain ‘off camera’, they revealed delicate information about their lives, which was recorded and logged (see Appendix A: p.49).

Every interview used for this research was semi-structured whilst also remaining adaptative. ‘Running with the question’ was an inherent strategy throughout as it allowed for authentic participant emotion and as Gobo would argue ‘a rise of emotional climate’. An example of this is seen in Episode One with Participant T’s interview, whereby the interview set-up was by all means, a formal standard. The open questioning though and structure of the interview however, allowed Participant T to provide an emotive and passionate monologue about his perceptions, which again, provided qualitative data and added to the episode subject. This further supports the reasoning for pursuing a PBR method, as a written approach could not reflect the equivalent information in an appropriate format. This category of adaptive interview was inspired by ethnographic means, as I felt it left parts of the narrative structure of the episode more open for interviewees to truly express their thoughts and emotions and therefore, obtain a truthful response. Formal interviews were also included within the series. For example, the interview with Participant B (see Episode One), required a different level of technique and planning: there was a location set by the interviewee and it only required one visit which was solely for the interview. This method of interview was technical and premeditated, which only permitted a short amount of time for the interviewee to fully express their opinions/experience.

1.4. Style, edits and film structure analysis

The documentary style which was chosen for this series is a compilation of ethnographic, observational and to some extent, performative. With the inspiration of successful documentarians such as Louis Theroux who feign a somewhat naïve outlook in order to provide the participants room

to thoroughly explain their opinions or activities in more detail. Theroux's '*Weird Weekends*' (1998-2000) is a prime example of a documentary series where the researcher uses ethnographic methods in order to integrate within a particular culture or societal group which is perceived as different to the standard or norm of society. It provides an explanation as to the what, where and why whilst providing the viewer with an outsider and insider perspective. One could also argue that the technique concerning the style of filming for this research was an amateur approach in the form of immersive and direct cinema blended with my admiration for Theroux's style of engagement.

The sequences involved in each episode were aimed to correspond what this work deemed a truthful application of the views of the Canterbury community. For example, Episode One was combined with informalities and an ethnographic 'on-the-go' framing style, as seen in Participant R's sequence. It was a collaboration of direct ethnography with as little as outside content in order to display the segments of real people. Alternatively, my own immersion in the series could suggest an interruption of a truthful application, as my presence as the researcher physically engaging with the participants, camera and therefore the story arc; from becoming outsider to active insider. Regardless of this, the aim of any cinematographer is to deliver a film which adds definition and meaning to the base narrative, which the style for this work attempted to achieve by following immersive documentary regulations.

Edits

Circling back to the value of the interview, editing played a vital role in terms of the presentation of the session. A stylistic attribute which was utilised in numerous interviews was an elongated pause, often before cutting to a new scene. This was a creative decision, incorporated solely for the viewer's use- to allow a pause for contemplation. Concerning technical decisions however, there are interviews which are of a considerable length. An example of this is the first interview with Participant T in Episode One. As the researcher, I would argue that the information provided by the interviewee was vital to lay the foundations of the episode subject. Therefore, the entire sequence was kept, but edited to incorporate imagery and graphics to maintain a visual stimulation. Another

example of an extensive interview used in this research is the exploration of one of the subjects living conditions (see Participant R's sequence, Episode One), followed by the main interview.

A criticism of the length of it could be that it dulls the impact of the interview. Alternatively, the immersive tracking in the sequence added value to the collective data of the interview as a whole and was necessary to gain an ethnographic format. That is not to say that all of the interviews featured in the series were styled in that method. A further example of an extended interview can be seen in Episode Two, whereby the main interview was longer than originally intended due to a lack of other public participation (see Appendix A, pg. 54) which led to yet more graphical overlay, pulling away from a stronger sense of narrative, and resulted in a failure of an engaging and strong segment of the episode. Regarding R's sequence yet again, the visual and contextual framing of his 'character' depicted him in an almost positive circumstance, in which he controlled. His romanticism towards himself corresponded to the characterisation of traditional knighthood. He was the charming and charismatic nobleman, fused with a 'rogue' element; whilst my presentation of him as this amiable but feral and yet, seemingly content, glorified individual was boosted by the narrative arc, displayed through the supporting imagery and stitching of scenes. His guiding the camera through the woods, the position he took for his close-up, specific camera angles and the tour of his living quarters; all of those sentimentalized his appearance and his story, thus affecting the episode narrative. Arguably, this induced bias on my behalf in portraying him as a loveable rogue with dark predispositions, therefore affecting the authenticity of the episode. Ethnographic filming suggests that manipulation is supposedly minor, in order to relay a reflective reality. However, unless a documentary is filmed in an entire shot in one sitting (with no graphical intervention), then an element of edited manipulation destabilizes the concept of a truthful narrative. The editing choices made in this research followed a similar approach with interviews, where cutting scenes, graphic overlay and other aesthetics were mandatory in order to construct a linear sequence, which one could argue further pushes this research from a truly ethnographical approach.

Ethics

Prior to any conducted interviews, all participants were provided with an Information Participant Sheet (see Appendix C) detailing the procedure of the interview. The information sheet also provided an overview of the study, the dissemination of the footage obtained and the right to exercise complete anonymity if needed. Participants were also supplied with a Consent Form (see Appendix B) which was an absolute necessity before any person(s) appeared on film. This included the right to withdraw from the study (or interview) at any given time and obtained the permission from the interviewee to be on film. All of the data collected throughout the study had been previously cleared by the Ethics Committee at Canterbury Christ Church University via an online application which included an ethical checklist (courtesy of the BPS Code of Human Research Ethics, 2010) and an approved risk assessment document (see Appendix E) authorised by the head of the media department. In any public or private filming used for educational purposes or making a broadcast appearance, consent forms are an absolute necessity; which is why consent forms were the focal point of any interview for this research. Permission was a first priority. Any filming in a public place was supported by large signs which were posted on walls of any public area, declaring that 'filming was in progress' and their person(s) being in that area would constitute as their consent. This was supported by the security and organisers of the venue(s) and is a common tactic utilised in public filming.

Lighting and sound

Lighting a scene is one of the fundamentals when filming an interview, especially if natural light is being utilised to frame a subject. Franco Sacchi suggests that environmental factors such as clouds or harsh rays of sun could drastically affect and feasibly ruin an interview (Sacchi, 2015: p.3). An example of this can unfortunately be observed in Episode Three during Participant J's interview where the sunshine penetrated the windows in the conservatory and caused a glare on her glasses, blurring her eyes during the majority of the filming. This was taken into consideration, but the boundaries of being able to conduct the interview whilst trying to obtain the correct frames of filming proved to be a challenge.

Sound was a factor which required different technology in order to obtain it for different requirements. During interviews, the 100 G3 Evolution wireless microphones were utilised in order to gain clear audio from the participants. They were controlled through the volume of the camera and the receiver which picked up its individual signal. This was necessary as a number of interviews were conducted outside or in boisterous areas where there was an assortment of ambient sound which often interfered with the participant audio, despite the microphones. With group interviews such as the last interview seen in Episode Three where the four shelter workers provide a group insight, experimentation was necessary beforehand to gauge a decent audio level from all four participants (due to only having two of the 100 G3's on hand as it was an unexpected session).

During post-production, the audio levels were altered using the Final Cut Pro sound editor in order to boost the interviewee audio when needed, and to lower and separate the audio volume during the introduction or any exterior footage where there was a narrative voiceover, which again was recorded separately on a different device and imported into the programme. Unfortunately, there was a litany of technological issues in the first attempt when exporting the overall footage with the attached audio, especially with the separate voiceovers. They became disconnected, which resulted in the overall footage having no narration and the audio levels were problematic, due to the volume alteration with the footage. To solve this, the audio for each episode was exported onto a different programme, Adobe Audio, and then imported back into Final Cut when the editing of the visuals was complete.

