

Student Handbook 2011-2012

MMA

TV Journalism

Course No: 730038A

**PLEASE CHECK NOTICE BOARDS OR THIS HANDBOOK BEFORE
YOU SEEK INFORMATION FROM THE OFFICE, THE INFORMATION
YOU WANT IS OFTEN THERE.**

This handbook is also available on <http://learn.gold.ac.uk>

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Goldsmiths
UNIVERSITY OF LONDON

Programme Convenor: **Peter Lee-Wright**

2011-2012

MA TV Journalism

This booklet contains **all the essential information** you will need for the MA TV Journalism programme; it also contains important information about examinations, assessment and work deadlines.

Please read this booklet carefully and keep it in a safe place for reference throughout the year.

Every care has been taken in the compilation of the information given in this booklet. However, no guarantee as to the accuracy can be given, nor should the contents be regarded as contractually binding upon the College.

The public have an insatiable curiosity to know everything. Except what is worth knowing. Journalism, conscious of this, and having tradesman-like habits, supplies their demands.

Oscar Wilde

Put it before them briefly so they will read it, clearly so they will appreciate it, picturesquely so they will remember it and, above all, accurately so they will be guided by its light.

Joseph Pulitzer

The TV business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free and good men die like dogs.

Hunter S. Thompson

People tend to forget that my presence runs counter to their best interests. And it always does. That is one last thing to remember. Writers are always selling somebody out.

Joan Didion

Journalists are like portrait painters: their work will be accurate and fair, or inaccurate and distorted, according to their individual capability.

John Simpson

CONVENOR'S INTRODUCTION

First, let me congratulate you in getting on to the course, against robust opposition. You all bring unique experience and abilities to what is essentially a collaborative endeavour, television production in particular being only as strong as its weakest link. Your first term's practice will be built on team work and is predicated on professional standards of engagement, attendance and application. These features we will chart every bit as much as the resulting work. Some will struggle with the technical aspects, others with the cultural differences, but you will gain much from each other and together you will produce original and thoughtful work, which will in turn equip you to originate distinctive individual journalism for your final projects. By that time, you will have identified both the subject matter and genres in which you wish to work, and where they would fit on British TV. However, you will only do so effectively by consuming a wide-ranging diet of television, both consistently and critically.

Journalism is both a broad, omniscient industry, currently undergoing seismic change, and a vocation struggling to re-establish public respect, trust and purpose. It will always be hungry for content and innovation, despite its constant proof of the Bourdieu maxim that competition produces uniformity. In our ongoing research and writing on the journalists' world of work, we find that technical multi-skilling and personal flexibility are essential demands, but the truly successful are those who bring an original understanding and vision to the table. One Head of Production tells us that she sees plenty of well-trained people, but few capable of taking on the responsibilities of production – from original conception to logistical management. Yet all these qualities have to be exercised in a competitive and economically challenged landscape, so there is no opening for the *auteurs* who feel themselves above commercial verities and their audience. You need to know how your work will be received.

So, let me reduce my precepts about the course to Ten Secular Commandments:

1. Treat it as an extension of your professional experience, ie as an entrepreneurial education, not a form of consumer choice: the course is not Pick-and-Mix any more than a job would be.
2. Concentrate on acquiring as much knowledge and experience as possible, particularly in techniques, subject areas and genres you are unfamiliar with.
3. Watch TV, listen to Radio, surf the web and read both newspapers and books: there is nothing that cannot be used in TV - and no-one knows enough.
4. Keep an open mind about everything from popular culture to antagonistic politics, interrogating ideas and opponents forcefully but respectfully.
5. Treat everyone, from fellow students and staff to officials and punters, as well as you wish to be treated, recognizing they have other priorities and problems.
6. Do not make agreements – whether to meet a colleague, film a person or event, or complete some work – unless realistically intending to meet that commitment.

7. Always leave enough time to get where you are going & do what you are doing, in college or outside, but never put off until tomorrow what you can do today.
8. Keep a sense of proportion and perspective: work improves from effort, attention to detail and critique, not from myopic fixation and defensive denial.
9. Recognise that all TV work is commissioned to serve a particular audience and purpose; understand and embrace these and it is much harder to fail.
10. Journalism's canvas is all of life, with which the painter needs to be both curious and familiar – so get a life, and share your insights and enjoyment.

College offices and facilities are there for your benefit – make the most of them. Tony Dowmunt and I are also here largely, though not exclusively, for your benefit and, while not always in college, usually contactable by phone or e-mail. E-mail is the college's preferred means of communication. I will normally batch e-mail you once a week, as will your course representative. Other lecturers, tutors and college personnel needing to contact you will use your college e-mail address, so it is vital to *check it daily*. Learn.gold is the college website on which your various course outlines, timetables and details should be found – check there before hounding staff for details - and it will update the details in this handbook when, inevitably, changes occur. The handbook remains the repository of most of the hard information you need for the meantime; the soft information is what you make of this course – how you read people, interpret text, develop a dialogue with lecturers and one another. This is the value you add to the course and integral to the independent, self-directed learning aspect of post-graduate education. Work hard. Play hard. Enjoy.

Peter Lee-Wright, Course Convenor
September 2011

INDEX

CONVENOR'S INTRODUCTION.....	4
COURSE OUTLINE.....	7
PROGRAMME OBJECTIVES.....	8
PLACEMENTS.....	100
OUTLINE TIMETABLE.....	111
HANDBOOK GUIDELINES.....	15
MA TELEVISION JOURNALISM REGULATIONS (730038A).....	16
ADMINISTRATION INFORMATION & TERM DATES.....	17
HOURS & AVAILABILITY.....	18
LEARNING OUTCOMES & METHODS.....	19
PRODUCTION & SUBMISSION OF ASSESSED WORK.....	21
ASSESSMENT.....	26
VIEWING & READING LIST.....	29
LEARNING SUPPORT & QUALITY MATTERS.....	35
PRACTICE COSTS, ATTENDANCE and FEEDBACK.....	36
APPENDIX 1: JOURNALISM PRACTICE DESCRIPTOR.....	37
APPENDIX 2: 1. PROFESSIONAL PRACTICES.....	38
APPENDIX 3: 2 OPERATIONAL SKILLS.....	40
APPENDIX 4: ASKING THE RIGHT QUESTIONS.....	44
APPENDIX 5: JOURNALISM IN CONTEXT.....	48
APPENDIX 6: MEDIA LAW & ETHICS.....	54
APPENDIX 7: MA FORUM.....	58
APPENDIX 8: SCREEN NARRATIVE IN PRACTICE.....	60
APPENDIX 9: REPRESENTING REALITY.....	63
APPENDIX 10: TRANSMISSION REPORT FORM TEMPLATE.....	68
APPENDIX 11: RISK ASSESSMENT FORM.....	70
APPENDIX 12: MATVJ WORKLOAD MATRIX.....	71

COURSE OUTLINE

The course integrates theory and practice in a number of ways, most notably in that the core lecture series in the first term are delivered by the heads of the three journalism practice specialisms: Print, Radio and TV. Each of these courses is mandatory and produces work that is considered in final assessment. **Journalism in Context** (Angela Phillips) is an introduction to journalism practices and their social influences and context. Outcome is assessed through coursework and the dissertation written in the summer. **Media Law and Ethics** (Tim Crook) is a necessary grounding in media law and gives rise to the only set examination on the course, in February. **Asking the Right Questions: Research in Practice** (Peter Lee-Wright) conflates research methodology, systems analysis & specialist visiting lectures - and sets an assessed "Beat Report" research and term-end research exercise.

From the very start, this tripartite theoretical context should inform your practice work, which progresses from a weekly viewing and discussion seminar through practical instruction and weekly exercises to five weekly newscasts in the last weeks of term. During this period, each student should acquire the full range of basic technical skills needed to produce a news package, from research and reporting, through camera and sound, to editing and commentary writing, and with these the collaborative experience in teamwork on which broadcast journalism is dependent. That is finally proven in the studio exercises, which are communally assessed. Alongside the television production schedule, a crew will be rostered each week to supply video input to the *East London Lines* website. In the Spring, you will have the opportunity to write and edit this site. This work is also assessed.

There is also an occasional programme of visiting industry speakers, from filmmakers and television commissioners to new media practitioners, to show work and discuss issues. Some of these are arranged in conjunction with our Skillset academy partners, the London Film Academy, whose graduate club you are eligible to join. This is a unique opportunity to meet and interact with postgraduate students from across the department and from the LFA, a practical reflection of the multi-platform convergence that is transforming the industry. In tandem, there are several courses delivered by academic staff in a range of theoretical fields that should both enhance students' general understanding & provide vital material for particular projects and eventual essay subjects.

In January, some students will take work placements, arranged by themselves, with support from the teaching staff. The BBC, under terms of its BJTC accreditation, undertakes to take some across its many different journalism departments, and others have in the past found useful experience with Channel 4 News, Associated Press, CNN, &c. Some students have to wait until Easter or later to find a placement. The college cannot undertake to find everyone a place in a fiercely contested field, where the gift is exclusively in the hands of the broadcasters. Those not placed in January will have a head start in the development and making of longer form current affairs films, mini-documentaries about issues of the day, that will form the main input of the current affairs studio magazine made in the second half of the second term. Students will also have instruction in radio, print and web, introducing them to multimedia journalism

During this term, students will also shoot & edit their own first personal short films, in preparation for their final projects. They will in addition research and develop ideas for those two final film projects, which they will shoot in the Spring and edit for delivery in mid-June. One of these films will be a short feature of six to nine minutes, suitable for a news feature or other magazine context; the other will be 23-26 minutes: a commercial half-hour documentary or pilot for a factual programme concept. These ideas will be targeted notionally on existing broadcast programme slots, pitched before the end of the Spring term to an outside commissioner, and agreed by the Convenor to strict delivery criteria. Tutorials and seminars support this process, as also they aid the development of essay topics during the Summer Term. These tutorials are important because the essays are researched and written independently during the summer vacation, for delivery at the beginning of September. These are a final distillation of all the theory and practice teaching in the year, a culmination in thoughtful analysis.

PROGRAMME OBJECTIVES

This programme is designed to help you obtain a grounding in the basic skills and knowledge required to work in British television journalism, so that you can function at least as a programme assistant or researcher in factual production, both on account of the skills you have learned to deploy and because of the knowledge you have gained about the processes of development and production. Whether you aim to work in front of the camera or behind it, the increasing demand for multi-skilling suggests you should be able to research and write, interview and present, shoot and edit across a range of platforms, including servicing allied websites, so this we aim to equip you to do. You are also expected to develop and demonstrate professional reliability alongside technical competence. Most employers complain of entrants' inadequate application, rather than technique, and this can discredit both the candidate and the college, so is a key qualification for placement and job references.

We also encourage a critical understanding of journalistic practice and of the overall political and industrial contexts in which journalists are now working, and introduce you to the parallel requirements of print, web and radio journalism that is practised in multimedia newsrooms. With unprecedented technical and organisational change occurring, this is a positive benefit in managing a career in the media.

In the first term, you should learn to identify, find and frame stories:

Basic UK journalism practices are encountered in the *Journalism In Context* practice theory course (**Appendix 5**), taken along with MAJ students. A one-hour lecture (Mondays 1000-1100) is followed by a break and then a one-hour seminar (1200-1300). It introduces students to the theoretical issues and debates that will inform your final dissertation. Your knowledge and critical comprehension of the texts and your academic essay skills are assessed in an essay set over the New Year break.

On the *TV Journalism Practice* course (**Appendices 1-3**), you learn story identification and writing, along with the operational skills and processes required for making short news reports and use of the digital newsroom system in live studio & on the web. This involves **Wednesday afternoon (1400-1600)** seminars, **Thursday (0930-1700)** workshops including research & writing for television, camerawork, Avid editing, interviewing, use of vox pops, PTCs and basic management skills (such as planning, budgeting, shot listing and location scouting), and technical tutorials **Friday (0900-1700)**. *Until you have satisfied a Technical Adviser that you are competent, you will not be allowed to sign out camera equipment.* In the first term you will be making TV packages in teams and, in the second half of that term you also simulate newsroom & studio transmission procedures. For those familiar with camera operation, you will be contributing from the start to the *East London Lines* website. Additional workshops on web journalism will take place on the last two Tuesdays of term (**1400-1600**), giving you valuable instruction in the particular demands of writing for the internet, compression rates and embedding video in text.

