

Week Beginning	<i>Syllabus Topics and Theories</i>
1.	<p>Review of work produced in previous semester: short presentation by each student.</p> <p>Outline of work. Suggested research pathways for project development. Identification of areas of focused learning.</p> <p>Assignment of dates of “What I have been watching” mini presentations.</p>
2.	<ul style="list-style-type: none"> • Introduction to camera movement • Developing a clear understanding of the way in which camera work and lighting serve visual storytelling • Developing and understanding of creative narrative and visual sequences <p>“What I’ve been watching” mini presentation from participants</p>
3.	<ul style="list-style-type: none"> • Devise methods to organise content and contacts with particular reference to individual productions • Identifying the target audience and role this plays in concept development • Research for practical projection. <p>Delivery of proposal via moodle (5% *see separate brief)</p>
4.	<ul style="list-style-type: none"> • Taking charge: The directors’ responsibility for bringing concept to fruition. • Select appropriate contributors and team members • How to Identify and select an appropriate approach and techniques for your story
5.	<ul style="list-style-type: none"> • Intermediate sound recording systems: Microphone selection, mixing consoles, digital recording <p>In class presentation on project research & development (10% *see separate brief)</p> <p>Delivery of treatment via moodle (10% *see separate brief)</p>
6.	<ul style="list-style-type: none"> • Introduce a broader range of interviewing technique based on participants story ideas. • Shoot preparation (call sheets, elements breakdowns & story boards due) Introduction to practical legal and copyright issues in production

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Assignment Week – No lectures	
8	<ul style="list-style-type: none"> • Edit preparation • Digital editing class • Implement a specific post production workflow & editing production skills
9.	<ul style="list-style-type: none"> • Supervised editing of projects
10.	<ul style="list-style-type: none"> • Formal edit review with both tutors at start of class • (5% *see separate brief)
11	<ul style="list-style-type: none"> • Supervised editing of projects
12	<ul style="list-style-type: none"> • Supervised editing of projects
13	<ul style="list-style-type: none"> • Hand in of projects in class: followed by screening

Module Reading List

Cappe, Y., 2006. *Broadcast Basics: A Beginner's Guide to Television News Reporting and Production*, Marion Street Press Inc.

Glynne, A., 2012. *Documentaries: And How to Make Them* 2nd ed., UK, Kamera Books

Katz, S.D Film 1991. *Directing Shot by Shot: Visualizing from Concept to Screen*. UK Focal Press

Rabiger, M., 2009. *Directing the documentary* 5th ed, Burlington, MA: Focal Press.

Rosenthal, A., 2007. *Writing, Directing and Producing Documentary Films and Videos* 4th ed., Southern Illinois University Press.

Long, B. & Schenk, S.,. *The Digital Filmmaking Handbook* 4th ed Cengage Learning USA

Weynand, D., 2010. *Apple Pro Training Series: Final Cut Pro 7.*, USA, Peachpit Press.

Secondary Reading

Andersson, B. & Geyen J.L. 2012. *The DSLR Filmmaker's Handbook: Real-World Production Techniques*, Indianapolis, Indiana: Wiley & Sons

Block, B 2007 *The Visual Story Creating the Visual Structure of Film, TV and Digital Media*, 2nd Edition Focal Press

Curran, B S 2004 *Documentary Storytelling for Film and Videomakers* Burlington, MA: Focal Press.

Kenworthy C, 2012. *Master Shots Vol 1*, 2nd edition: 100 Advanced Camera Techniques to Get an Expensive Look on Your Low-Budget Movie Michael Wise Productions, USA.

Mercado, G, 2010 *The Filmmaker's Eye Learning (and Breaking) the Rules of Cinematic Composition* Focal Press

Proferes, N. T, 2008. *Film Directing Fundamentals: See Your Film Before Shooting* 3rd ed. UK Focal Press

Rabiger, Michael (2000) *Developing Story Ideas* Focal Press

Van Sijll, J, 2005. *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know.*, Michael Wise Productions, USA.

Further reading:

Additional recommended readings and reference resources are distributed during term time for specific areas of interest relevant to course content.

Faculty of Journalism and Media Communications



Griffith College Dublin

Module Outline

Programme (✓)	CPM	BAPM	DMTV	BAFTP	DDCE	BAJ(✓)	BAJVM	PGDJ	MAJ
Stage (✓)	One			Two			Three (✓)		
Module Title	TV Journalism [BAJO-TVJ/Dub/FT]								
Module Lecturer(s)									
Module Aim	This module aims to enable the learner to build on and develop participants' practical skills from Introduction to video to approach the production of a short factual item for multi-platform distribution.								
Module Description	Each participant makes a short documentary which they originate, research film the project and edit. During the production process they acquire specialized knowledge of the use of video production equipment and produce and deliver to schedule an edited video documentary of 5 minutes duration. The video is based on a subject of the participants choosing and the final film should reflect								
Module Learning Outcomes	<p>On successful completion of this module, the learner will be able to:</p> <ul style="list-style-type: none"> • Conceive an original idea suitable for their intended target audience. • Identify research requirements and plan and execute location filming. • Choose appropriate production techniques suitable for individual projects • Predict potential pitfalls at all stages of the production process • Solve practical production problems and develop contingency plans • Employ advanced location camera and sound recording techniques • Produce and independently a 5 min video with enhanced production values 								
Assessment Strategy	<p>Assessment is 100% by assignment</p> <p>There are four deadlines within that module that have been designed to facilitate formative assessment during the production process, which is an essential component in the course structure and delivery.</p>								
Delivery Methods	Lecturing		4 Hour(s) per week						
	Tutorial		Hour(s) per week						
	Module Length		12 week						

Key dates and Tasks

Description	% of Grade	Due date
Proposal submission	5%	Week 3 via moodle before class
Treatment submission	10%	Week 3 via moodle before class
In class presentation	10%	Week 3 via moodle before class
In class edit review	5%	In class week 9/10 to be agreed with tutors.
Final pdf of work book containing all production documentation	10%	Week 13 via moodle
Final edited film	60%	Week 13 via moodle

The following marking criteria will apply

Description	Headline Grading Criteria	% of final mark
Development	Standard, detail and professionalism of Proposal, Treatment (script) Research package In class presentation	25
Content of final edited film	Suitability for intended target audience with a range of production techniques utilized in an appropriate approach for the subject matter. Coherent well structure narrative with strong development from start to finish. Strong use of visual storytelling	35
Technical quality of final edited film	Picture and audio quality of rushes Technical quality of the edit High quality sound mix Evidence of creative editing solutions	25
In class edit review	Assembly edit with clear blocked structure showing narrative arc of the final film. Samples of visuals for review	5
Delivery: Completed workbook with all production paperwork,	Completed workbook with all the required production paperwork including evidence of legal considerations associated with project Reflection on process. Self assessment.	10

PLEASE NOTE:

Final submission is **entirely digital** for this module via moodle
You will need to sign the submission sheet once you have completed submission.
Please keep all research and production paperwork for inclusion in final work book
Early and late submissions will need to delivery via USB to office

Please stay in contact: if you are running into trouble at any stage of the production process please don't disappear on us! Get in touch, it is likely that we will be able to help or advice on how to overcome the difficulties that will almost certainly occur in the production of your project.
Please note we are not on campus every day.

Tutor contact details:

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