

## JOU210 TV Production II

Course Title	<b>TV Production II</b>				
Course Code	<b>JOU210</b>				
Course Type	compulsory				
Level	BA in Journalism and Media Communication				
Year / Semester	Y3/ 5				
Teacher's Name	Dr Anna Podara, Mr Panagiotis Charalambous				
ECTS	6	Lectures / week	2	Laboratories / week	2
Course Purpose and Objectives	The course focuses on how television programs are conceived, produced, commissioned and distributed Further it discusses the role of thejournalist and familiarizes students with the rules and techniques of writingand reporting on TV. Emphasis is given to news, news editing and the news gathering process.				
Learning Outcomes	<ul style="list-style-type: none"> <li>• Explore and practice the core principles and methodologies behind the production of quality video outputs using single camera techniques;</li> <li>• Report on stories in an accurate, detailed, balanced, professional and timely manner.</li> <li>• Explore and refine their conceptual and aesthetic styles, as well as their practical and technical skills in order to tell a story efficiently while maximizing viewers' interest;</li> <li>• Function both independently and as a member of editorial and/or production teams.</li> <li>• Write and edit content for the designated media platforms.</li> <li>• Apply production skills and use production equipment in the preparation and distribution of content for the designated media platforms.</li> <li>• Stretch the limits of their basic editing skills while utilizing advanced filming techniques and production terminology;</li> </ul>				
Prerequisites	COM100	Required			

## Course Content

- Good practices of TV journalism.
- Picture Composition and shooting techniques, Visual Language: Using Language as Cinematic Structure, Form & Content, Practice with more complex HD video & sound equipment, Video Formats,
- The different genres of journalistic features in TV
- Researching and Reporting for TV; how to write and select TV news
- Non-Linear Editing System operation. Editing Techniques & Aesthetics.
- Voice-over and narration recording
- Journalistic Code of conduct for TV

- Introduction to new era of television and new audience needs
- Internet - distributed television as a disruptor on the TV industry
- Audiences of new media: challenges and characteristics
- The different genres of journalistic typologies on TV
- Working collaboratively: The role of journalism in a digital newsroom
- Digital audiovisual content production and good practices of interactive media projects
- Designing different kinds of television projects
- Writing scripts for linear and non-linear news stories.
- Digital tools in new media: storytelling and video editing apps for mobile journalism

<p>Teaching Methodology</p>	<p>Lectures, demonstrations and screenings together with detailed critical analysis at each stage engage students in the practice and disciplines of TV and Video production. Lectures address the theory of TV and video production and are supported by practical demonstrations in which the information imparted is put into practice. Screenings are used to critically analyze student projects and to provide examples of good practice. This process is supported by individual student research through directed and independent learning.</p> <p>Students are asked to work in groups to produce group and individual projects that meets a tight brief and encourages them to address the time constraints that occur in a professional context. The work is then critically analyzed in a group discussion and screening. Lecture notes and presentations are available through the e-learning platform for students to use in combination with the recommended readings.</p>
<p>Bibliography</p>	<p>Βώβου, Ι. (2009). Ο κόσμος της τηλεόρασης. Αθήνα: Ηρόδοτος</p> <p>Μπλιατσκάς, Κ. (2012) Εισαγωγή στο Τηλεοπτικό Ρεπορτάζ. Αθήνα: Ιανός</p> <p>Τσαμούταλος, Γ και Σαράντης, Π. (2003) Αναλογική και Ψηφιακή Τηλεόραση Αθήνα: Σταμούλης</p> <p>Rich C (1997), Ειδησεογραφία και Ρεπορτάζ, Αθήνα: Ελληνικά Γράμματα,</p> <p>Yorke, I (2008). Introduction to tv reporting. Αθήνα: Πλέθρον</p> <p>Zettle, H (2004) Παραγωγή Βιντεο. Αθήνα: Ιων</p> <p>Adobe, (2020) <i>Adobe Premiere Pro CC Classroom in a Book</i>, Pearson Education.</p> <p>Burum, I., &amp; Quinn, S. (2015). <i>MOJO: The mobile journalism handbook: How to make broadcast videos with an iPhone or iPad</i>. London: Routledge.</p> <p>Lotz, A., Lobato, R., &amp; Thomas, J. (2018). Internet-distributed television research: A provocation. <i>Media Industries</i>, 5(2), 1-13.</p> <p>Deuze, M. (2004). What is multimedia journalism? <i>Journalism studies</i>, 5(2), 139-152.</p> <p>Dhoest, A. &amp; Simons, N. (2016). Still 'watching' TV? The consumption of TV fiction by engaged audiences, <i>Media and Communication</i>, 4 (3), 176-184.</p> <p>Ellis, J. (2009) The third era of television: Plenty. Στο L. Lievrouw &amp; S. Livingstone (Επιμ.) <i>New Media</i> (138–155). London: Sage.</p> <p>García-Perdomo, V. (2021). Re-digitizing television news: The relationship between TV, online media and audiences. <i>Digital journalism</i>, 9(2), 136-154.</p> <p>Knight, T. (2003), <i>The Television Storyteller. A Guide for TV Journalists</i>. Toronto: CBC Learning and Development.</p> <p>Miller, Carolyn Handler (2014). <i>Digital storytelling: A creator's guide to interactive entertainment</i>. Taylor &amp; Francis.</p>