Journalists cannot operate effectively without an awareness of the legal, regulatory and ethical constraints upon them. In the *Media Law and Ethics* (**Appendix 6**) course on **Tuesdays (1600-1800)**, you consider the fundamentals of media law and ethics with particular reference to the UK, but with consideration of other models. *Media Law & Ethics* is part of what may be termed the 'professional knowledge' required of TV journalists, who need to know how their polities are organised and how journalists deal with powerful interests in society.

Journalists increasingly have the power and responsibility to interrogate, yet often lack the knowledge or skills to do so well. *Asking The Right Questions: Research in Practice* (**Wednesdays 1100-1300**, See **Appendix 4**) is a course delivered by a selection of staff and visiting lecturers who look at the relationship between journalists, their material and their places of work and consider the science and dark arts of journalistic investigation. It will also include a number of lectures covering key research issues to enable journalists to better understand and interrogate sources of power within society. There is an assessed *Beat Report* research project set in the first half of this term and a research exercise set at the end of the term for delivery in

January. The introduction to the wider world of television, journalism and political concerns is enriched by the **MA Forum**, a visiting speaker programme open to all postgraduates, normally on **Thursdays 1700-1900**, but liable to variation dependent on speaker availability.

Representing Reality (Wednesdays 0900-1100) consists of 10 two-hour lectures on documentary and documentary history, delivered by various departmental specialists, including myself, with seminars (**Wednesdays 1600-1800**). For TV journalists who hope to have opportunities to work in documentaries, this course will be invaluable. There are no assignments as this will not form part of your formal assessment, but this and the screenings and debates in the **MA Forum** should inform your practice work and be critiqued in your final log.

In the second term, the concentration is on refining ideas, formats and postproduction:

Between the first and second terms some students may undertake a TV placement, ideally on a news programme, which will consolidate the knowledge and skills absorbed in term 1. Those who do not will be set individual projects. The **TV Journalism Practice (Wednesdays 1400-1600 and Thursdays 1000-1700)** course goes on to cover the more analytical approaches of current affairs, with approximately a quarter of the sessions being devoted to the analysis of documentaries and features, about a quarter to the development, design and management of their own chosen features and about half to the more sophisticated operational skills required in order to effect them, from developing and pitching to production management and post-production. Assignments will include an individual editing exercise, a team-made longer current affairs film, and a short individual film.

The course will also develop its relationship with MA Journalism and the running of the *East London Lines* website by taking a leading editorial and managerial role in the identification and supply of stories for the site during the first half of term, with the editorial meetings scheduled for **Monday mornings (0900-1200)**. In the second half of term, there will be a complementary introductory course to the special demands of journalism in radio (**Tuesdays 1000-1600**).

The Political Economy of the Mass Media (Tuesdays 1200-1300) is an optional series of lectures, delivering different perspectives on the relationships between ideological and economic power, with reference to the mass media. It provides the kind of contextual knowledge and theoretical perspectives which enable you to reflect upon your practice and relate it to wider issues in society and polity, and is important preparation for your final essay. Also, **Screen Narrative in Practice (Fridays 1200-1400)** offers a range of practical and theoretical approaches to filmmaking.

For the first half of term, there are revision classes in **Media Law and Ethics (Wednesdays 1630-1800)**, prior to the examination on **Thursday 16th February (1000-1300 TBC)**.

Term 3 is where you consolidate learning through self-managing final projects & essay:

Teaching continues in tutorials, viewings & the production seminars (**Wednesdays 1400-1600**), concentrating on post production and job seeking skills, while the greater part of students' time is dedicated to shooting and editing final projects. In-house editing resources are limited to six days per film and allocated from the first week of term, so students are encouraged to book well ahead. By this stage, you should not just be technically competent, but managerially well adjusted, so that you can self schedule and organise well enough to cope with human let-downs & technical breakdowns. This is where most people discover their limitations, expecting people and machinery to work to order, when experience suggests that is rarely the case. It is vital that, by this stage, you will have learnt to think and plan ahead, anticipating problems and

NB. *Late delivery & excuses are not accepted here any more than they are in television.*

PLACEMENTS

Placements are an essential work experience, but which students need to negotiate with both the would-be place and your Convenor. They should only be scheduled in January, or during Easter vacation (April) and/or Summer break (July-August). The college cannot guarantee every student a placement, as these remain in the receiving organisations' gift, so does not make this a prerequisite for passing the course. All core aspects of the course must each be passed, so it is vital not to let placements interrupt mandatory lectures and practice commitments. That said, I am regularly approached by organisations keen to be introduced to Goldsmiths students, which offers I pass on to students, if appropriate and schedule-friendly.

Due to BJTC accreditation, we have preferential status and a fast-track application site with the BBC, which the most experienced students may apply for in October for January openings, again subject to Convenor approval. (The arrangement requires confirmation from him that students are ready to profit from, and contribute to, programme departments and it is not in their, ours, or students' interest if people go before they are ready.) Some find Easter better suited to their progress; others prefer to wait until their projects are finished and they have more free time in the summer, when some organisations are most in need of holiday relief. There is also the prospect that, by this time, you have identified more precisely what field you are interested in, and may hope to extend a successful placement. There is no fixed pathway or guarantee to future work.

You may also have noted a growing debate in the quality press about the use and abuse of extended, unpaid work placements as an exclusive route to employment in desirable professions like the media, effectively only open to those privileged enough to be financially independent for a year or more. While discouraged both by the unions and the producers' body PACT, this has been common practice in television for years, despite industry commitments to end it. In November 2008, an Employment Tribunal ruled that workers engaged on an expenses-only basis were entitled to payment at least in line with the National Minimum Wage. The case was brought by a department assistant against a film company and was supported by the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU), but enforcement under this government is most unlikely. It will be for you to decide whether such 'exploitation' is valuable experience, how long it is sustainable, and whether the company concerned shows any serious signs of investing in you and your career. To look on the bright side, the capacity to make such judgements is integral to a successful journalistic career.

OUTLINE TIMETABLE

(Taught Components – Mandatory unless marked *)

Autumn Term

	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1 4/10-8/10	1000-1300 MRB Screen 1 Journalism in Context	1600-1800 NAB LG02 Media Law and Ethics	0900-1100 Screen 1 MRB Representing Reality 1100-1300 Screen 1 Asking The Right Questions plus INTRO Beat Report (PLW) 1400-1600 NAB 1.17 TV Production Seminar 1600-1700 TBA Documentary seminar	0930-1200 NAB 1.15 & TV Studio The digital newsroom system (NH & MC) 1300-1600 NAB 1.15 Identifying stories & Writing news (MC) 1700-1900 LG01 Forum	0900-1600 Newsroom tutorials TBA (NH)
Week 2 11/10-15/10	1000-1300 MRB Screen 1 Journalism in Context	1600-1800 NAB LG02 Media Law & Ethics	0900-1100 Screen 1 MRB Representing Reality 1100-1300 Screen 1 Asking The Right Questions (Politics PLW) 1400-1600 NAB 1.17 TV Production Seminar 1600-1700 TBA Documentary seminar	0930-1200 TV Studio Camera workshop (JW) 1300-1600 NAB 1.15 Formulating stories, setting up & shooting packages (MC) 1700-1900 LG02 Forum	0900-1600 Camera tutorials TBA (JW)
Week 3 18/10-22/10	1000-1300 MRB Screen 1 Journalism in Context	1600-1800 NAB LG02 Media Law & Ethics 1800-2000 NAB LG02 Just Do It screening	0900-1100 Screen 1 MRB Representing Reality 1100-1300 Screen 1 Asking The Right Questions (Online research MD) 1400-1600 NAB 1.17 TV Production Seminar 1600-1700 TBA Documentary seminar	0930-1200 MRB Screen 1 Editing workshop (PL-W & JW) 1300-1600 NAB 1.15 Editing & reviewing packages (MC) 1700-1900 LG02 Forum	0900-1600 Editing tutorials TBA (JW)
Week 4 25/10-29/10	1000-1300 MRB Screen 1 Journalism in Context (PL-W)	1600-1800 NAB LG02 Media Law & Ethics	0900-1100 Screen 1 MRB Representing Reality 1100-1300 Screen 1 Asking The Right Questions (Freedom of Information TC) 1400-1600 NAB 1.17 TV Production Seminar 1600-1700 TBA Documentary seminar	0930-1200 NAB 1.15 Data management workshop (JW) 1300-1600 NAB 1.15 Newsroom skills (MC) 1700-1900 MRB Screen 1 Forum	0900-1600 Camera & Editing tutorials TBA (JW)
Week 5 1/11-5/11	1000-1300 MRB Screen 1 Journalism in Context	1600-1800 NAB LG02 Media Law & Ethics	0900-1100 Screen 1 MRB Representing Reality 1100-1300 Screen 1 Asking The Right Questions (Poverty, War & Disaster PLW) 1400-1600 NAB 1.17 TV Production Seminar 1600-1700 TBA Documentary seminar	0930-1200 TV Studio TV Studio operations workshop (PL-W, MC & JW) 1300-1500 NAB 1.15 Revision & Newsroom prep (MC) 1500-1600 MRB Screen 1 Feedback session (MC & JW) 1700-1900 LG02 Forum	0900-1600 Camera & Editing tutorials TBA (JW)

For Distribution to CPs

Week 6 8/11-12/11	0900 NAB 1.13 Web editorial meet (crew) 1000-1700 One World Workshop Day 1	MONITORING WEEK 1000-1700 One World Workshop Day 2	MONITORING WEEK 1000 MA Monitoring Meet (course reps only) MRB 13	MONITORING WEEK No teaching	MONITORING WEEK No teaching
Week 7 15/11-19/11	0900 NAB 1.13 Web editorial meet (rota crew) 1000-1300 MRB Screen 1 Journalism in Context	1600-1800 NAB LG02 Media Law & Ethics	0900-1100 Screen 1 MRB Representing Reality 1100-1300 Screen 1 Asking The Right Questions INTRO 1400-1600 NAB 1.17 TV Production Seminar 1600-1700 TBA Documentary seminar	0930-1600 TVStudio Newsday 1 (MC & JW) 1700-1900 MRB Screen 1 Forum	1000-1200 Supplementary technical workshop
Week 8 22/11-26/11	0900 NAB 1.13 Web editorial meet (rota crew) 1000-1300 Journalism in Context	1600-1800 NAB LG02 Media Law & Ethics	0900-1100 Screen 1 MRB Representing Reality 1100-1300 Screen 1 Asking The Right Questions INTRO 1400-1600 NAB 1.17 TV Production Seminar 1600-1700 TBA Documentary seminar	0930-1600 TVStudio Newsday 2 (MC & JW) 1700-1900 LG02 Forum	1000-1200 Supplementary technical workshop
Week 9 29/11-3/12	0900 NAB 1.13 Web editorial meet (rota crew) 1000-1300 Journalism in Context	1600-1800 NAB LG02 Media Law & Ethics	0900-1100 Screen 1 MRB Representing Reality (PLW) 1100-1300 Screen 1 Asking The Right Questions INTRO 1400-1600 NAB 1.17 TV Production Seminar 1600-1700 TBA Documentary seminar	0930-1600 TV Studio Newsday 3 (MC & JW) 1700-1900 LG02 Forum	1000-1200 Supplementary technical workshop 1300-1500 Screen 1 Narrative in Practice*
Week 10 6/12-10/12	0900 NAB 1.13 Web editorial meet (rota crew) 1000-1300 Journalism in Context	1400-1600 NAB 1.15 Web journalism workshop 1 1600-1800 NAB LG02 Media Law & Ethics	0900-1100 Screen 1 MRB Representing Reality 1100-1300 Screen 1 Asking The Right Questions INTRO 1400-1600 NAB 1.17 TV Production Seminar 1600-1700 TBA Documentary seminar	0930-1600 TV Studio Newsday 4 (MC & JW) 1700-1900 LG02 Forum	1000-1200 Supplementary technical workshop
Week 11 13/12-17/12	0900 NAB 1.13 Web editorial meet (rota crew) 1000-1300 Journalism in Context	1400-1600 NAB 1.15 Web journalism workshop 1 1600-1800 NAB LG02 Media Law & Ethics	0900-1100 Screen 1 MRB Representing Reality 1100-1300 Screen 1 Asking The Right Questions INTRO 1400-1600 NAB 1.17 TV Production Seminar 1600-1700 TBA Documentary seminar	0930-1600 TV Studio Newsday 5 (PLW, MC & JW) NO Forum – Class Xmas dinner	1000-1200 Supplementary technical workshop