Ethnography

The foundations of ethnography are built upon the observations of a culture and the scientific interpretation of the habits and relationships between those involved in the study (Gobo, 2008: p.5). The practical elements of this research were conducted through purely ethnographic means when cultivating data and 'natural' story arcs of the interviewees. The decision of an ethnographic approach was not only due to the immersion (as previously mentioned) but to provide an anthropological view of the Canterbury community. The desire of this work was to explore a community and to create a method which reflected the 'real' components of the participants and capturing honest moments to

form modern, authentic stories founded by the original tales. This is why the concept of ethnography appeared to be the best route for this research, based on its generalisation of making films focus on culture. However, the productional elements in the episodes take the research away from being an accurate reflection of a culture based on the 'fictive' mechanisms (narration, the music, use of camera angles, cuts etc.). All of the productional necessities are interventions of the stories, where the representations of the featured world are met with graphical treatment; making them no different than a fictional film (Renov, 1993: p.2).

Conclusions and Findings

The Canterbury Tales has succeeded for centuries as it provided a prominent influence upon the beginnings of English literature, whilst at the same time delivering a slice of medieval life and highlighting the hardships of societal norms. This part of the discussion will determine whether the research episodes provided an accurate account in the retelling of *The Canterbury Tales* and the use of ethnographic filmmaking. It will also discuss the properties that utilising a one-person documentary crew revealed, the discovered new knowledge, and will finish with if the research questions were met with substantial answers.

Firstly, as a form of research, this work was not as successful as first envisioned. There were, however, positive attributes that this research showed, which confirmed that there are current civic issues within the members of the Canterbury community who participated in this inquiry. The selected women's rights group (seen in Episode Three), concluded with the idea that women today are not yet equal to that of men; and that there are serious issues with gender equality in terms of homelife as well as professional life. The outcome of Chaucer's *The Wife of Bath's Tale* determined that women's highest desire was to obtain sovereignty over men. Thus, given the responses by the women involved in Episode Three predominantly showed that there is a relevant imbalance in gender, this could be construed as a female desire to be above men due to the very disparity that they (the participant group) feel. Alternatively, it could be construed as a note on our own society of gender imbalance in terms of working life, and the pressure bestowed on both genders to 'fall' into their parental or 'natural' roles, as observed in the group interview (see Episode Three, group Soroptomists interview).

As a comparative and modernised version, *The Wife of Bath's Tale* is the most successful in the retelling as it provided empirical evidence of the collective group of participants who felt a vast difference in the hierarchy between men and women. Likewise, as Chaucer appeared to have expressed with his proto-feminist outlook displayed by the Wife herself and the characters in both the prologue and the tale, as discussed in the first sub section. The data and ability to link Episode Three to *The Wife of Bath's Tale* came with ease in comparison to the other featured research episodes. This

may have been due to the stronger and more-so relatable overarching theme of *The Wife of Bath's Tale*. An interesting difference collected by the modern interpretation, however, was the overall opinion of the participants: it was equality that was valued as a woman's desire, not sovereignty.

Episode Two was the least successful in terms of making a modern Chaucerian theme replication. The raw component of this research's contemporary *The Friar's Tale* fixated on the idea of an individual living two separate lives, which again, was not beneficial in terms of original narrative consequential from Chaucer's story. It was but one, minute element, and therefore made for a poor connection in the overall story arc. Despite this, Episode Two did reveal qualitative data which was influenced by the new *Friar* storyline. The two participants in *The Friar's Tale* agreed that there was still stigma surrounding their choice in sexuality from a large portion of the public, alongside harassment in their profession, much like the character of the Summoner. Alternatively, there was a large sense of pride that was compulsory in their other profession and whilst this is not necessarily a link to Chaucer's original narrative, it could be argued that the Summoner felt similar in his work. Albeit, the concept of brotherhood looms over both Episodes' One and Two (and that is an insight derivative from Chaucer's *The Friar's Tale* as outlined in the first sub section), and it is enhanced by the main interview displayed in the modern telling in Episode Two by both participants. Nevertheless, Episode Two was a failure in terms of forming a Chaucerian contextual link.

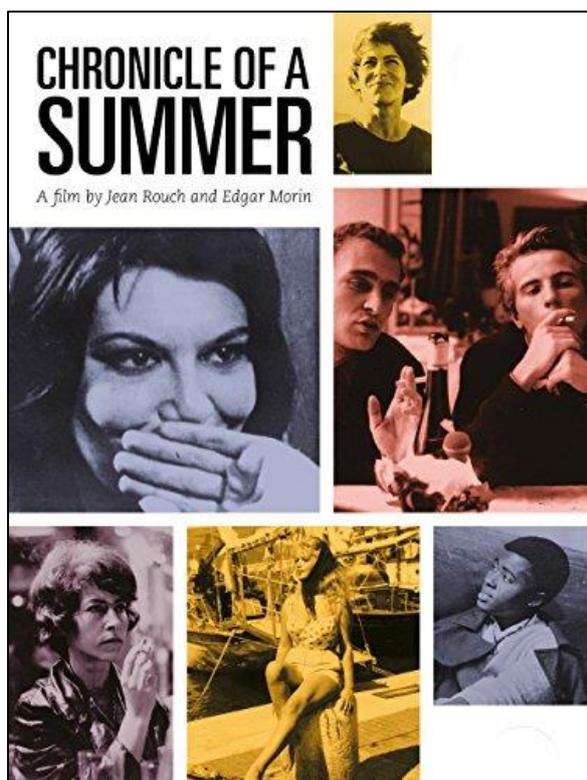
Episode One *The Knight's Tale* was conducted in order to determine the rate of ex-military members that had become homeless and to discover if the arm of chivalry was extended to those in a form of unity which bound them due to their homelessness situation. Instead, the result of the episode determined that very few of the homeless community within Canterbury served in the army. The second interviewee, Participant W, was indeed an ex-air force sergeant, however that was not the reasoning for his homelessness. It did provide this research with again, sensitive information which could be construed as emotional or engaging for the viewer, so in that regard, his interview was a success for this research. Regardless of this, neither of the key interviewees involved in Episode One were actually homeless soldiers, so the narrative took this research in a different direction which was more so focused on the homeless community in general. They were not the envisioned version of

modern knights that this research aimed to select, but they were fighting a different battle altogether; not as soldiers, but as people fighting the elements of street life.

Ethnographic approach and style

The methodical technique of each episode varied based on the ability to capture particular segments of footage, quality of interviews, the participants themselves and creating a strong, comparative narrative. One could say that all of the episodes were a composition of participatory and reflexive documentary styles under the umbrella of an ethnographic approach. Certainly, social groundwork was required to gain access to the interviewees to relay their authentic opinions in a comfortable setting (dictated by the rules of ethnography). Whereas in Episode Three, there is evidence of a more structured and formal interview format which disrupted the ethnographic style. Episode One is the closest in terms of filming style when adhering to ethnographic rules: the tracking sequence of Participant R's story, the observational footage from the selected homeless charity, and the framing of participants. This coincides with the style of the semi-structured interviews (referenced in the second sub-section), where a majority of participants 'told' their stories, therefore allowing more detailed and perhaps more authentic responses to be captured. Episode Two's sole interview was long; it transformed into a roundtable discussion, which one could suggest fits into the category of ethnographic filming. However, its sheer length and the episode's lack of alternative interviewees devalues Episode Two further. What this research did achieve however, was a collaboration of a variety of documentary forms stylistically speaking. The reflexive style was inspired by documentarians such as Stacey Dooley and Louis Theroux (as mentioned in the second sub-section) who have always been a staple of motivation to me personally as their methods of factual storytelling are concise, enlightening and provocative; they provide an air of truthfulness and accuracy. Theroux's tactical and immersive filmmaking could arguably be labelled as ethnographic journalism, due to the depth of filmmaking and practically informal interviewing skills. This allows the participants in his work to express themselves in a comfortable setting and reveal more of their identity; something which I tried to achieve in each participant interaction.