	<p>Owens, J. &amp; Millerson, G. (2012). Video Production Handbook 5th Ed. Focal Press.</p> <p>Jago, M. (2017). Adobe Premiere Pro CC Classroom in a Book (2017 release): Adobe Prem Pro CC in Bk_p1. Adobe Press.</p> <p>Podara, A., Matsiola, M., Maniou, T.A. &amp; Kalliris, G. (2019). Transformation of Television Consumption Practices: A comparative analysis on documentary viewing among post millennials. Participations Journal of Audience and Reception Studies, 16 (2), 68-87.</p> <p>Podara A., Giomelakis D., Nicolaou C., Matsiola M., &amp; Kotsakis R. (2021a). Digital Storytelling in Cultural Heritage: Audience Engagement in the Interactive Documentary New Life. Sustainability. 13 (3), 1193.</p> <p>Podara, A. Matsiola, M., Kotsakis, R. Maniou, Th., Kalliris, G. (2021b). Generation Z's screen culture: Understanding younger users' behavior in the television streaming age. Critical Studies of Television, 16 (2). London: SAGE</p> <p>Roger L. (1994). Broadcast Writing, 2nd edition. New York: McGraw-Hill, International Editions.</p> <p>Turner, G., &amp; Tay, J. (Eds.). (2009). Television studies after TV: Understanding television in the post-broadcast era. London: Routledge.</p>
Assessment	<p>The Students are assessed via continuous assessment throughout the duration of the Semester, which forms the Coursework grade and the Final Project. The coursework and the final project grades are weighted 50% and 50%, respectively, and compose the final grade of the course. Various approaches are used for the continuous assessment of the students, such as mid-term test, class participation and laboratory work, group project design, implementation and presentation. The assessment weight, date and time of each type of continuous assessment is being set at the beginning of the semester via the course outline.</p> <p><b>Project 1 &amp; 2</b> concern work in some of the themes mentioned above in the course contents. The students will have to work individually in order to produce their work and then present it to the rest of the class.</p> <p>The active participation in class and in the activities that the course may suggest is also taken into consideration.</p> <p><b>Final Project</b> is again individual and the students are assessed for their ability to link the theoretical knowledge with the practical execution.</p> <p><b>Project 1 &amp; 2 50%</b> <b>Final Project 50%</b></p> <p><b>Students are assessed on the following:</b></p> <p><b>Knowledge and understanding - 30%</b> in – depth knowledge and understanding towards the relevant topics of interest.</p> <p><b>Research and Analytical Skills - 40%</b> Competence in research methods and ability of evaluating the results. The possibility of using them in different ways.</p>

	<b>Presentation and Communication - 30%</b> Able to explain and defend the solutions given by them in a way to transmit the knowledge achieved beforehand.
Language	Greek