Spring Term

	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1 17/1-21/1.		0900-1200 NAB 1.15 Web editorial planning & production 1200-1300 LG01 Political Economy *	1400-1600 NAB 1.15 TV Production Seminar 1700-1800 Media Law & Ethics revision	1000-1600 Current Affairs Production Day 1700-1900 LG02 Forum	1200-1400 <i>MRB Screen 1</i> Screen Narrative in Practice*
Week 2 24/1-28/1		0900-1200 NAB 1.15 Web editorial planning & production 1200-1300 LG01 Political Economy *	1400-1600 NAB 1.15 TV Production Seminar 1700-1800 Media Law & Ethics	1000-1600 Current Affairs Production Day 1700-1900 LG02 Forum	1200-1400 <i>MRB Screen 1</i> Screen Narrative in Practice*
Week 3 31/1-4/2		0900-1200 NAB 1.15 Web editorial planning & production 1200-1300 LG01 Political Economy *	1400-1600 NAB 1.15 TV Production Seminar 1700-1800 Media Law & Ethics	1000-1600 Current Affairs Production Day 1700-1900 LG02 Forum	1200-1400 <i>MRB Screen 1</i> Screen Narrative in Practice*
Week 4 7/2-11/2		0900-1200 NAB 1.15 Web editorial planning & production 1200-1300 LG01 Political Economy *	1400-1600 NAB 1.15 TV Production Seminar 1700-1800 Media Law & Ethics	1000-1600 Current Affairs Production Day 1700-1900 LG02 Forum	1200-1400 <i>MRB Screen 1</i> Screen Narrative in Practice*
Week 5 14/2-18/2		0900-1200 NAB 1.15 Web editorial planning & production 1200-1300 LG01 Political Economy *	1400-1600 NAB 1.15 TV Production Seminar 1700-1800 Media Law & Ethics	1000-1600 Current Affairs Production Day 1700-1900 LG02 Forum	1200-1400 <i>MRB Screen 1</i> Screen Narrative in Practice*
Week 6 21/2-25/2	MONITORING WEEK	MONITORING WEEK No teaching	1000 MONITORING MEETING MRB 13 No teaching	1000-1300 Deptford Town Hall MEDIA LAW EXAM	MONITORING WEEK No teaching
Week 7 28/2-4/3		1200-1300 LG01 Political Economy*	1400-1600 NAB 1.15 TV Production Seminar	1000-1600 Current Affairs Production Day 1700-1900 LG02 Forum	1200-1400 <i>MRB Screen 1</i> Screen Narrative in Practice*
Week 8 7/3-11/3		1000 – 1200,;1400-1600 NAB RADIO NEWSROOM Introduction to Radio - 1 1200-1300 LG01 Political Economy*	1400-1600 NAB 1.15 TV Production Seminar	1000-1600 Current Affairs Production Day 1700-1900 LG02 Forum	1200-1400 <i>MRB Screen 1</i> Screen Narrative in Practice*
Week 9 14/3-18/3	1400-1500	1000 – 1200,;1400-1600 NAB RADIO NEWSROOM Introduction to Radio - 2 1200-1300 LG01 Political Economy *	1400-1600 NAB 1.15 TV Production Seminar	1000-1600 Current Affairs STUDIO DAY 1700-1900 LG02 Forum	1200-1400 <i>MRB Screen 1</i> Screen Narrative in Practice*
Week 10 21/3-25/3	1400-1500	1000 – 1200,;1400-1600 NAB RADIO NEWSROOM Introduction to Radio - 3 1200-1300 LG01 Political Economy*	1400-1600 NAB 1.15 TV Production Seminar	1000-1600 Current Affairs STUDIO DAY1 700-1900 Screen 1 Forum	1200-1400 <i>MRB Screen 1</i> Screen Narrative in Practice*
Week 11 28/3-1/4	1400-1500	1000 – 1200,;1400-1600 NAB RADIO NEWSROOM Introduction to Radio - 4 1200-1300 LG01	1400-1600 NAB 1.15 TV Production Seminar	1700-1900 LG02 Forum	1200-1400 <i>MRB Screen 1</i> Screen Narrative in Practice*

		Political Economy*			
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Summer Term

	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1 2/5-6/5	PROJECT ONE EDITING - A	PROJECT ONE EDITING -A	1400-1600 NAB 1.15 TV Production Seminar	PROJECT ONE EDITING - A	PROJECT ONE EDITING - A
Week 2 9/5-13/5	PROJECT ONE EDITING - A	PROJECT ONE EDITING -B	1400-1600 NAB 1.15 TV Production Seminar	PROJECT ONE EDITING -B	PROJECT ONE EDITING -B
Week 3 16/5-20/5	PROJECT ONE EDITING -B	PROJECT ONE EDITING -B	1400-1600 NAB 1.15 TV Production Seminar	PROJECT ONE EDITING -C	PROJECT ONE EDITING -C
Week 4 23/5-27/5	PROJECT ONE EDITING -C	PROJECT ONE EDITING -C	1400-1600 NAB 1.15 TV Production Seminar	PROJECT TWO EDITING - A	PROJECT TWO EDITING - A
Week 5 30/5-3/6	PROJECT TWO EDITING - A	PROJECT TWO EDITING - A	DISSERTATION TUTORIALS	PROJECT TWO EDITING - B	PROJECT TWO EDITING - B
Week 6 6/6-4/106	PROJECT TWO EDITING - B	PROJECT TWO EDITING - B	1400-1600 NAB 1.15 TV Production Seminar	PROJECT TWO EDITING - C	PROJECT TWO EDITING - C
Week 7 13/6-17/6	PROJECT TWO EDITING - B	PROJECT TWO EDITING - C	1400-1600 NAB 1.15 TV Production Seminar	PROJECT TWO EDITING - C	PROJECT TWO EDITING - C
Week 8 20/6-24/6	Project copying & Paperwork	Project copying & Paperwork	1400-1600 NAB 1.15 TV Production Seminar	1000-1400 Project Delivery	

N.B. ROOMS AND TIMES LIABLE TO CHANGE: PLEASE CHECK ON LEARN.GOLD

Also see Appendix 9 - Workload Matrix

HANDBOOK GUIDELINES

This handbook/booklet should be read in conjunction with the *General Regulations and Codes of Practice for Students 2011-2012* which are available on the web at www.gold.ac.uk/regulations

It should also be read in conjunction with the *Information for Students Handbook 2011-2012* (which is available on the web <http://www.gold.ac.uk/student/studenthandbook/>), and the Programme Regulations for the specific programme of study which you are following. These are available on the web at <http://www.gold.ac.uk/programme-regulations/>

Disclaimer

The information in this handbook was correct in September 2011. Whilst it is as far as possible accurate at the date of publication, and the College will attempt to inform students of any substantial changes in the information contained in it, the College does not intend by publication of the handbook to create any contractual or other legal relation with applicants, accepted students, their advisers or any other person. The College is unable to accept liability for the cancellation of proposed programmes of study prior to their scheduled start; in the event of such cancellation, and where possible, the College will take reasonable steps to transfer students affected by the cancellation to similar or related programmes of study. Please see the Terms and Conditions in the relevant prospectus.

The College will not be responsible or liable for the accuracy or reliability of any of the information in third party publications or websites referred to in this booklet.

College Regulations

By enrolling, you undertake to comply with the College's Programme and General Regulations, and with the Charter, Statutes and Ordinances of the College. In the event of any inconsistency existing between information provided in this handbook, and either the Programme or General Regulations, the Programme and General Regulations shall govern in all cases. If you have any queries about apparent inconsistency between information in this handbook and the Regulations, please contact the Academic Registrar in writing.

'Force Majeure' - Obligations of the University

Goldsmiths College undertakes all reasonable steps to provide educational services including teaching, examination, assessment and other related services, set out in its prospectuses and programme literature ("Educational Services"). However, except where otherwise expressly stated, Goldsmiths College regrets that it cannot accept liability or pay any compensation where the performance or prompt performance of its obligations to provide Educational Services is prevented or affected by "force majeure". "Force majeure" means any event which the College could not, even with all due care, foresee or avoid. Such events may include (but are not limited to) war or threat of war, riot, civil strife, terrorist activity, industrial dispute, natural or nuclear disaster, adverse weather conditions, interruption in power supplies or other services for any reason, fire and all similar events outside our control.

Admissions criteria

You will normally hold a first degree and provide evidence of writing ability in English to at least 'A' level standard. Some experience of journalism, though this may well not be in television, is preferred or it may be that you do not have a degree but considerable experience as a journalist and proven professional competence in using English. For non-Anglophones, appropriate proof of English language competence, the standard requirement for MA applicants to the Department of Media and Communications, will be essential.

MA TELEVISION JOURNALISM REGULATIONS (730038A)**MA Television Journalism Curriculum**

Candidates are required to take four compulsory courses, each of which must be passed.

TV Journalism Practice MC71063A & MC71062A
Journalism Production Theory – Journalism in Context MC71002A
Media, Law and Ethics MC71058A
Asking the Right QuestionsMC71116A

Duration of Programme of study

Full time: One calendar year

Examination**TV Journalism Practice (News & Current Affairs) MC7 1063A**

News Portfolio of six pieces (2 from each term, 2 web)	15 units
Editorial team work (studio and web)	15 units

Journalism Practice (Final Projects) MC71062A:

One journalistic film report of 6 to 9 minutes' duration	45 units
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One filmed factual programme of 23-26 minutes duration	45 units
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Asking the Right Questions (MC71116A)

Research Report and research task	15 units
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Media, Law and Ethics MC71058A

One unseen 3-hour written paper	30 units
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Journalism in Context. MC71061A

One essay of 4-7,000 words	15 units
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Dates of Examination

Dates of examinations and the deadlines for submission of coursework will be published to students at the beginning of the academic session, with the exception of any unseen written papers, the dates of which will be published in the Autumn term. These dates are binding and instances of non-attendance, non-submission or lateness will be treated in accordance with the College's Regulations in these respects.

ADMINISTRATION INFORMATION & TERM DATES

PROVISIONAL HAND IN AND EXAM DATES - LIABLE TO CHANGE: PLEASE CHECK!

DEADLINES FOR:

MC71063A: **Coursework 1** (Beat report): **Monday 31st October between 11am and 1pm**

MC71063A: **Coursework 2** (Research exercise): **Friday 6th January between 11am and 1pm.**

MC71063A: **Coursework 3** (Production work): & MC71062A: **Production Portfolio:**

Thursday 14th June hand in (two copies) between 10am & 2pm (Room 202 NAB)

MC71061A: **Practice Theory Essay**

Thursday 30th August hand in (two copies) between 10am & 2pm (Room 202 NAB)

MC71058A: **Media Law and Ethics Exam: Thursday 23rd February 10am-1pm** (to be confirmed) (Sit down exam) Council Chamber of Deptford Town Hall

N.B. LATE DELIVERY IS NOT ACCEPTED WITHOUT EXCEPTIONAL PRIOR AGREEMENT FROM THE EXAMINATIONS BOARD & MAY RESULT IN FAILURE

ADMINISTRATIVE INFORMATION

Awarding Institution: Goldsmiths, University of London

Teaching Institution: Goldsmiths, University of London

Programme accredited by: Broadcast Journalism Training Council (BJTC) accredited as a professional television news and current affairs course

Final Award: MA

Programme: 730038A Television Journalism

Course code Practice Theory Essay is MC71061A

The programme specification is informed by The Framework for Higher Education Qualifications, The Goldsmiths Learning and Teaching Strategy and The Aims and Objectives of the Department's Learning and Teaching Committee.