The original aims of this procedure of documentary were to be indicative of ethnography or similar to a cinema verité style, complementary to methods developed by Jean Rouch's *Chronicle of Summer* (Rouch, 1961). The grounded yet flexible view of the daily lives explored in Rouch's work offered a deconstruction of filmmaking whilst actively being involved almost as a participant. Rouch also commented that the presence of the camera only further extrapolated true aspects of the people involved in the documentary. The more the participants were in front of the camera, the more they would display of themselves, perhaps providing further aspects of their authentic personalities. This research attempted to achieve that by spending as much time as permitted with interviewees in order to create a relaxed environment around the camera and allowing room for the participants to run away with the questions, as well as their emotions. This led to the capture of qualitative data. An example of this can be seen in Episode Two, where again, (despite its previous criticism featuring the length of the interview) the discussion seen between the lead participants allowed room for their 'true' selves to be seen. The longer the time spent in front of the camera, the more the camera became a part of the scenery and less of an intrusion, or even a prop to present different versions of themselves. The aspects of self-immersion (as seen in Episodes Two and Three) are also indicative of ethnographic filming, to use Rouch's argument.



(Fig.5 [Left] A promotional title of Jean Rouch's *Chronicle of Summer* [1961]). Source: <https://www.imdb.com/title/tt0054745/mediaviewer/rm2380145920> (Fig.6 [Below] Still from the above mentioned film featuring Rouch, Morin and Ivens [Paris, 1960]). Source: <https://www.imdb.com/title/tt0054745/mediaviewer/rm2121842433>



Alternatively, a criticism surrounding ethnography is when it is combined with the art of film, it extricates itself as a true approach of ethnography (Henley, 1998). Many ethnographers have argued about the role that ethnographic films play in the industry of documentary as the representations of indexical imagery of subjects or physical features within the video are merely representations, and not a direct encoding of reality itself. They are controlled and made subjective to the influence of cultural factors and the producer's objectivity outside of the video (Banks, 1995). This supports the definition coined by pioneer documentary filmmaker John Grierson that in every conventional sense, documentary is: "[...] the creative treatment of actuality." (Grierson, 1966). In regard to this research's series, it is but a mere reflection of an actuality that it portrayed as a rendition of what I believed the modern *The Canterbury Tales* could be.

Through the use of camera techniques and what I chose to include within the final product in the editing stages, I created my own version of the world reflected by a narrative which I constructed based on the lives of local members of the community. Their stories and actions on camera dictated the structure of the narrative, and as researcher, producer and editor, I am the one who made the decision of how to tell it. "...bent the boring truth to get to the essential truth", Mills (2015). Bending that truth can be applied to every documentary when analysing the theory of documentary filmmaking, ethnographic or not. Regardless of how impartial or unbiased a documentary filmmaker may believe their product to be, the very idea that the designated filming alongside the selected participants are all 'actors' that have been employed by the director/filmmaker in order to achieve an outcome sought by the person(s) producing the film, is undeniably contradictive of the aims of what a true 'documentary' aspires to be. The camera may bear witness to what occurs in front of it, but how much of what the edited final product can rightly reflect an accurate truth? As Bill Nichols suggests in his book *Introduction to documentary*, an individual will believe what they see and what is represented by what they see as their own truth (Nichols, 2001: p.2). A camera may have the ability to record an event or interaction, but what the audience sees as individuals directs to their distinct and unique perception of what they view as truth.

The one-person crew

One of the main components of this research was the decision to undertake the roles of an entire documentary film crew as one individual. In terms of filming, the majority of the film and interview sessions were performed as a one-person operator, similarly to the editing and production of the finished films. However, where this was not possible, a second camera person was required in order to capture immersive scenes. Bringing in a second camera person was highly beneficial in terms of adding an alternative framing style, as seen in Episode Three with the large women's rights group interview where the camera person induced her own authentic framing and technique. This provided serendipitous moments in not only allowing me to spend more time with the participants but allowing for further qualitative data to be collected due to her discretion and authentic style. This was an extremely helpful aid to allow the research to engage in the interviewee's moments.

To operate the camera whilst interviewing or conversing with participants was problematic on occasion, especially when the focus was drawn away from the interview if there were issues with audio levels or lighting, which would interrupt the moment of the scene. It also limited creativity in deciding what to shoot, as the sole focus during filming was the participants and the observation around them, which left scenery footage or establishing shots in the foreground of what was important to record. Nichols argues that a crew can be as small as a single camera operator and a director and that in some scenarios where events occur which the director did not prepare for, it provides a sense of 'real life' (Nichols, 2001: p.xiii). However, in terms of this research, the execution of each role was at times, difficult and not always possible as previously mentioned whereby I needed aid in filming while engaging with participants and the narrative (as seen in Episodes One and Three); and with a one-person post-production crew, one could easily suggest that an element of manipulated/edited truth exists within the stories based on the final presentations that I, as the researcher, built.

To refute Rouch's argument that the camera allows participants to reveal more of their true selves when fully adjusted to the camera, the concept of ethnographic reality is called into question when analysing the films included in this work. It is not a reflection of reality, only the research's adaptation of truth/filmed interactions with subjects who also do not portray a truthful representation

of themselves as seen in some of the contributors involved in this research. Participant B for example in Episode One, did not divulge true aspects of his personality via his presence on camera, perhaps because of the limited time filming his sequence and the style of interview. This was an instance where this work lacked any sense of true ethnographic rulings and transformed into a clinical interview, albeit, it had importance to the episode. Through the eyes of the camera, no one is who they identify as in their own space, purely due to the presence of the camera and the imitation they promote 'in character'.

Stella Bruzzi proposed: "[...] the minute an individual becomes involved in the representation of reality, the integrity of that reality is irretrievably lost" (Bruzzi, 2006: p.4). This implies that the interruption of the camera upon a scene of reality results in a loss of genuine moments of said reality. Direct cinema is linked to ethnographic means by its minimal use of obvious camera equipment which makes room for real intimacy, which was another goal of this research, especially when in use of sensitive interviews/filming of subjects. As all of the participants were aware of the camera, this would be a criticism of this PBR in terms of constructing an authentic 'ethnographic documentary'. Subsequently, the outcome of this work was not a true success in either an ethnographic sense or an investigation into modernised narratives of an original work. One of the core reasons for this outcome was due to the perception of filmed reality based on the research's view. 'Documentary is not a reproduction of reality; it is a representation of the world we occupy' (Nichols, 2001: p.20).

New knowledge

The new knowledge that this research surmised is arguably the reflection of a small participant group localised to their selective opinions (much like the characters from *The Canterbury Tales*) in regard to mainstream issues that dominate our media today: homelessness, sexuality and expression, and women's rights. To say that the data collected by this practise-based research was a systematically researched answer would be a bold assumption as there is little evidence to support the responses of the participants involved. That is not to say that film-based research cannot provide scientific or concrete evidence supporting a thesis or theory, nor that data can only be viewed via numbers or other graphical methods. But to argue that this research is a proven theory would be false.

The emotional values and the information provided by the candidates is the core value of this production, and that is what it provides as new knowledge to the field of cultural issues represented by small participant groups located in Canterbury. This research relied heavily on ethnographic storytelling, including the strong and unexpected element of direct immersion on behalf of the researcher. This allowed for an opportunity to destabilise the genre of ethnographic documentary as my role as active researcher and passive participant permitted me to become a part of the story arcs; and arguably displayed true ethnographic means as I was absorbed into and participated in the selected societal groups. Stylistically speaking, this research formed a genre of documentary that wandered between the realms of non-fiction and fictional storytelling by the use of the immersive scenes. That is not to say that elements of this work were not negative. There were errors and shortcomings involved (as highlighted in previous sections) and subsequently, the immersive interactions could also be a conflict in researcher bias and a disruption of natural scenes which may have occurred without my active participation. However, the representations displayed by the participants cannot be applied as a majority view of the city of Canterbury (aside from the questionnaire which received numerous responses for Episode Three, providing a larger demographic of opinion which supported the conclusion of Episode Three), but that of a pilgrimage of volunteers, much like Chaucer's original stories.

Ultimately, the answers to the research questions can be measured in terms of both success and failure – where failures, more than successes, can be harnessed to shape future practice research activity. One of the questions, about whether this practise-based research could offer an accurate account of ethnographic documentary, resulted in mixed outcomes. Indeed, the practical components were indicative of multiple styles of documentary as previously mentioned, with the focus of a strong ethnographic presence at the core. However, the question also relies heavily on whether one can determine a robust definition of ethnographic film. Most have attempted to treat ethnography as an absolute or a science, where the attributes of any supposed ethnographic documentary are criticised. At the heart of such debates rests the tension between the views of Anthropologists seeing 'film' as a tool, whereas cinematographers viewing it as an art (Heider, 2006: p.3). I utilised what I thought of as

ethnographic means in order to create a filmed research project, not a science project. My methods incorporated various tools, such as overt observation and spending a great deal of time with the participants in order to replicate theories such as Rouch's to capture truthful, raw elements of their many-faceted individual personas. The objective was never to arrive at an absolute truth, but to highlight the interlocking complexities that characterise everyday life. I believe, for the most part, I accomplished this, and this can be seen in the captured data. I also believe that most of the interactions with the subjects were honest due to the ethnographical methods I incorporated. The editing, however, distorts the overall truth as previously mentioned. The second research question, regarding the pertinence of Chaucer's tales today had an answer of mixed results. Simply put, in Episodes One and Three, there is evidence supporting these societal issues, despite Episode One veering off the original course set out by the initial stages of this research. Through the mixture of Chaucer's storytelling and my ethnographical methods, I was able to walk the steps of an immersive storyteller, co-creating a series of deeply personal documentary narratives with the participants and, as a result, we have established revealing links between the medieval and the present.

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The Canterbury Tales 'The Wife of Bath's Tale'. (2003). [DVD] Directed by Andy de Emmony.
United Kingdom: BBC Studios.

The Canterbury Tales 'The Friar's Tale'. (2003). [DVD] Directed by Marc Munden. United
Kingdom: BBC Studios.

The Canterbury Tales 'The Miller's Tale' (2003) [DVD] Directed by John McKay, United Kingdom:
BBC Studios.

'My Scientology Movie' (2015) [DVD] Directed by John Dower, BBC Films, Hollywood, USA.

Panorama, BBC Studios (1953-present).

Nanook of the North. 1922. [film] Directed by R. Flaherty. Pathé Exchange.

Appendix

Appendix A Production Journal

Appendix B Original Consent Form

Appendix C Participation information sheet

Appendix D Signed consent form (all other consent forms are kept in storage with the researcher)

Appendix E Location Agreement document/risk assessment (signed by head of department)

Appendix F Shot lists-external, set-ups, cutaways etc.

Appendix G Survey pictures and responses

Appendix A

Production Journal (from first submission)

2nd October 2017-First Entry

First day back at university as a MA student and onto my first induction session. Thoughts after said session are as follows: time management is crucial, and this is a large amount of work to complete over the course of the year. However (after much reassurance from peers), most of those worries pertaining to the actual course and the workload has brought some sense of ease. Starting off with an idea of what my MA should be and what I am going to contribute to the world of MA research through making my own series of short documentaries, I feel rather excited to get started.

So, working title of work is '*The Canterbury Tales-Uncut*' or '*The Canterbury Tales-the explicit take*', which is a collection of short documented stories about separate issues in Canterbury which somehow link to Chaucer's idea of English society then and now (completed with a critical analysis).

4th October 2017-Did not attend induction

I could not attend the MA induction held by C P which may have put me at a disadvantage when considering planning for my research, time management, practicalities of conducting practise-based research and so on. However, after flicking through the MA handbook and the Graduate School's scheme of block sessions, I have registered for three separate lectures held by the Grad side of things. I have also arranged to have a meeting with my first supervisor to discuss my ideas for episodes and the general context behind my MA. I am somewhat confused in preparing for this meeting as my ideas have not yet been finalized and I have not yet finished the overall foundations of these ideas.

5th October 2017- Meeting with first supervisor

It went very well. He liked my idea (even though it is as of yet, not fully established) and agreed that the next step was to book out a camera and film certain segments and professional set-ups to observe the extent of my camera skills after working on television modules for the last two years. Also, that I needed to create a sheet for my supervised meetings to determine what we have discussed, such as: if the meeting was useful, if I am up to date with various tasks and to set up some achievable targets for the next session with my supervisors.

Another idea that I achieved from this session was to mind map/brainstorm ideas and storylines for each episode.

First four mind maps completed with added colour for visual stimulation.

9th October 2017- Library session and organised joint meeting with first and second supervisors. Supervisory form also created for both student and supervisor to fill out upon next meeting. This supervisory form will be used to track comments/suggestions throughout the course of work. I feel this will be very beneficial in terms of reflection and even refining certain aspects of the work.

12th October 2017-First group session with other MA and PhD students

One of the first block session I attended was a discussion about the concept of truth and the extent of what we understand about the term 'knowledge'. I must say, it was very interesting. Watching academics who are at the top of their fields discuss their opinions of what the meaning of truth actually is. It was highly entertaining as well as extremely informative. Majorly enjoyed it. I made plenty of notes from the session and it was just a pleasure to witness figure heads battling it out in the arena of academia. This applies to my productive journal due to the inspiration it bestowed upon me

in relation to the truth behind the episodes I aim to create. *The Knight's Tale* is the first that I am analysing and discovering the issue that is seen today. Knight's for example, could be applied to soldiers in the army. Today's troops who have served or still serve in the British Army, and how the theme of chivalry in Chaucer's work can be seen in the conduct that fellow soldiers bestow on each other. Or maybe how poverty was a large issue during the pilgrimage-but it did not affect those who were of the upper class. From this, we could connect how homeless soldiers/ex-servicemen are coping in a time of societal depravation in accommodation: how they are treated, and if the arm of chivalry is still extended to those unfortunate enough to return from active duty to their broken or even lost homes.

13th October 2017 Joint supervisory meeting with J and C

Meeting went really well. I have also registered for six different block sessions which include: research methods, academic writing, inspiration and varied perspectives on practise-based work in the media industry. My supervisors have approved my ideas, although the number of episodes may have to be cut to a maximum of 5. Still deliberating on this factor, however the number of hours to be stacked up for research, filming and editing each episode may be unmanageable.