Course Convenor: Peter Lee-Wright NAB 2.38, tel 0207 919 7613, fax 0207 919 7616

e-mail : p.lee-wright@gold.ac.uk

Office hours: Usually Thursday afternoons or by appointment

Technical Adviser: Jon Whitehall (MPC Ex: 7654)

Postgraduate Secretary: Brenda Ludlow (NAB202 Ex: 7615)

Senior Tutor: Richard Smith

Heads of Department: Professors Natalie Fenton (NAB 2.37 Ex: 7620) & Nick Couldry

The External Examiner for 2011-12 is to be appointed. He applies University regulations in reviewing all marks awarded and can ask for all the work. In practice Externals often ask for and receive the top and bottom marked items and those on the borderline between grades. They receive all comments by markers (there are two) and the moderator. External Examiners normally attend the Award Board.

TERM DATES

Autumn Term 24 September 2012 - 14 December 2012

(Teaching begins: 1 October 2012)

Spring Term 9 January 2013 - 22 March 2013

Summer Term 24 April 2013 - 14 June 2013

BANK HOLIDAYS – College Closed

23 December 2011 – 2 January 2012 (inclusive): College Closed

Christmas Eve – 24 December, Christmas Day – 25 December,

Boxing Day – 26 December, New Year's Day – 1 January, Bank Holiday – 3 January

Friday 6 April – Tuesday 10 April (inclusive): College Closed

Good Friday – 6 April, Easter Monday – 9 April

Bank Holiday – Monday 7 May

Bank Holiday – Monday 4 June & Tuesday 5 June

Bank Holiday – Monday 27 August

HOURS & AVAILABILITY

Students are not expected to be in college all day every day, and nor are teaching staff. However, students are responsible for the delivery of work on schedule and are responsible for the success or failure of their fellow students when engaged in collaborative work. There are key fixed sessions where attendance is mandatory, others that are recommended, and many other optional opportunities that will be presented. In the first term, there are four mandatory core lecture series and a mandatory practice programme, requiring attendance on at least four days each week. In the Spring term, this falls to two days, with legal revision and exam in the first half of term, TV seminar and the ongoing practice programme throughout.

Convenor/Tutor

Your convenor and tutors are only in college for part of the week, though usually contactable via e-mail or phone. The convenor is your first port of call for any query and *should also be advised in advance if there is any reason why you cannot attend.*

Access to Media Production Centre

Students will have access to the MPC equipment and edit suites between 9am and 8pm Monday-Thursdays and 9am and 5 pm Friday, when they are not being used for teaching and when security staff are available. During holidays the equipment may be zoned for maintenance.

Access to Computer Rooms

Students will have access to the journalism computer rooms between 9am and 8pm when they are not being used for teaching and when security staff are available. During holidays the computer rooms may need to be closed for maintenance.

Telephones

Use of college telephones is permitted only for work related to your course. International calls can only be made with the permission of the programme convenor. If this privilege is abused outgoing call facilities will be withdrawn.

Library

The Library has an extensive collection of VHS & DVD and can, through the course Convenor, be asked to record particular programmes off air, given adequate advance notice. The Library is open from 0800 until 2400 Monday-Friday, 0930-2400 Saturday and Sunday during term and both Christmas & Easter vacations (bar the days College is closed – see above). During the Summer vacations the Library is open 0800-2100 Monday-Friday and 0930-1730 Saturdays & Sundays.

Departmental Office NAB 202

The departmental office is open

Monday-Friday 09.30- 12.00 and 2.00-4.00.

Learn.gold

This handbook & many course details are available on the website learn.gold, which should be your first resource when checking details.

LEARNING OUTCOMES & METHODS

A. Learning outcomes

Knowledge and understanding: *By the end of the programme, you will have:*

1. Applied the conceptual and practical understanding of TV news and current affairs research and production practices in the creation of news packages and at least two original television features;
2. Understanding of the processes involved in the identification, production and presentation of news and factual television;
3. An understanding of the relevance of media law and ethics to journalistic practice, and the recognition of the line between public interest and the right to privacy;
4. A critical awareness of the wider practical and theoretical contexts in which journalists work.

Skills and other attributes: *By the end of the programme, you should have:*

1. Critical evaluation skills which enable you to analyse practical production work, including your own, in relation to effective practice and to appropriate theoretical issues;
2. Journalism skills of newsgathering, research, interviewing, writing briefs and composing pitches, developing treatments, writing commentary for television, and newsreading;
3. Basic operational skills in camerawork and editing;
4. Basic production management skills including location scouting, camera scripting, setting up, shot listing.
5. Ability to realise conventions such as the production of professionally acceptable shots with appropriate framing, lighting and sound quality; commentary, vox pops and pieces to camera;
6. The skills to work as member of a team undertaking various journalistic tasks including the making of TV packages for newscast simulations.
7. Complementing these specific, vocational, skills, you should find yourself developing invaluable transferable skills such as 'communication skills, skills of initiative and personal responsibility', decision-making and 'the independent learning ability required for continuing professional development' (QAA).

B. Learning and teaching methods to support these outcomes

Methods employed in classroom and workshop sessions

A variety of learning and teaching methods is employed: you will be expected to undertake group and individual tasks such as research projects leading to presentations, TV production assignments or production plans. The activities place demands upon you which are typical of the demands of the TV workplace.

The acquisition of *Knowledge* outcomes 1 & 2 is through classes in which you are introduced to the appropriate professional conventions and relevant operating skills and then carry out specified tasks to demonstrate your understanding. Outcome 3 is achieved by a course of lectures and tested through a 3 hour examination. Outcome 4 is effected through the two theory courses, *Issues in Media and Culture*, *the Narrative in Practice* course and *The Political Economy of the Media*. These consist of courses of lectures followed by linked seminars and supplemented by reading. The outcome is tested by the theory essay.

The outcomes of skills acquisition is assessed as follows: outcome 1 through the feedback sessions which takes place in class following each practical task, and as a result of the analytical sessions on current affairs features which take place in term 2. Outcome 2 is achieved through the classes of *Journalism Practice Theory* and of *TV Journalism Practice*. The workshop sessions of *TV Journalism Practice* are the location for Outcomes 3-7.

C. Independent learning and directed learning

Individual tutorial support is given or is available to support the achievement of all outcomes. A list of books and videos is provided. They are described as for *independent learning* which means that you read or view them alone and that these will help you a good deal in getting the most out of the courses but will not necessarily be explicitly referred to in class. Independent learning becomes increasingly important during the year. You may be *directed* to prepare for sessions with specific reading, viewing and preparing in teams. This is *directed learning*.

PRODUCTION & SUBMISSION OF ASSESSED WORK

Submission

All marked work (including DVDs or tapes) are to be submitted **in duplicate**. Final productions are handed in to Brenda Ludlow between **10.00 and 14.00** on Thursday 14th June 2012; essays to the same place: 1000 till 1400 on Thursday 30th August 2012. (Venue to be confirmed) Receipts will be provided.

The Course reserves the right to hold onto your submitted material.

The Beat Report – Deadline: Monday 31st October 2011

This should consist of a detailed overview of the given subject area both nationally & locally, a particular analysis of the issues that currently concern this brief - existing media and public concern – a list of established contacts and information sources which you have checked out, and at least three compelling stories that could be immediately followed up. The idea is to establish a particular expertise, accompanied by information and contacts, that would enable you to fulfil a specialist portfolio role in any local media, should the appropriate stories arise, or bequeath to a deputy sufficient information to take on that role. What is not wanted is a copy typist's list of names, phone numbers and e-mail addresses that have not been checked out, nor the names of the London Mayor and government ministers who would not realistically be available to a regional news magazine, let alone a student exercise. Realism is the name of the game; relevant, achievable stories the objective.

Requirements for Research Exercise/Short Essay - Deadline: Friday 6th January 2012

The precise nature of this will be determined by the success of your Beat Report, the openings it suggests, and the collective demands of practice work, both in the TV newscasts and the East London Lines website. Projects will be set following feedback on Beat Reports and are due for completion by the end of the Christmas break, but should only run between 2,500-3,000 words.

The Editing Exercise – Weeks 1 & 2, Spring Term

You will be given a soundtrack, usually a non-lyric piece of music, as the sound bed for a piece of film of your own choosing. This is a rare opportunity to give your imagination free rein, using original footage you shoot or found footage from any genre, to construct a compelling narrative that tells its story through the power of the image without commentary. You may use a small amount of diegetic sound, but the objective is to master film language, not just narrative but mood creation and visual dialectic, and above all to prove your mastery of the editing medium and machinery.

The SoJo Exercise – Weeks 3,4 & 5, Spring Term

Following feedback on the film exercise, you will select a topic that is readily accessible to your camera and find an original way of shooting, editing and voicing this as a feature for EastLondonLines - your first solo report. It can be between 1 and 3 minutes, and deciding what the story is worth – within the by now established standards of a regional news magazine – is part of the assessment. Can you be left alone to fill a given amount of air time?

The Media Law and Ethics Exam– Thursday 23rd February 2012

This is a 3-hour sit-down exam which only examines one section of the DVD supplied with the lectures. All the essential information is available on the Learn.gold website. There are revision classes in the Spring.

The Production Portfolio – Deadline: Thursday 14th June 2012

You must submit two original current affairs films - one of between 6 and 9 minutes' duration, the other of between 23 and 26 minutes - completed, captioned and suitable for transmission in the slots for which they have been notionally commissioned. Two copies of the DVDs, all clearly marked, must be delivered, each with paperwork as follows:

1. The original pitch and/or treatment, the shooting script and/or storyboard.
2. A production portfolio comprising the research, planning, shooting and editing of the films.
3. A *Radio Times*-style billing, with the title and a one-line encapsulation of the film plus its intended channel and slot.
4. Craft credits identifying the key contributions to the film. *
5. Transmission Report form noting the found sources used – particularly archive footage, recorded music and FX (template found at Appendix 8). *This is essential if the film is to have any public showing, even on the internet.*

The process and provisional schedule for arriving at this point is as follows:

1. Initial research of possible story projects and likely commissioning slots. This involves market research of what else is being or has been done, and what programmes currently commission. No story and/or treatment that would not be professionally viable on UK TV in 2012 will be accepted. Tutorials will be arranged to manage this development.
2. Second stage research will define the subject, style and approach of the films, and secure key personnel and institutional access where appropriate. This will then form the basis of a formal written outline treatment and pitch strategy, targeted on a specific programme slot, which is the mechanism by which your film will be agreed for production *and subsequently evaluated*. The practical details of the critical process of developing and pitching will form the basis of Wednesday afternoon seminars in the Spring Term.
3. The pitching sessions will be arranged during the second half of the Spring Term as and when individual producers are ready, but are mandatory before any filming is undertaken. It should be anticipated that some modifications will be demanded, if not a complete return to the drawing board, mirroring real world professional experience, where no project progresses without such input – and where successful pitch rates can be as low as 100:1.

Films must be presented in an appropriate, labelled container. You are advised to use a common identification on each of the elements – films & accompanying paperwork - lest they be separated while being assessed.

*** Nota Bene:**

In keeping with course work and industry practice, you are allowed to enlist the help of other course members and equivalent level outside help in the making of your films, including narration, but the work must substantially be your own original idea and clearly under your direction. It is expressly forbidden to hire professional crews, editors or directors to do the work for you. Similarly, any external relations with professional production companies, prospective broadcasters or other organisations with a professional interest in the project's outcome must be cleared in advance with your convenor. Failure to comply with these conditions may lead to your film being disqualified for assessment.

The Coursework Portfolio - Deadline: Thursday 14th June 2012

It is your responsibility to keep a coursework portfolio throughout the year, which will be presented with a personal log tracking your learning curve, including critique of visiting speaker sessions as well as your own work. You must submit at least six pieces of practice work, including one short newsday package from the Autumn Term, one longer form film from the Spring Term and two written pieces for the EastLondonLines (in both their submitted and published form). Video work must each be accompanied by a cue sheet, including title, precise running time and date of the item, and identification of the role you took, *i.e. the credit you deserve in its production*. Again, well marked and in duplicate. A Transmission Report Form (Appendix 8) should be copied and supplied with any productions for which there is the possibility of public exhibition.