Out of the seven tales, I am currently examining and making notes on five that I have picked out for potential episodes and their themes:

Miller's 'Courtly love'

Knight's 'The importance of company and poverty'

Wife of Bath 'Power struggles within marriage/relationships'

Friar's 'Appearance and church corruption'

Clerk's 'Education and the economy'

19th October 2017 Initial Plan

The initial idea at the beginning of October was to create 7 episodes of a documentary series each containing the context of seven of *The Canterbury Tales* and to compare the themes and potential public issues during the pilgrimage to today's view of the societal morals and problems while also comparing the two periods whilst reflecting the seven deadly sins. Alternatively, to create seven professionally crafted episodes in one year does seem almost impossible upon reflection. Due to the impracticalities of the 'rule of 7', I believe that 5 is my aim, whereas 3 episodes (maybe they can be longer) will suffice.

These appear to be 'floating' ideas as they are not yet solidified but that's okay. This work is still in its' development stages which are key in working out the structure(s) of the overall product.

6th November 2017 Film practise and equipment decision made.

After experimenting with three different cameras, I have settled on using the Sony HXR-NX30E handheld camcorder with 1080/50p video. I believe that the quality is decent, and the footage is easy to manoeuvre from internal to hard drive and the battery life is good when going out on film ventures. Easy to use and quick functioning and recording skills. Its size is also important; not only for transportation, but during interviews as some may find it less intimidating than for example, the Black Magic camera kit.

22nd November 2017 Meeting with secondary supervisor

Useful and informative. Key notes from this session are as follows:

- Consent forms are vital. Research and look up consent forms/documents approved by the Ethics Committee
- Formulate overall plan and start scheduling appropriate deadlines for each step of filming and writing.
- Start attending critical pro

30th November 2017 First one-on-one with potential interviewee

Today was 'recon' day where I obtained footage from a shelter and gathered background information on clients and volunteers. The aim of today was to obtain basic information about what role the shelter and its volunteers played in the route to aid homelessness in Canterbury.

The majority of clients defended the shelter heartily when asked about their opinions of local help. An interesting note to add is that both clients and volunteers seem to have a very negative attitude whenever a neighbouring charity was mentioned. The group that I have been talking with believe that they are incompetent, and they have too many admin issues, whereas the clients themselves say that they are not a fan of their accommodation nor their practises for attempts at rehousing. They say that time is limited at the other shelter/charity, and the limit is a very short one.

On the other hand, a filmed interview has been arranged with the General Manager at the shelter that I am currently communicating with, and I have managed to do some source digging and networking with those at the shelter, which will be beneficial in terms of connections for further elements of the episode. I need as much information/interviews/sessions with as possible in order to cover all groundwork.

5th December 2017 Resources update

Got a hold of numerous charities for Episode 1 and potential interviewees have been outlined and contacted about participation for the 'Friar's Tale' -which I believe I will change to be Episode 2. This is due to a sudden idea which came up during a chat with supervisors, (which I cannot stress enough how vital and supportive these sessions are). The idea to construct a causal link between episodes other than the fact that they are related to *The Canterbury Tales*-an individual that is a subject of one that can blend/bleed into the next episode, therefore providing a familiarity for the audience and the network of people involved as well as a great topic to explore. It would create a sense of comfortability for the participants/interviewees as well as form a storyline or a strand to the next episode which would engage the audience.

Participant R, (a gentleman who I have known for three years and has already consented to be in the series) will be the end interview for '*The Knight's Tale*', but will appear in '*The Friar's Tale*' as a character leading the scene (possibly reading from the beginning of the Friar's Tale, or in the club where we open by talking to other participants for that tale. This is a bit of a lightbulb, but it could be possibly construed as a bad idea. But first, I must track down R.

17th December 2017 Episode outlines

Since last revising my order and number of episodes, I have decided to construct only three. This change is due to the required workload per episode, and ultimately seven was far too big a series to film, edit and critique in one year. Upon review of this alteration, the three tales that I am going to use are as follows:

- *The Knight's Tale* -this tale highlights a theme of courtly love and friendship, but also looks at poverty and negative association with knights. This tale will be compared to modern poverty and will observe those who have found themselves to be homeless and living in poor conditions-focusing mainly on ex-soldiers/those who have served in the forces. The episode will also explore friendship between those who have lost their homes and the shelters that they visit, alongside the stereotype attached to 'rough sleepers'.
- The second episode analyses *The Wife of Bath's Tale* -its theme is that of marriage, and the role of women in domestic 'bliss', but also contains the battle of dominance in a monogamous partnership. This theme will be carried into modern day relationships and comparing the values and norms of a 14th Century marriage to today's idea of marriage across all spectrums (polygamous, gay, bisexual, religious, civil etc.). This will also explore the 'roles' involved in a partnership, and whether there are 'power struggles' within them.
- The third episode is *The Friar's Tale*, which focuses on religion. It outlines the struggle of the church, and the representation of upstanding citizens. When applied to modern society, the episode will look at how members of the public have different exemplifications of themselves. Example-lawyer by day, drag queen by night, and whether or not there is a religious objectification of representations of certain people.

5th January 2018 Arrangements for interviews and footage for Episode 1

Have filmed a total of 35 minutes of background footage of Canterbury to utilise throughout all three episodes. Thus far, the shots are only during the daytime. This month will be dedicated to evening filming as well as interviews and contacting interviewees.

11th February 2018 Filmed interview with T

Spent the entire day socialising with clients and volunteers at the featured charity/shelter. Discovered that two individuals who were once homeless served in the British Army and have agreed to participate in Episode 1. Scheduled filming for three interviews for this Friday, after securing T's opinion of the rise of homelessness, the issues within society and the how the mental health systems have scarce availability and does not benefit individuals with alcohol-related issues. The response from the participant was very informative-I believe that this interview provided authority to the episode and will be cued after the introduction of the charity and Vox pops around town.

15th February 2018 Meeting with first supervisor

I felt content and happy about the progress that I have made during and after the meeting. I was also feeling content in the knowledge that I had some filming lined up for Friday and four other interviews/sessions also organised.

However, after making a phone call today, I found out that the facility was closing for a week, if not more. In light of this event, I may have been pushed back by a week on the filming aspect of this MA, but as any journalist will tell you-sources or interviews can fall through at any moment. It is important to have at least two backups in these situations.

In regard to this delay, I have learnt a seriously important lesson. You cannot have control over activities or incidents that happen in other people's lives, and therefore cannot make up for lost time.

Things to do now: find new interviewee by tomorrow-maybe go out and talk to certain homeless individuals on the street instead. Get their opinion first, and then go back to the shelter when it re-opens next week.

Find different organisation/different shelter with clients willing to talk to me.

Go out and film b roll and attempt networking at the camps on the outskirts of the city.

26th February 2018 Filmed interview with B

Met the participant at the club upon his suggestion. Conducted interview and obtained a decent perspective of the participant's thoughts on the situation of homelessness and the housing crisis, as well as the army and 'The Armed Covenant' which could add an interesting and informative component to Episode 1. Also filmed footage of myself interviewing the participant, conducive to getting feedback on my skills as an interviewer and possibly including it in the documentary.

AIM: TO HAVE EPISODE FULLY EDITED AND READY FOR FIRST SUPERVISOR VIEWING BY END OF APRIL.

Episode 1 is aimed to have all of the filming finished by the end of March, but some aspects may leak into April during new scheduled filming for Episode 2.

27th February 2018- Documentarian participation

There are various categories or genres of documentaries that I aspire to eventually film and many that inspire me as an amateur film maker. Such as the 'Performer Participation' which can be observed in the work of Louis Theroux or Stacey Dooley (two of my favourite documentarians). The 'Observational mode' or 'fly-on-the-wall', which was introduced through the means of cinema verité is one that I view as a traditional method on conducting documentaries. For example, Robert Flaherty's 1922 '*Nanook of the North*' has been argued by some as the first feature length documentary and one of the first films to contain many features of cinema verité, despite the number of staged scenes and the use of actors.