Requirements for the Long Essay - Deadline: Friday 31st August 2012

Students must negotiate an essay title with the Course Convenor before the end of the Summer Term, however the general criteria must be adhered to in all cases. If you cannot discover an original topic, the set essay title is *Explain and account for the differences in current affairs television between the UK and one other country*. You must refer to specific programmes and programme makers in your comparison. You will be expected to argue a case supported by both empirical evidence and academic analysis (for which *Journalism in Context* and the *Political Economy* lecture series provide the essential bases). The essay should demonstrate a clear understanding of the relevant theoretical issues and broadcasting landscape, while being firmly grounded in a professional practice competence. You are strongly advised to study the criteria carefully and to prepare an initial outline for discussion with the Course Convenor.

The essay or critical analysis will conform to the general rules covering academic essays. It will be between 5,000 and 7,000 words, of which not less than 5,000 will be written in continuous prose, *i.e.* no more than 1,000 words of quotations and other found sources. It will be expected to demonstrate an awareness of past and/or present debate on relevant issues; an ability to make conceptual use of independently researched and original data.

The essay must contain a short review of the literature. This is a continuous narrative that gives an overview of thought and writing on the area within which the topic of the essay is situated together with an explanation of where the student topic fits in with or extends debate. It should be supported by a bibliography.

You should note too that the *quality of testimony* found to illustrate or carry forward any argument is as important in the essay as it is in the features.

You must employ the Harvard system of referencing to facilitate reference checking.

Some material may need to be presented as source material, appendices or transcripts.

Discuss this with the Course Convenor.

Presentation of written work

General

- All assignments must be word-processed and delivered in **both hard copy and electronic form**;
- use double spacing in typescript;
- work must be referenced;
- work must have a bibliography;
- frequent spelling errors will be seen as a sign of more general sloppiness and will lose marks;
- failure to spell texts, authors, technical terms correctly will also be seen as particularly careless and will detract from the work;
- punctuation is also important;
- the work must comply with the word limit. [Word limits include: text, quotations, footnotes and endnotes, but exclude bibliographies];

- it is your responsibility to keep a copy of every piece of assessed coursework. Work can be mislaid. If this happens, even if it is not your fault, you may be asked to resubmit. Similarly work can be lost due to computer failures. You are advised to keep at least two copies on two separate discs and save work as you go along;

COMPUTER FAILURE IS NOT ACCEPTED AS GROUNDS FOR AN EXTENSION.

For the Essay AND the Research Report:

- Cover/ Title Page
- List of contents: e.g. chapter numbers/titles; maps/diagrams/statistical data; photographic illustrations; notes; bibliography; appendices; programme title and credits.
- A Preface. This will be short and possibly an update of your outline summary. It should state the nature and purpose of the Project. There may also be an Executive Summary. There must be a clear conclusion.
- Notes should be endnotes. The need to refer to notes is shown by a sequenced number.
- Bibliography
- Appendices, for example a VHS copy of any programme(s) evaluated
- Referencing. A brief guide to the Harvard system is appended.
- Quotations:

Short quotations i.e. phrases/short sentences/single words etc. which are incorporated into the grammar of the sentence will be placed between single quotation marks in the main body of typescript.

Longer quotations must be displayed: i.e. each must begin on a new line, with an extra margin on the left and right throughout the quotation. Do NOT use quotation marks. Do not use double spacing.

All quotations must be credited.

Guide notes for long essays, including referencing

Introduction

The purpose of an introduction is to state a clear thesis that you are arguing. This can be used to focus the essay and should be stated at the beginning of the introduction. As part of stating what you are discussing you also need to make clear areas that you are not looking at and the reasons for not including them. The rest of the introduction is there as a guide to the essay and should say briefly how it is organised.

The review of the literature

Once you have stated what your dissertation is about and how you propose to argue your thesis, you need to give an overview of thought and writing on the area within which the topic of the essay is situated, together with an explanation of where the student topic fits in with or extends debate.

The purpose of this chapter is to contextualise your work within the existing literature and research that has been done on your topic.

Central section

This is where you reveal your original research and make your main argument. This is where original case studies should be used to extend the debate beyond what is already known.

Conclusion

The conclusion is not just a round up of what you have said. It needs to bring the essence of all your arguments together, refer back to the thesis you proposed and show how your arguments lead to the conclusion in a logical way.

Referencing

1. You should use the *Harvard system* of citing texts and other works. Footnotes are preferable to end of chapter notes.
2. Your bibliography should include books, journal articles, videos, newspaper references and any other material grouped together and laid out in alphabetical order.
3. Other appendices should be clearly marked for easy reference.

How do you use the *Harvard system*? This is what one style guide says:

'You cite the author's surname, the year of publication, and the page reference immediately after the quoted material' (Anon, R 1993 p10).

It goes on

'With this system it is essential that the bibliography list every work cited by you in the text. Where there are two or more works by one author in the same year, distinguish them as 1988a, 1988b, &c. Type the bibliography in the order: author, initials, date, title, place of publication, publisher' (Anon 1993:10).

Example: **de Burgh, H (ed) (2000) *Investigative Journalism : Context and Practice* London : Routledge**

Where television or radio programmes are cited, in place of the author put the broadcasting company, then later adding the names of the production company and main author (who may be reporter, presenter or producer), thus:

STV (1989) *Out of the Elephant's Bed* [dbf television / prod Hugo de Burgh] Glasgow : Scottish Television

C4 (1997) *International Comparisons of Primary School Literacy*" (feature) in *Channel Four News* [prod. de Burgh] 17/7/97 19.00 London : C4 News

For items in periodicals or edited collections such as readers or reference books, this is the way (with a variety of different aspects):

de Burgh, H (1999) "Truth and Objectivity in the Anglophone Idea of Journalism" (in Chinese) in *Xinwendaxue (Academic Journalism)* [Academy of Social Sciences, Peking] Autumn 1999

For public lectures, or interviews, this style is accepted:

Byrne, D (2001) *Commissioning Editor, C4 Dispatches*, in a talk to the students of the MA Television Journalism, 29 April 2001 at Goldsmiths' College, London University

Final caveat: Although initials are regularly used above, it is increasingly the custom to cite the given name of the writer; indeed some publications will not accept initials.

ASSESSMENT

Assessment methods to test the achievement

Students are required to undertake and pass each of these elements:

- An unseen examination in media law. This assesses *knowledge* outcome 3 (the *Media Law & Ethics* course). **30 CATS points**
- A Beat Report submitted online and a written research exercise of 2 -3000 words. **15 CATS points**
- A 5-7,000 word essay on aspects of journalism, assessing *knowledge* outcome 4. **15 CATS points**
- Coursework, continuous assessment of work produced throughout the year, assessing *knowledge* outcomes 1-4 and *skills* outcomes 2-7. Students are responsible for keeping a coursework file for presentation at the end of the year. This must contain six pieces of work, including two ELL pieces, with accompanying paperwork identifying the pieces and the individual roles undertaken. **15 CATS points**
- Your professional practice, essentially your contribution to team production, particularly in leading editorial roles in both the TV studio and the ELL newsroom will be the subject of continual assessment by tutors. **15 CATS points**
- A Production Portfolio, comprising the research, planning, shooting and editing of two original news or current affairs reports and assessing *knowledge* outcome 1 and *skills* outcomes 2-6. **90 CATS points – 45 for each film**

There are three possible results for students on the MA programme – pass, distinction or fail. A distinction is marked at 70% or above; a pass is 50% plus and a fail below 50%. **In order to obtain the degree, you must achieve at least a Pass in each of the four submitted categories of work.**

Assessment criteria are always subject to the generic rules (eg for essays and examinations) of the College; criteria specific to each course may be found within the course specifications of the courses which they assess. The Essay is an assessment of the whole programme's activities and criteria are therefore supplied here.

Assessment criteria – Coursework, including SoJo exercise

These criteria will be applied to each piece submitted:

Distinction (70%+)

1. An imaginative treatment or achievement of a difficult task.
2. It will show originality.
3. It will be a hard news or current affairs package.
4. It will show considerable research effort.
5. The camera work, sound recording and editing will be technically good and add weight to the journalistic input.
6. It will take account of the context of the story in both written and visual approach.

Pass (60-69%)

1. A good effort that is beyond the anticipated standard for the stage in the course.
2. It will demonstrate a strong grasp of its subject and treatment.
3. It will be a solid piece of work with no notable technical failings.
4. It will have satisfied all the pass requirements well without being distinguished.

Pass (50 - 59%)

1. It will be a serious news or current affairs package.
2. It will have been clearly thought through.
3. It will be reasonably shot, sound recorded and edited in line with industry standards and conventions.
4. It will be adequately written in a suitable style for broadcast and voiced clearly and accurately.
5. It will be a package of between the length commissioned, excluding cue material.
6. It will be factually accurate.

7. It will contain at least one interview.
8. It will be supplied with a studio link and the stipulated information
 - a. name of package
 - b. name of reporter
 - c. -length
 - d. -date
9. It will be clocked and the clock will contain the information specified in the guidelines
10. The package will observe legal and ethical standards.
11. The work will be relevant to the set topic.

Fail (under 50%)

Any of the following attributes may be reason for failure

1. The package will not observe legal and/or ethical standards.
2. The package does not have a relevant cue.
3. The package does not contain at least one interview
4. The work will not be relevant to the set topic.
5. It will not be the required duration.
6. It will have a badly written cue without the relevant technical details in the required format.
7. The package will not start with an appropriate clock containing details relevant to the package.
8. It will be badly edited and produced.
9. The package contains material which has not been filmed by the student submitting the work or by one of the student team they were working with.

Assessment criteria – Production Portfolio

PRODUCTION PORTFOLIO

These criteria will be applied equally to both film submissions, which each account for 25% of the final mark.

Distinction (70%+)

The very best work may be marked over 80%. It will, in conception and in intellectual application, be targeted at and seem good enough for the factual series or slot for which it was notionally commissioned. Its investigative originality or its narrative form or its depth of approach, or perhaps all three, will be very good indeed. In addition, the Production Portfolio which merits a distinction will be a mature piece of journalism; the interviewing both confident and apposite; the elements used to good effect, the story thoroughly thought through and the direction imaginative and appropriate. It will be technically excellent, and could justify public transmission as exemplary work.

Pass (50 – 69%)

This will be an original piece of work, with the ambition to do something different even if that is not fully realised. This may be an attempt to develop a new format or approach to narrative, which has dared to step outside well established conventions. It will demonstrate significant evidence of thoughtful research and production, and a mature awareness of the market it is aimed at. A merit grade recognises elements of effort that fall short of distinction.

Journalism of this standard manifests:

- understanding of the audience
- grasp of the subject
- critical awareness of the background to the story
- evidence of original research
- primary sources
- weighed evidence
- technical competence
- conventional direction.

Overall the portfolio fulfils the basic requirements.

Failure (0% - 49%)

Little effort has been made to realise the topic journalistically; there is little material evidence. The story is confused. It may be partial or tendentious. The direction, camerawork and/or postproduction are poor.

Assessment Criteria - Media Law & Ethics Examination

Distinction: A mark of 70 and above is awarded when candidates show evidence of extensive relevant reading and an impressive grasp of current major issues in the field. This knowledge will have been reviewed critically with insight and independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning and with language which is particularly clear, well-focused and cogent.

A mark of 80% or higher is awarded when a candidate satisfies the requirements for a distinction, but to an outstanding degree.

Pass: A mark of 50-69% is awarded when candidates show consistency and fluency in discussing and evaluating evidence and theories drawn from a wide range of sources. They will demonstrate an ability to relate this reading to their topic, and will clearly have understood and assimilated the relevant literature. A mark of 50-69% is awarded when there is clear evidence of knowledge and understanding but there may be limited development of ideas or critical comment. There will be reference to relevant reading, though not necessarily critical evaluation. Within these limitations there will be an indication that the candidate has grasped fundamental concepts and procedures in the field.

Fail: A mark below 50% indicates that a candidate has not satisfied the examiners that they have read and understood the essential texts of the course and when there is inadequate organisation of the work. There is evidence of considerable confusion, incoherence and unfocused comment on the relevant points that need to be made.

Quality of Presentation

In line with all academic marking practices, examiners will also be concerned with the structure and form of the written answers and their presentation in terms of attention to clarity of expression, clear printing, spelling and punctuation.

Assessment Criteria - Essays

The marking criteria for theory essays are, in general:

the success with which the student has addressed the topic given in the essay title and whether there has been an answer given to the question.

the originality, ambition, scope and relevance of the essay in terms of the topic being addressed.

the structure and form of the essay.

the presentation of the essay in terms of attention to clarity of expression, clear print/handwriting, spelling and punctuation.

- *The criteria are offered for guidance only*
- *Every submission given a mark above the pass category will have fulfilled the requirements of the pass category*
- *Detailed specifications and guidance will also be provided to assist students in fulfilling the criteria*

Distinction (70%+)

An original analysis which is well argued and draws upon appropriate evidence. It is exceptionally well researched and thought out. The very best work may be marked over **80%**. It will be highly analytical.

Pass (50-69%)

A thought through, structured argument which demonstrates that the writer has not only applied what has been learned in class but also done reading and or viewing or listening which informs her/his thinking. The *Review of the Literature* demonstrates a coherent understanding of the field and the arguments within it. Works and practices discussed or covered in class should be cited and used to provide evidence in the argument.

The essay obeys the conventions of essay structure and argument. The standard of English is good, the points being expressed clearly. The essay is professionally presented, referenced using the Harvard System and supplied with bibliography.

Failure (0 – 49%) :

A mark below 50% indicates that a candidate has not satisfied the examiners that s/he has understood the essentials of the course and that there is inadequate organisation of the work. There may be confusion, incoherence and unfocused comment.

VIEWING & READING LIST

Political Journalism in Britain

To get the most from this course, you need to engage with the wider journalistic and broadcast environment in which British broadcast journalists operate. This is both because the lecture series take the UK and British journalism as their primary references and because practice work has to adopt a standard model and criteria, meaning that you will be assessed by British standards of broadcast journalism. Your final projects will be specifically made for a notional broadcaster and programme slot and must meet their objectives. So immerse yourself in the milieu of a British journalistic life. *The problems some students face in regularly watching broadcast television is easily overcome by the use of the BBC iPlayer, Channel 4 On Demand and other internet catch-up services.*

Most of us wake to BBC Radio 4's *Today* programme (broadcast 06.00- 09.00 a.m. Monday-Saturday), which carries the most up-to-date national and international news stories, with live interviews with key politicians and players. Television carries news magazines daily on BBC-1 (*Breakfast* 06.00-09.15) and ITV (*Daybreak* 06.00-08.30), but they are not as authoritative or highly regarded. However, at 09.00 on Sunday BBC-1 is *The Andrew Marr Show*, one of the key political interview shows of the week with the BBC's former Political Editor. *The Politics Show* also follows on BBC-1 at 1200 Sunday.

As you travel to college, you should be getting the detail that only a good newspaper can deliver, with the added editorial slant largely forbidden to broadcasters. While the traditional division between (serious) broadsheet and (populist) tabloid paper is blurred by the format shrinkage of most of the former, there is still a hierarchy and political position associated with them. Most broadcast journalists read the *Guardian* for its left of centre sensibilities, broad editorial comment sections and good arts & media coverage. The *Independent* is its closest competitor; Rupert Murdoch's politically opportunistic *Times* only a pale shadow of its former role as Establishment paper of record. That role is fulfilled more effectively by the conservative *Telegraph*, and the business community is best served by the *Financial Times*. The voice of nationalistic middle England is found in the *Mail*, and its less successful competitor, the *Daily Express*. Britain's most successful daily is the politically incorrect *Sun* - like its erstwhile stable-mate, the once top-selling Sunday *The News of the World*, also owned by Murdoch's News International. The former working man's favourite paper, the *Daily Mirror*, is struggling to retain market share, while the *Star* barely figures. *Mail* owners Associated Press also publish the London freebie daily *Evening Standard* and the widely-read UK urban *Metro*. **Do not imagine that reading the news-light and celebrity-obsessed freesheets is sufficient press consumption.** Most of the daily papers have Sunday editions and associated web-sites, which are updated throughout the day. Only the *Guardian's* is as highly rated as an instant news source as the BBC's bbc.co.uk; but the most widely used is MailOnline, which is now the second most widely read news source in the USA, after the *New York Times* site,

Every UK newspaper is spending an increasing amount on its website, all free save the *Financial Times*' and those of the Murdoch stable. www.guardian.co.uk and the BBC site are arguably the most influential (partly responsible for the attack on the BBC by the Murdochs, and the BBC's decision to close half its websites). Web-sites are seen as direct competitors to the rolling news available on digital television: *BBC News Channel*, CNN and the market-leader: *Sky News*. (NB Even the BBC News Channel has dropped the standards of double-sourcing before airing, so both internet and 24-hour sources must be treated with some caution.) Most radio networks, both talk and music, have hourly news bulletins, but the key updates are the BBC Radio 4 current affairs magazines *World at One* (1300-1330), *PM* (1700-1800) and *The World Tonight* (2200-2245) – all noted for key interviews and good reporting. BBCTV's key half-hour news broadcasts are at 1.00 p.m., *The 6 O'Clock News* and *The News at Ten O'Clock*. ITV's *Lunchtime News* is at 12.30 p.m. and its *Evening News* at 6.30 p.m. and its final bulletin at 10.30 p.m. The most distinctive news programme is the hour-long *Channel 4 News* at 7.00 p.m., and the day's current affairs are most authoritatively wrapped up at bedtime by BBC-2's *Newsnight* (2230-23.20 Monday-Thursday, 2230-2300 Friday).

There are a wide variety of political periodicals, of which the most useful are the weekly *Economist*, *New Statesman* (Labour) and *Spectator* (Conservative) and the monthly *Prospect* magazine, a more centrist and philosophical journal, and you might try the rightist bi-monthly *Standpoint*. Weekly current affairs television of a kind is provided by *Panorama* (BBC-1, Mondays 2030-2100), *Tonight* (ITV Thursdays 1930-1800) and *This World* (BBC-4 Thursdays 2030-2100). Channel 4 run the single subject, but generally superior, *Dispatches & Unreported World* (Mondays at 8.00 and Fridays at 7.35 pm. Respectively, with occasional specials). The trade press, commenting on who is controlling and commissioning what in the media, also provides essential information for those attempting to work in it. The *Press Gazette*, *Broadcast*, *British Journalism Review* and the *Media Guardian* supplement on Mondays all fulfil this role, and can be sampled online.

You should also be familiar with the workings and intricacies of the web, which can be used not only to source and check information, but also to track the relationship of what you are reading, hearing and seeing to the wider world of public opinion. Blogs are increasingly important as a source of current political discourse, and an increasingly effective means of keeping a critical eye on the mainstream media. Media monitors like Media Lens <http://www.medialens.org>, the Glasgow University Mass Media Unit <http://www.gla.ac.uk/departments/sociology/units/media.htm> and Indy Media <http://www.indymedia.org> engage in constant debate with corporate media, many like the latter based in the USA. Media Matters for America <http://mediamatters.org> and Fairness and Accuracy in Reporting <http://www.fair.org> are worth checking, as is the Center for Media & Public Affairs (CMPA) <http://www.cmpa.com>. Many are funded by right wing interests, eg Accuracy In Media (AIM) <http://www.aim.org> and the Media Research Center (MRC)-<http://www.mrc.org> but no less useful correctives to established orthodoxies. The independently-funded Centre for Public Integrity <http://www.publicintegrity.org> has been responsible for some of the most important investigative journalism in the United States. There is a list of useful sites at the end of this piece.

A working broadcast journalist is expected to be informed across this waterfront and, whilst it would be difficult to imbibe each and every one of these offerings regularly, you should have a clear take on their respective strengths and editorial positions. It is recommended that all students attempt to acquire that knowledge. It will help both your practice and your understanding of theory lectures and texts.

You may feel that this leaves little room for reading, but that failure should be resisted. The theory courses on offer can only describe lines through the dense web of thought and discourse in this territory and your own reading must supplement that. This reading, or its lack, will be revealed in the essays, particularly the final dissertation that you undertake on your own time in the summer, which must include a review of relevant literature. Keeping up the habit of reading throughout the year will ease that process. And for those who feel less secure in the technical disciplines, as we inevitably move through them at some speed, the textbooks can help underpin your knowledge.

This is an indicative reading list, whose breadth you should sample. It will be augmented by specific recommendations in individual lecture series.

Reading List

Television Techniques

- Alde, Chris (2004) *On Air: The Guardian Guide to a Career in TV & Radio* London: Guardian Books
- Boyd, Andrew (2001) *Broadcast Journalism: Techniques of Radio and TV News* (5th ed.) London: Focal Press
- Fogg, Christine (2005) *Release the Hounds: A Guide to Research for Journalists and Writers* Sydney : Allen & Unwin
- Hudson, Gary & Rowlands, Sarah (2007) *The Broadcast Journalism Handbook* Longman
- Kochberg, Searle (ed.) (2004) *Introduction to Documentary Production* London: Wallflower Press
- Lee-Wright, P. (2010) *The Documentary Handbook* London: Routledge
- Marriott, Stephanie (2007) *Live Television: Time, Space & the Broadcast Event* Sage
- Rabiger, Michael (2004) *Directing the Documentary* 4th ed. London : Focal Press
- Raiteri, Charles (2005) *Writing for Broadcast News: A Storytelling Approach to Crafting TV and Radio News Reports* San Francisco: Rowman & Littlefield
- Ray, Vin (2003) *The Television News Handbook: An Insider's Guide to Being a Great Broadcast Journalist* London: Pan
- Thompson. Rick (2005) *Writing for Broadcast Journalists* London: Routledge
- Trewin, Janet (2003) *Presenting on TV & Radio: An Insider's Guide* London: Focal Press

Developments in News

- Allan, Stuart (2006) *Online News: Journalism and the Internet* Maidenhead: Open U. Press
- Beckett, Charlie (2008) *Supermedia: Saving Journalism So It Can Save the World* Hoboken:Wiley
- Campbell, Vincent (2004) *Information Age Journalism: Journalism in an International Context* Oxford University Press
- Davies, Nick (2008) *Flat Earth News* London: Chatto & Windus
- Deuze, Mark (2007) *Media Work* Cambridge: Polity
- Edwards, D. and Cromwell, D. (2009) *Newspeak in the 21st Century* London: Pluto
- Fenton, Natalie, ed. (2010) *New Media, Old News* London: Sage
- Harrison, Jackie (2006) *News* London: Routledge
- Hemmingway, Emma (2008) *Into the Newsroom* London: Routledge
- Lee-Wright, P., Phillips, A. & Witschge, T. (2011) *Changing Journalism* London: Routledge
- Lloyd, John (2004) *What the Media Are Doing To Our Politics* London: Constable
- McNair, Brian (2006) *Cultural Chaos: Journalism, News and Power in a Globalised World* London: Routledge
- McChesney, Bob & Pickard, Victor (2011) *Will the Last Reporter Please Turn Out the Lights: The Collapse of Journalism and What Can Be Done to Fix It* New York: New Press
- Paterson, Chris and Domingo, David (eds) (2008) *Making Online News: The Ethnography of New Media Production* Bern: Peter Lang
- Pavlik, Jon Vernon (2001) *Journalism and New Media* Columbia University Press
- Preston, Paschal (2008) *Making the News: Contemporary Journalism Practices and News Cultures in Europe*, Routledge.
- Thussu, Daya (2008) *News as Entertainment: The Rise of Global Infotainment* Sage
- Zelizer, Barbie (2004) *Taking Journalism Seriously: News and the Academy* Sage
- Zelizer, Barbie (ed.) (2009) *The changing Faces of Journalism* Sage

General Journalism Texts

- Allan, Stuart (Ed) (2010) *The Routledge Companion to News and Journalism* London: Routledge