I would like to apply a participatory role into the work of this MA and I am attempting to achieve that through shooting footage of myself conducting the interviews on another camera or my iPhone 7 (the footage may not be of the same quality that is produced by the Sony HXR-NX30E, so may have to use another camera). However, with this, I have found it slightly difficult to film both myself and my interviewees as well as other required footage all at once. I have looked into acquiring a camera person to aid in this (not just fellow students or film lovers who have experience recording clips on their phones) but as of yet, have not found anyone flexible for the tailored schedule of the subjects. As a result, my own participation in this series of documentaries has for now been put on the back bench. However, I will continue to film myself conducting interviews for future reference and self-improvement; and possibly including them into the episodes.

2nd March 2018-Progress update: Delay in filming

There were issues with filming today at one of the homeless shelters that I had planned to visit and obtain two interviews with a trustee and a client who would have been the ideal participant for Episode 1. The issues being the horrid weather (transport to the shelter had been compromised due to ice on the roads and the cancellation of train services) and the death of a gentleman at the shelter. I thought that the presence of a camera would have been somewhat distressing for other clients as I was informed on the previous visit to the shelter that a number of individuals were extremely uncomfortable with being filmed, and I did not wish to create a conflict of ethics nor force the clients who use the shelter to have to leave prematurely and face the harsh weather.

On the other hand, the tragic death of the client would make a compelling addition to the first documentary episode, but only on the basis that participants will agree to discuss the situation. More research into who the gentleman was, and the cause of death will be required. This particular incident may need to consider the ethical guidelines outlined in McNae's book featuring journalistic conduct when reporting on sensitive issues before appearing in the episode. I find myself questioning whether this would present a problem with the series as this could be construed as extremely sensitive or possibly harmful information if presented to certain participants. Alternatively, I believe that any

sensitive topics are included in the clauses of my consent forms and therefore covers myself as the researcher and the university should any issue arise in the feedback or in the unlikelihood of any incident occurring due to the line of questioning. If the participant does not wish to discuss the death of a fellow client, then I will not push them.

Due to the lack of filming, I have taken this time to focus on the written aspect of this master's and have begun sourcing references while reading Alan Rosenthal's '*The Documentary in Action: A casebook in film making*'. Thus far, it is extremely helpful when analysing styles of documentary film making.

J and K from the charity/shelter are both entertaining and very informative. They would both make great assets to the practical elements of this research. The experiences that they shared with me were moving, such as how K 1 (as he called himself) lost his eye to cancer, or how K 2 had been on and off the streets for the last five years.

3rd March 2018 Plans for filming for Episode 1

- Time lapse shot to be filmed from the Monument on Thursday 8th March.
- Interviews with J (client/ex-army), K (also client/former mental health nurse) and J (Trustee) for Friday 9th March.
- Evening footage to be filmed with myself and cameraman on the streets of Canterbury on Monday 12th.

7th March 2018 Revised Schedule for overall practise

Filmed progress

Total of 102 minutes of interviews for Episode 1

End date of **Episode 1** *A Knight's Tale* → March 31st (all filming finished)

Beginning of **Episode 2**, *The Friar's Tale* → April 1st End date of **Episode 2** = May (all filming finished)

Beginning of **Episode 3**, *The Wife of Bath's Tale* → June 1st End date of **Episode 3** = July (all filming finished)

14th March 2018

Episode 1 filming is almost complete. Have scheduled interview with another participant for tomorrow, as well as a few others from other charities. Got a great in-depth interview with J last Friday, and some bonus footage of other clients as well as external shots of the city. I have also entered the planning and establishing interview times with participants for Episode 2 '*The Friar's Tale*'. All footage for Ep 1 will be finished by March, which means I am on schedule. Feeling confident.

M (a volunteer at one of the charities) asked if I could contribute to the artwork show that they were presenting at a local gallery. It was a very uplifting and personal moment for me, and I enjoyed recording footage and taking pictures for the website as well as talking to many of the clients at the charity. It was certainly a warming and charming experience that I was proud to film. Too bad I can't incorporate it into the practical, as I was there for a personal matter and did not wish to impose or be presumptuous. However, this engagement did allow room for networking and generated conversation about my research, which was beneficial in terms of gaining an insight into the world of homelessness.

27th March 2018

In the editing stages of Episode 1 and have begun sourcing more interviews and contacting sources for 'The Friar's Tale'. Contacted a venue and waiting for permission to film inside on one of the themed nights and talk to both customers and staff/performers.

23rd April 2018-The 6-month Review

The review went very well. Obtained helpful feedback from both supervisors and the chairman. Plan of action:

- Continue progress with filming. The work produced in that area is up to date and maintaining a decent level of development.
- Focus on the written aspect; need to write up a literature review and send off for feedback
- Write at least two chapters before the end of May
- Contact sources and interviewees for Episode 3
- Record narratives and film introductions for each episode (Due end of June)

3rd June 2018-Summer update

All filming for Episode 1 and 2 has been completed. Conducted final interview with a participant at his campsite and completed all b-roll with in-depth interviews for Episode 2. Slight concern when analysing the footage for Ep. 2 due to the restrictions I faced when filming in the club due to the new security issues which came with new ownership. I had previously been inside the club (with permission/consent) simply to film b roll and footage, but on this occasion, was informed that I was not permitted to bring any equipment in. Still obtained a minimal amount of filming inside on alternative devices (i.e. phone and iPod) and recorded some scenes with members of the public. My chief concern in that department, however, is the audio levels inside the club on the night. If I had had the microphones, it would have made a good interaction to use fully in the Episode.

21st August

Latest update on progress: a draft is almost finished and to be sent off to supervisor tomorrow afternoon (aside from the conclusions and discussion section, as that remains to be typed up, but has formed a skeleton). Just under 8,000 words, with the methodology and the breakdown subsections being the largest. Editing is almost finalized, with only the voiceovers and public shots with a needed Vox pop reel being filmed on Thursday for episodes 1 and 2. The Wife's episode does present some problems still, with waiting on a participant to return my calls, and for the three contacted charities to respond. The end goal here is to have the thesis draft completely finished by the end of August, with the last four weeks to be spent making small edits to episodes 1 and 2, and putting together episode 3 this week, aside from the aspects which have not been filmed as of yet. Target: 1st September. The following must have been achieved:

- Episodes 1 and 2 entirely finished
- Episode 3 contact interview established and arranged for as soon as possible.
- Find the stats to be used for Episode 3
- Narrative and voiceover to be completed

Conclusion should take about 2 weeks to finalize, whilst at the same time completing the episodes.

2nd September Further Update

Upon reflection of this MA, I feel confident in the interviewing techniques conducted throughout this series, however my technical skills and attempt at cinematography were at a fault and have therefore diminished this practise-based research.

I would argue that Episode 1 and Episode 3 are favourable, as they are informative and entertaining, with multiple interviewees present throughout. Alternatively, the interviews could be considered as 'lengthy' for a documentary interview, as no interview should be longer than 2 minutes in terms of 'newsworthy and attention spanning/engaging'. These feature-length interviews provide solid information, but do not fully promote the themes of the original Chaucer 'tales.

When considering Episode 2, '*The Friar's Tale*', this is by far the weakest in the series as there are only two real interviewees, limited footage, shaky camerawork whilst lacking in any form of telling a real narrative stemming from the idea of Chaucer's story. While the featured participants are engaging and bring another form of entertainment to the episode, they cannot carry the entire episode. I was overzealous in my previous belief that the filming would be a decent quality and was to be fully completed. The narrative itself also does not comply with the actual story in *The Canterbury Tales*. My interpretation was based on a low form of a base element in Chaucer's tale-the art of disguise, which, upon further reflection, did not replicate any actual moral or theme attached to the original story. This episode is the less of the three and will be discussed in academic detail in the conclusions of my thesis/critical analysis of this work as to why it is considered a failure. The other downfall of Episode 2 is the lack of participants. Despite planned interviews, things went awry, and the only compelling interview is that of two featured participants. It is unfortunate that I could not draft more public participation, despite best efforts.

2nd Production Journal after first submission feedback (April 2019-April 2020)

Plans to better this research and create an informative, logical and research appropriate presentation of both the practical and written work:

Practical:

- Film extra b roll and conduct further interviews, primarily for Episode 2.
- Re-record narration and use alternative programme to scrub and sync to footage.
- Ensure that all interviewee audio is in sync.
- Storyboard and appropriately structure the episodes. Ensure the link between Chaucer's concepts and my own versions are outlined appropriately and perceptibly.
- Re-write almost all written work-keep to the structure (as was approved by examiners) but alter nigh on all inner content.

Written:

Research method

Problems that arose in both practical and the tested theory

Construct a full conclusions-bring in the mean of ethnography and how it was effective and not.

Essentially, re-write entirety of analysis.

Appendix B

Consent Form



Participant Consent form

Title of project: 'The Tales of Canterbury-the modern edition'

Name: _____

Age: _____

I agree to answer questions that could be construed as personal or intimate pertaining to my life in the style of an interview which will be recorded and could be used in the future for public viewing/streamed via online.

I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.

I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason.

I agree to take part in the above study.

Signature:

×

Date:

Email address (if applicable): _____

Mobile number (if applicable): _____

Name of researcher: _____

Signature of researcher obtaining consent: _____

Contact details of researcher: 07710017919, meganmanners@hotmail.co.uk

Appendix C

Participant Information Sheet

PARTICIPANT INFORMATION SHEET

A research study is being conducted at Canterbury Christ Church University (CCCU) by Megan Manners.

TITLE OF PROJECT

'The Tales of Canterbury-the modern edition'

Background

Your participation will be involved in a filmed and edited documentary series depicting the issues in today's society and can also be related to similar issues/stories that can be found or linked to (in a literary sense) to Geoffrey Chaucer's *'The Canterbury Tales'*. The series will consist of three to five episodes each with their own subject and particular theme from the Pilgrimage and record the opinion of modern people.

What will you be required to do?

Participants in this study will be required to answer questions provided by the researcher in the style of an interview. Participants must also provide their informed consent to be recorded/filmed by a camera and agree to broadcasting rights of the researcher in that their person(s) may be displayed on television and/or online streaming services.

Furthermore, recorded material may form the basis or be included in a written research project which may be published as part of a MA research project. There is also a possibility that the research could be published in an academic journal.

CLAUSE*If the participant wishes for their identity to remain anonymous and their facial features distorted/cancelled out, the researcher will provide and cater to that. All identity/details detaining to the anonymous participant in question will remain sealed and only be accessed by the researcher, Megan Manners. Any subsequent data released to external researchers (as above) will also be anonymised. All data and personal information will be stored securely within CCCU premises in accordance with the Data Protection Act 1998 and the University's own data protection requirements.

Procedures

You will be asked a series of questions to be used for a filmed interview. There will be footage of you as the participant, your surroundings, and you may be asked to possibly engage with said surroundings. You must agree before taking part that you have provide your formal consent in being filmed and recorded by a camera, and are safe in the knowledge that all filming of you as the participant will only be used within this project about *'The Canterbury Tales'*.

Feedback

There will be no feedback provided, only questions and possible filming of internal surroundings as stated above.

Dissemination of results

All results of participation will be shown accordingly in a series of documentary interviews, which will be shown to external examiners within Canterbury Christ Church University. As mentioned above, data may be published in an academic journal or shared with other researchers.

Deciding whether to participate

If you have any questions or concerns about the nature, procedures or requirements for participation do not hesitate to contact me. Should you decide to participate, you will be free to withdraw at any time without having to give a reason.

Appendix D

Episode (signed) consent forms



Participant Consent form

Title of project: *'The Tales of Canterbury-the modern edition' (Episode One-The Knight's stories)*

Name: [Redacted]

Age: [Redacted]

I agree to answer questions that could be construed as personal or intimate pertaining to my life in the style of an interview which will be recorded and could be used in the future for public viewing/streamed via online.

I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.

I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.

I agree to take part in the above study.

Signature: _____ Date: 19/03/18

x [Redacted]

Email address (if applicable): [Redacted]

Mobile number (if applicable): [Redacted]

Name of researcher: Megan Manners

Signature of researcher obtaining consent: [Handwritten Signature]

Contact details of researcher: 07710017919, meganmanners@hotmail.co.uk, 57 East Street, Canterbury, Kent, CT1 1EE

Appendix E

Risk assessment form

DATE of Assessment:	31/03/2018	ASSESSMENT No	N/A
Assessed by (Name):	Megan Manners	DEPARTMENT name or code:	Graduate School MA in Media
NATURE OF ACTIVITY:	Filming interviews with individuals in Canterbury City-the individuals in question for 'Episode 1' may be construed as vulnerable as the topic is the issue of homelessness. Equipment listed as: Sony Pro Camera, Tripod, Radio Mic & laptop.	DATE OF ACTIVITY:	13/03/2018-29/09/2018
LOCATION:	Numerous locations are involved. One example is the [REDACTED] charity	NEXT REVIEW DATE:	N/A
Approved by	<i>Professor David Bradshaw Head of School of Media, Art and Design</i>	APPROVAL DATE:	13.03.18

Hazard	Persons at Risk & Nature of harm	Current Control Measures	Risk Rating Severity x Likelihood	Additional Control Measures Required (<i>Further action required</i>)	Revised Risk Rating	Action by who	Action by when	Date action complete
Emotional Distress	Participants	Ask beforehand whether there is permission to enquire about sensitive topics and offer the withdrawal clause found on consent forms and stop filming.	1	No further action is required as long as consent to discuss sensitive subjects is obtained by the author/producer.	1	Author	Ongoing	Ongoing
Unwanted publicity	Participants	Only film participants who have signed a consent form.	1	N/A	1	Author	Ongoing	Ongoing
Tripping over tripod	Participants and other members of public	The camera and tripod are set up in clear surroundings after conducting a viewing of the area and declaring no trip hazards are found. Will be out of the way.	1	To maintain a close proximity to the equipment and have a colleague near the tools during filming to warn others.	1	Author	Ongoing	Ongoing

Appendix F

Example of shot lists

Long shot

Mid shot

Tight Shot/Close-up

Panning shot/tracking of participant

Alternate

Wide angle and side portrait

(10 second rule minimum for all of the above)

The rule of thirds-Framing in thirds, meaning the most important subject in the middle/within the frame of thirds.

OUTDOOR SHOT LIST:

Long shots-of the buildings/high street/parks/outdoor venues

Do a long shot looking up the high street with a blur effect afterwards

Mid shot of people walking the city/city surroundings

Mid shot of people sat down/walking around/doing activities

Close up of particular scenery (the fountain in Dane John/Cathedral/the gardens/river Stour, Highstreet etc.)

Close up of topic subjects' features

INDOOR SHOT LIST: (INTERVIEWS)

(Eyelines-Set-up shots-five shot coverage)

Framing the shot with eyeline-make sure the interview is conducted with two eyes and one ear at mid-range (head, shoulders and half the torso placed one side of the screen, looking just next to the camera.