- Boyle, Raymond (2006) *Sports Journalism: Context & Issues* London : Sage
- Bromley, Michael & O'Malley, Tom (1997) *A Journalism Reader* London: Routledge
- Burns, Lynette Sheridan (2002) *Understanding Journalism* London : Sage
- Fletcher, Kim (2005) *The Journalist's Handbook* London : Macmillan
- Ginneken, Jaap van (1998) *Understanding Global News* London : Sage
- Harcup, Tony (2007) *The Ethical Journalist* London : Sage
- Harcup, Tony (2009) *Journalism: Principles and Practice* (2nd ed) London: Sage
- Harrison, Jackie (2006) *News* London : Routledge
- Hewitt, Hugh (2005) *Blog: Understanding the Information Reformation That's Changing Your World* Nelson Business
- Ibbotson, Trevor & Rudin, Richard (2002) *An Introduction to Journalism: Essential Techniques and Background Knowledge* London: Focal Press
- Keeble, Richard (2001) *Ethics for Journalists* London : Routledge
- McLaughlin, Greg (2002) *The War Correspondent* London : Pluto Press
- McNair, Brian (2003) 4th ed. *News & Journalism in the UK* London : Routledge
- Phillips, Angela (2007) *Good Writing for Journalists* London : Sage
- Stephens, M (1996 edition) *A History of News & the Internet* London : Open University Press
- Wilson, John (1996) *Understanding Journalism: A Guide to Issues* London: Routledge
- Zelizer, Barbie & Allan, Stuart (2010) *Keywords in News & Journalism Studies* London : Open University Press

Critical Readings

- Berkowitz, Dan (1997) *Social Meanings of News: A Text Reader* London: Sage
- Born, Georgina (2005) *Uncertain Vision: Birt, Dyke & the Reinvention of the BBC* Vintage
- Bromley, Michael & O'Malley, Tom (1997) *A Journalism Reader* London: Routledge
- Bourdieu, Pierre (1998) *On Television and Journalism* London : Pluto
- Bruzzi, Stella (2006) *New Documentary* (2nd ed.) London : Routledge
- Chalaby, Jean (1998) *The Invention of Journalism* NY : St Martin's
- Chomsky, Noam (2002) *Media Control: The Spectacular Achievements of Propaganda* (2nd ed.) New York: Open Media (pamphlet)
- Chomsky, Noam & Herman, Edward (2002) *Manufacturing Consent: The Political Economy of the Mass Media* London: Vintage
- Coyer, Kate, Dowmunt, Tony & Fountain, Alan (2007) *The Alternative Media Handbook* London: Routledge
- Curran, James (2002) *Media & Power: Communication & Society* London : Routledge
- Curran, James (2010) ed., *Media and Society* (5th ed.) London: Bloomsbury
- Curran, James & Seaton, Jean (2009) *Power without Responsibility : The Press and Broadcasting in Britain* (7th ed.) London : Methuen
- Curran, James, Fenton, Natalie & Freedman, Des (2011) *Misunderstanding the Internet* London: Routledge
- de Burgh, Hugo (2000) *Investigative Journalism, Context & Practice* London: Routledge
- de Burgh, Hugo, ed.(2005) *Making Journalists* London: Routledge
- Edwards, David & Cromwell, David (2006) *Guardians of Power: The Myth of a Liberal Media* London : Pluto Press
- Freedman, Des (2008) *The Politics of Media Policy* Cambridge: Polity Press
- Gomery, Douglas & Hockley, Luke (2004) *Television Industries*, London: BFI
- Hardt, Michael & Negri, Antonio (2000) *Empire* Harvard University Press
- Lewis, Charles (2004) *The Buying of the President 2004: Who's Really Bankrolling Bush and His Democratic Challengers--& What They Expect in Return* N Y : Harper Collins

- Miller, D. and Dinan, W. (2009) *A Century of Spin: How Public Relations Became the Cutting Edge of Corporate Power* London; Pluto
- Erik Neveu and Rodney Benson (eds) (2005) *Bourdieu and the Journalistic Field* Oxford: Blackwell Publishing
- Nichols, Bill (2001) *Introduction to Documentary*, Bloomington : Indiana University Press
- Norris, Pippa, Kern, Montague & Just, Marion (2003) *Framing Terrorism: The News Media, the Government & the Public* London: Routledge
- Philo, Greg & Berry, Mike (2011) *More Bad News from Israel* London: Pluto Press
- Plissner, Martin (1999) *The Control Room: How Television Calls the Shots in Presidential Elections* London : Free Press
- Seaton, Jean (2005) *Carnage and the Media: The Making and Breaking of News About Violence* London: Allen Lane
- Starkey, Guy (2006) *Balance and Bias in Journalism* London: Macmillan
- Wykes, Maggie (2001) *News, Crime & Culture* London : Pluto Press

Bedtime Reading

- Adie, Kate (2002) *The Kindness of Strangers* London : Headline
- Bowen, Jeremy (2007) *War Stories* London : Pocket Books
- Brown, Maggie (2007) *A Licence to be Different: The Story of Channel 4* London: BFI
- Burn, Gordon (2008) *Born Yesterday: The News as A Novel* London Faber & Faber
- Cameron, James (2006) *Point of Departure (Experiment in Biography)* London: Verso
- Di Giovanni, Janine (2006) *The Place at the End of the World* London: Bloomsbury
- Dyke, G. (2004) *Inside Story*, London: HarperCollins
- Hitchens, Christopher (2010) *Hitch-22* London: Atlantic Books
- Klein, Naomi (2007) *The Shock Doctrine* London: Allen Lane
- Leslie, Ann (2008) *Killing My Own Snakes; A Memoir* London: Macmillan
- Lindley, Richard (2002) *Panorama: Fifty Years of Pride & Paranoia* London: Politico's
- Malcolm, Janet (1991) *The Journalist and the Murderer* London: Bloomsbury
- Marr, A. (2005) *My Trade: A Short History of British Journalism*, London: Pan
- Mason, Paul (2010) *Meltdown: The End of the Age of Greed* London: Verso
- Pilger, John (2005) *Tell Me No Lies: Investigative Journalism & its Triumphs* Vintage
- Pilger, John (2003) *The New Rulers of the World* London: Verso
- Pilger, John (2006) *Freedom Next Time* London : Bantam Press
- Price, Lance (2010) *Where Power Lies: Prime Ministers v. the Media* London: Simon & Schuster
- Rawnsley, Andrew (2010) *The End of the Party* (new ed.) London: Penguin
- Shawcross, William (1992) *Murdoch*, London : Chatto & Windus
- Simpson, John (2011) *Unreliable Sources: How the Twentieth Century was Reported* London: Pan
- Snow, Jon (2004) *Shooting History* London: Harper Perennial

Broadening Understanding – Convenor's Pick

- Chomsky, Noam (2011) *Hopes and Prospects* New York: Penguin
- Judt, Tony (2010) *Ill Fares the Land* New York: Penguin
- Kampfner, John (2010) *Freedom For Sale: How We Made Money and Lost Our Liberty* Pocket Books
- Morozov, Evgeny (2011) *The Net Delusion: How Not to Liberate the World* New York: Penguin
- Tett, Gillian (2009) *Fool's Gold: How Unrestrained Greed Corrupted a Dream, Shattered Global Markets and Unleashed a Catastrophe* London: Little, Brown

Selected webography:

<http://www.192.com/people/electoral-roll/>
<http://www.bjr.org.uk/>
<http://www.broadcastnow.co.uk/>
<http://www.channel4.com/news/>
<http://www.companieshouse.gov.uk/>
<http://www.counterpunch.org/>
<http://cpj.org/>
<http://www.dailymail.co.uk/home/index.html>
<http://www.fivetvonline.tv/>
<http://english.aljazeera.net/>
<http://frontlineclub.com/>
<http://globalvoicesonline.org/>
<http://www.gorkana.com/uk/>
<http://www.guardian.co.uk/>
<http://www.huffingtonpost.com/>
<http://www.independent.co.uk/>
<http://www.indexonensorship.org>
<http://inkybinary.wordpress.com>
<http://itn.co.uk/>
<http://london.craigslist.co.uk/>
<http://www.medialens.org/>
<http://www.mirror.co.uk/>
<http://news.bbc.co.uk/>
<http://www.newstatesman.com/>
<http://opennet.net>
<http://www.opendemocracy.net/>
<http://www.pressgazette.co.uk/>
<http://www.propublica.org/>
http://www.prospect-magazine.co.uk/landing_page.php
<http://en.rsf.org/>
<http://news.sky.com/skynews/>
<http://www.spectator.co.uk/>
<http://www.standpointmag.co.uk/magazine>
<http://www.statistics.gov.uk>
<http://tabloid-watch.blogspot.com/>
<http://www.thesun.co.uk/sol/homepage/>
<http://www.telegraph.co.uk/>
<http://thebureauinvestigates.com/>
<http://www.timesonline.co.uk/tol/news/>
<http://wikileaks.org/>

LEARNING SUPPORT & QUALITY MATTERS

SUPPORTING YOUR LEARNING

The Department recognises the importance of supporting your learning with high quality teaching on a predominantly small group lecture/seminar basis, with significant levels of technical and tutorial support. This enables you to receive frequent feedback on many aspects of your performance during the programme. However, you have tutorial access to all academic staff involved in course provision in addition to that timetabled in each course and you are strongly encouraged to seek immediate tutorial help should you encounter difficulties with your studies. The MA TV Journalism Convenor is also your Personal Tutor with whom you can discuss work or welfare-centred issues. In the Spring Term, that role is taken by Tony Dowmunt. In addition to working with established staff, you will come into contact with visiting professionals from the industry, who regularly share their production expertise.

The Department has up to date media facilities and, where possible, aims to provide practice facilities which emulate current industry use with, for example, DV acquisition and Avid non-linear editing systems. You also have access to the College's Rutherford Information Services Building that houses book, computer, multimedia and audio-visual study resources. The College also provides a wide range of other student support services and details can be found on the College web site.

QUALITY MATTERS

Methods for evaluating and improving the quality and standard of learning: As part of the Department's Quality Assurance System, you take an active part in monitoring quality and standards by providing regular feedback, including questionnaires on the content, management and delivery of all courses. You also feedback to the Programme's Monitoring System which consists of a staff student committee with the power to make recommendations about the quality and standard of programmes of study to the College's Academic Committee. However, our departmental policy is to encourage the resolution of any problems as quickly as possible so that learning is not impeded. Tutorial access to course tutors and/or the Programme Convenor normally enables a speedy resolution to any such difficulties. The Programme Convenor meets with all academic and technical support staff involved in the learning and teaching provision to evaluate feedback from both students and the External Examiner prior to the planning of each new programme and amendments are routinely made to course design. The Department was awarded 22/24 by the national Quality Assurance Agency in its assessment of the standard of learning and teaching within it. This is one of the highest marks awarded to a Media and Communications Department in Britain.

ENGLISH LANGUAGE FOR OVERSEAS STUDENTS

Those for whom English is not their first language have the support of the Language Studies Centre, which runs a course in English for academic purposes between 1700 and 1800 on Mondays in the Autumn Term. Your Convenor may decide to refer you for support if he feels your work would profit from this input. The Centre also offers an advice clinic in the Language Resources Centre on the top floor of the Library Monday – Thursday 1600-1700 and Friday 1230-1330, for individual help with written and spoken English.

PRACTICE COSTS, ATTENDANCE and FEEDBACK
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PRACTICE PROJECT COSTS

The Department pays for all reasonable equipment and material costs which you incur as part of your coursework. However, if you require facilities – such as travel, location fees or interviewee fees - apart from the agreed use of College equipment and facilities, you fund the costs of these yourself. You also bear the stock & incidental costs of your final projects, and are limited in editing allocation to six days for each film, so the early scheduling of your project and maintenance of that schedule are essential. You are also responsible for all equipment that you sign out, and will be expected to reimburse the college for any damage or loss. No further equipment will be released until such dues have been paid.

PROFESSIONALISM, ATTENDANCE AND FEEDBACK

Despite disparate prior experience, the one thing uniting all students on this course is the desire to work in television journalism, so the expectation throughout the year is that professional standards will apply to all aspects of performance. **Attendance and punctuality** are mandatory on all core lecture series, seminars and practice days, & will be monitored. Where unavoidable, absence should be negotiated in advance with the Convenor or MA Course Co-ordinator (Brenda Ludlow). Doctor's appointments, driving lessons, work and holidays should not be booked to clash with classes. Students should arrive promptly for classes, not least because late arrival is discourteous and disruptive, as is early departure. Mobile phones should be switched off during teaching and offenders will be asked to leave the session.