Close up of their hands

Close up of their face

Wide shot of participant in the environment

An over-the-shoulder shot

Alternative (low/high/angled, reflective) of choosing

Vox pop-when you have one Vox pop in the bag, shoot the next facing the other direction (like they're looking at each other).

Appendix G

Surveys and responses

What do you think women most desire in a marriage?

Answered: 51 Skipped: 1

RESPONSES (51) WORD CLOUD TAGS (0)

Sentiments: OFF

Apply to selected Filter by tag

love

Showing 23 responses for love Clear

6/26/2018 4:44 PM

[View respondent's answers](#) [Add tags](#)

the security of someone, knowing that when they come home from work or wake up In the morning they are lucky enough to be waking up to someone they hopefully love and vice versa

6/26/2018 5:20 PM

[View respondent's answers](#) [Add tags](#)

Love, security and family

6/26/2018 6:26 PM

[View respondent's answers](#) [Add tags](#)

Happiness Stability Difficult to articulate, but I think they want to maintain the romance that existed before: marriage as a show of love, rather than a change of it

Q2

[Save as](#)

What do you think men most desire in a marriage?

Answered: 51 Skipped: 1

RESPONSES (51) WORD CLOUD TAGS (0)

Sentiments: OFF

Apply to selected Filter by tag

love

Showing 10 responses for love Clear

Love and honesty

6/15/2018 3:22 PM

[View respondent's answers](#) [Add tags](#)

A partner to grow with. To love them even when they are a dick

6/26/2018 4:38 PM

[View respondent's answers](#) [Add tags](#)

Love and trust

6/26/2018 4:39 PM

[View respondent's answers](#) [Add tags](#)

Love and happiness with a woman or man that they care about deeply

6/26/2018 4:44 PM

[View respondent's answers](#) [Add tags](#)

Q3 Save as

Do you think that feminist ideology may affect a marriage between a man and a woman?

Answered: 51 Skipped: 1

RESPONSES (51) WORD CLOUD TAGS (0) Sentiments: OFF

Apply to selected Filter by tag

Showing 24 responses for **yes** [Clear](#)

- Yes**
6/14/2018 4:04 PM [View respondent's answers](#) [Add tags](#)
- Yes**
6/14/2018 6:06 PM [View respondent's answers](#) [Add tags](#)
- If one of the party is particularly overzealous in there approach either if it is for or against the feminist ideology then **yes** that can put a strain on a marriage I'm sure. Considering how sensitive and volatile the argument within both sides can be as well as within the issues often surrounding the feminist ideology can put forth same very heated debates.
6/14/2018 7:12 PM [View respondent's answers](#) [Add tags](#)
- Yes** . I think a lot of men don't feel there is a place for equality in marriage
6/26/2018 4:55 PM [View respondent's answers](#) [Add tags](#)

Q3 Save as

Do you think that feminist ideology may affect a marriage between a man and a woman?

Answered: 51 Skipped: 1

RESPONSES (51) WORD CLOUD TAGS (0) Sentiments: OFF

Apply to selected Filter by tag

Showing 11 responses for **no** [Clear](#)

- No**
6/14/2018 3:46 PM [View respondent's answers](#) [Add tags](#)
- No**
6/14/2018 3:53 PM [View respondent's answers](#) [Add tags](#)
- No**
6/14/2018 3:58 PM [View respondent's answers](#) [Add tags](#)
- No** it shouldn't , it should be equal
6/14/2018 4:00 PM [View respondent's answers](#) [Add tags](#)

What do you think feminism is?

Answered: 52 Skipped: 0

RESPONSES (52) WORD CLOUD TAGS (0)

🔒 Sentiments: OFF

Apply to selected ▾ Filter by tag ▾

Search responses 🔍 ?

Showing 52 responses

- Putting men down at every opportunity. Women are better than men at most things. Bollocks!!
8/15/2019 7:38 AM [View respondent's answers](#) Add tags ▾
- Equal rights for women
7/3/2018 2:35 PM [View respondent's answers](#) Add tags ▾
- The ideology that we are equal to men even if we are not the same.
6/29/2018 12:55 AM [View respondent's answers](#) Add tags ▾
- Truly, equality. Making sure no one is discriminated against. (Although I do feel as if sometimes there is a large following which believe more in revenge for past oppression than present and future empowerment.)
6/28/2018 11:00 AM [View respondent's answers](#) Add tags ▾

What do you think men most desire in life?

Answered: 51 Skipped: 1

RESPONSES (51) WORD CLOUD TAGS (0)

🔒 Sentiments: OFF

Apply to selected ▾ Filter by tag ▾

success 🔍 ?

Showing 9 responses for **success** Clear

- Success**, children, happy life, I don't think men are that much different from women we are all humans
6/14/2018 4:00 PM [View respondent's answers](#) Add tags ▾
- Success**
6/26/2018 4:39 PM [View respondent's answers](#) Add tags ▾
- To succeed and be seen as **successful** by other men
6/26/2018 8:00 PM [View respondent's answers](#) Add tags ▾
- To be **successful** with a load of money
6/26/2018 9:34 PM [View respondent's answers](#) Add tags ▾

What do you think men most desire in life?

Answered: 51 Skipped: 1

RESPONSES (51) WORD CLOUD TAGS (0)

Sentiments: OFF

Apply to selected Filter by tag

family

Showing 3 responses for **family** [Clear](#)

- Consciously, on average it likely falls into one or more of the following categories: power, sex, wealth, physical strength, intelligence, and often also a **family**. Subconsciously, this these wants and needs link back to the same core drive, to procreate.
6/15/2018 2:37 PM [View respondent's answers](#) [Add tags](#)
- Success and **family**
6/27/2018 1:40 AM [View respondent's answers](#) [Add tags](#)
- Friendship, understanding, a companion(female). To share their life. A **family** Boy and a girl. Like mine 🤗👶👶
8/15/2019 7:38 AM [View respondent's answers](#) [Add tags](#)

Q7

Finally, what do you think women most desire in life?

Answered: 52 Skipped: 0

RESPONSES (52) WORD CLOUD TAGS (0)

Sentiments: OFF

Apply to selected Filter by tag

success

Showing 4 responses for **success** [Clear](#)

- Independence and **success**
6/26/2018 4:39 PM [View respondent's answers](#) [Add tags](#)
- Success** in life
6/26/2018 5:20 PM [View respondent's answers](#) [Add tags](#)
- Success**
6/27/2018 8:21 AM [View respondent's answers](#) [Add tags](#)
- It depends on the person. Some want **success**, others want family around them.
6/27/2018 8:29 AM [View respondent's answers](#) [Add tags](#)

Q7

 Save as ▾

Finally, what do you think women most desire in life?

Answered: 52 Skipped: 0

RESPONSES (52) WORD CLOUD TAGS (0)

 Sentiments: OFF

Apply to selected ▾ Filter by tag ▾

family

Showing 4 responses for **family** [Clear](#)

- | | | | |
|--------------------------|----------------------------------------------------------------------------------------------------------|-------------------------------------------|----------------------------|
| <input type="checkbox"/> | Happiness and s family
6/14/2018 3:58 PM | View respondent's answers | Add tags ▾ |
| <input type="checkbox"/> | A happy, fun life..with love and compassion and strong family values
6/26/2018 6:26 PM | View respondent's answers | Add tags ▾ |
| <input type="checkbox"/> | Happy home & family
6/26/2018 11:06 PM | View respondent's answers | Add tags ▾ |
| <input type="checkbox"/> | It depends on the person. Some want success, others want family around them.
6/27/2018 8:29 AM | View respondent's answers | Add tags ▾ |

FIN