Practice work in particular is reliant upon students' mutual co-operation and consideration, with results dependent upon everyone pulling their weight and delivering on their promises. It should be noted that a reputation for reliability is one of the most important professional characteristics, and its opposite a frequently noted discredit. It can be tempting to concentrate only on personal work being marked for final assessment, but failure to attend classes or function effectively as a team member *will inevitably damage references for placements and future work*. Reliability, application and initiative will all be recorded and observations communicated to students as part of their tutorial feedback.

Feedback

Feedback on practice work will be given each week within the group; feedback on personal and professional development will be given in personal tutorials at least once a term. Towards the end of the course you will be provided with a student evaluation form to complete.

Representation

Your interests are paramount and you will have elected a Course Representative to channel any concerns through the Convenor. This is an open channel, but there are also formal Monitoring meetings in the appropriately named Monitoring weeks, at which any problems can be aired to management and shared with other MA course reps. It is the role of the Course Rep to raise any issues before they fester, and to give the Convenor the chance to address them before they are raised at that meeting.

Deadlines

You are required to submit your coursework by the due dates, which are detailed in this handbook. There are penalties for the late submission of work and no extensions are granted. If you think you are going to have problems meeting deadlines, read up on the rules. You would need substantial professional support (e.g. medical or legal documentation) to satisfy the examinations board that late delivery was unavoidable. Technical faults are so common as to be necessarily factored into any professional schedule: i.e. you must make allowances and evolve a realistic completion schedule. As in television, excuses are not broadcastable.

APPENDIX 1

**DESCRIPTOR FOR THE *JOURNALISM PRACTICE* COURSE
(Compulsory core course)**

Course codes (Production Portfolio) MC71062A and (Coursework) MC71063A

1. Introduction to the area of study

The *TV Journalism Practice* course is the core course of the MATVJ programme, and comprises two elements, *TV Operational Skills* and *TV Journalism Professional Practices*. It is orientated towards news and the making of simple, short, news reports in term 1 and towards longer features in the following months. In term 1 you are introduced to the digital newsroom system and learn the professional and operational skills and processes required for the making of news reports. These will include television writing, camerawork, digital editing, researching stories, interviewing skills, vox pops, pieces to camera and basic management skills (such as planning, shot listing and location scouting). In the first half of the term you will be part of 3-person teams making TV packages and in the second half you simulate newsroom transmission procedures.

For the first half of term 2, MA Television Journalism is responsible for, and you are employed in all aspects of editing, writing and filming for the EastLondonLines website. This and editing exercises give you the opportunity to consolidate the knowledge and skills absorbed in term 1 and to try out what they have learned in individual exercises. Thereafter you should have sufficient knowledge and skills to apply them to longer projects. The second term of the *TV Journalism Practice* course covers current affairs, with approximately a quarter of the sessions being devoted to the analysis of documentaries and features, about a quarter to the development, design and management of your own chosen features and about half to the more sophisticated operational skills required in order to effect them. The main projects are longer form current affairs investigations made in teams, with the resultant films making the core of a final studio programme.

In term 3 you concentrate upon independently produced assignments, in particular the 2 features.

2. Learning Outcomes

Knowledge and understanding: By the end of the course, you should have achieved an understanding of:

1. Research and production practices of TV news and current affairs in the creation of news packages and reports, television and online features
2. The processes involved in the identification, production and presentation of news.

Skills: By the end of the course, you should have accomplished the following:

1. Critical evaluation skills which enable you to analyse practical production work, including your own, in relation to effective practice;
2. Journalism skills of interviewing, writing briefs and composing pitches, developing treatments, writing for television commentary and newsreading;
3. Basic operational skills in camerawork and editing;
4. Basic production management skills including location scouting, camera scripting, setting up, shot listing.
5. Ability to realise conventions such as the production of professionally acceptable shots with appropriate framing, lighting and sound quality; commentary, vox pops and ptcs;
6. The skills to work as member of a 3-person team undertaking various journalistic tasks including the making of TV packages for newsday simulations.

Complementing these specific, vocational, skills, you should find yourself developing transferable skills such as 'communication skills, skills of initiative and personal responsibility, decision-making and 'the independent learning ability required for continuing professional development' (QAA).

APPENDIX 2

**TELEVISION JOURNALISM PRACTICE COURSE 1 (Compulsory core course)
TV JOURNALISM PROFESSIONAL PRACTICES Wednesday afternoons**

This is the key session in the week when the full course cohort and Convenor meet to tie together the practice and theory threads and resolve any operational problems. It is also the forum in which tutorial times are allocated, projects set and cultural & social events organised. Prompt and regular attendance is therefore essential. The indicative topics listed below are liable to change due to evolving needs and only form part of the session content. TV Journalism as currently practised, including programme review, and knowledge of current affairs are also discussed and tested here, so a constant consumption of TV and other news sources is vital. All sessions at 1400 in NAB 1.15 - in the Autumn & Summer with Peter Lee-Wright and in Spring with Tony Dowmunt - unless otherwise advised.

AUTUMN TERM (PLW)

- Week 1. The TV Production Landscape and Factual Forms
- Week 2. Writing for Broadcast
- Week 3. The Role of Reporter
- Week 4. Producing Responsibilities
- Week 5. Planning for Post Production: Archive to Paper Edits
- Week 6. Monitoring Week – Course Rep only.
- Week 7. Presenting Workshop 1 (TV Studio)
- Week 8. Presenting Workshop 2 (TV Studio)
- Week 9. Location Scouting, People & Risk Management
- Week 10. Critical Writing & Essay project assignment
- Week 11. Producer Aptitude Test, Music and Current Affairs assignments for Spring Term

During this term there are also a set of introductory workshops in web journalism with Angela Phillips.

SPRING TERM (TD)

- Week 1. Contemporary Current Affairs & long form film making.
- Week 2. Research and Access management
- Week 3. Writing workshop.
- Week 4. Advanced presentation skills
- Week 5. Writing & delivering commentary.
- Week 6. Monitoring Week – Course Rep only.
- Week 7. Developing & Pitching workshop 1
- Week 8. Developing & Pitching workshop 2/Essay feedback
- Week 9. Final Project Pitching Day with Kevin Sutcliffe
(Commissioning Editor, Current Affairs, Channel 4)
- Week 10. Rehearse for Final Newsday
- Week 11. Viewing & feedback session: Screen 1

During this term there are also a set of introductory workshops in radio with Tim Crook.

SUMMER TERM (PLW)

Whilst the principal focus of this term is the production of your final projects, it is important to remember that your dissertation subject has to be provisionally researched and formally agreed before the end of term as your Convenor is unavailable thereafter. This is also the period in which we try to give pointers about future employment and the routes thereto, so attendance at these seminars aims to ensure satisfactory closure to your MA.

Week 1. Programme delivery compliance: archive & music copyright &c.

Week 2. Documentary dos and don'ts

Week 3. Advanced post production skills

Week 4. Writing & delivering commentary revisited

Week 5. Dissertation seminar

Week 6. Alternative media openings

Week 7. CV Writing workshop

Week 8. Job seeking and interview skills

APPENDIX 3

Production Timetable

**TELEVISION JOURNALISM PRACTICE COURSE 2 (Compulsory core course)
TV OPERATIONAL SKILLS**

Jon Whitehall (JW), Noel Hines (NH), Peter Lee-Wright (PLW), Tony Dowmunt (TD) & Matt Charles (MC)

Autumn Term

NEWS

All sessions are whole days, starting at 09.30 Thursday unless otherwise announced.

All students must attend each training session and demonstrate their competence before being given free use of equipment. Additional training tutorials will be allocated individually on Fridays (0900-1600).

Week 1

0930 – 1230 **DIGITAL NEWS MANAGEMENT NAB 1.15 (NH)**

Instruction

Use of Autocue system

Filing & editing

Data management

Work flows

1300 – 1700 **REPORTING & NEWS WRITING WORKSHOP**

NAB 1.15 (MC)

Assignment: Writing from copy and press release exercise

Week 2

0930 – 1230 **CAMERA & SOUND TRAINING WORKSHOP**

TELEVISION STUDIO (JW)

Instruction:

Use of camera

White balance, exposure, focus, tripod & microphones, etc.

NB: Everyone to demonstrate their competence on camera before they will be allowed to sign a camera out.

1300-1700 **THE NEWS PACKAGE & TELEVISION STORYTELLING**

NAB 1.15 (MC)

Assignment: News Package 1 - The Local Hero

Suites in NAB to be assigned for use over the upcoming week.

Week 3

0930 – 1230 **EDITING TRAINING WORKSHOP**

NAB Room TBC (JW & PLW)

Instruction:

Use of Avid

Thinking in pictures, why you PLAN edit before you shoot

1300-1700 **SETTING UP NEWS PACKAGES** NAB 1.15 (MC)

Edit camera exercise

Assignment: News Package 2 - Specialist Beat Report

NB You will be working in crews of 3 with assigned roles, rotated each week, and should expect assignments increasingly to involve work in evenings & weekends. Each week's assignment must be completed by the following Thursday.

Week 4

0930 – 1230 **DATA MANAGEMENT & POST PRODUCTION WORKSHOP** NAB 1.15 (JW)

Instruction:

- Logging & Back-Up
- Sound qualities
- Recording principles
- Ambiant & diegetic sound
- Use of Avid sound mixing
- Music and FX sound

1300 – 1700 **NEWSROOM SKILLS** NAB 1.15 (MC)

Assignment: News Package 3, Headline News

Week 5

0930 – 1230 **NEWSREADING AND STUDIO FAMILIARISATION** TV Studio (JW & MC)

TELEVISION STUDIO ROLES & SKILLS

Instruction:

- Studio technical familiarisation
- Studio management & roles
- Briefing on Assignment

1300-1600 **REVISION SESSION AND NEWSDAY PREPARATION** NAB 1.15 (MC)

inc.

1300 – 1700 **PLANNING MEETING FOR 1ST STUDIO** NAB 1.15 (Producer & Director/ MC)

1600 – 1700 **FEEDBACK SESSION MRB SCREEN 1** (PL-W, JW & MC)

Critique of Assignments & production work so far

Week Six is MONITORING WEEK – NO TEACHING BUT ASSIGNMENT SET

Weeks 7-11

0900 – 1600 **NEWSDAYS** TV STUDIO (JW & MC)

Set & Light

Rehearse

Record

Feedback

De-rig

Roles are allocated week by week to ensure a range of skills are acquired, assignments delegated accordingly.

Spring Term

CURRENT AFFAIRS

Practice spreads to soak up the time vacated by fewer lecture series. Whilst Thursday remains a dedicated practice day, your group commitments must be met according to rolling deadlines, particularly with the East London Lines website, for which you are collectively responsible for the first half of term, and the current affairs films. Individual assignments and project development must be subordinated to these commitments. Editorial commitment and management competence will be assessed by tutors as well as the resultant programmes.

Weeks 1-5

EAST LONDON LINES - Editorial, journalistic, photographic and video roles will be allocated and rotated week to week. The site will be constantly monitored and assessed.

CURRENT AFFAIRS DEVELOPMENT – Four groups will have been chosen and allocated a serious & challenging journalistic topic - requiring in-depth research and contributor-finding – from which ten-minute films will be made for a Newsnight-style studio programme in the last week of term. This development will be reported and discussed in the Wednesday seminars.

MUSIC EDITING EXERCISE – Individuals will be allocated a piece of music from which to fashion a short non-verbal film. This will test your creative film-making & editing skills. Assessed Week 5.

SHORT FILM – This will primarily be an exercise in self-management and filmic realisation, as a revealing preparation for your final projects. Should be complete by the end of Week 6.

RESEARCH & DEVELOPMENT – You should identify the subjects of your two final films, the approach you will take and *above all* the programme slots on current British TV which could realistically be expected to commission and carry such pieces. Tutorials will help refine these.

Weeks 6-8

CURRENT AFFAIRS FILMING – These should be shot and in editing by the end of Week 8. Be aware that key contributor availability will be limited but critical, demanding good & flexible forward planning.

FINAL PROJECT RESEARCH & DEVELOPMENT – Following tutorial advice, your plans should be concretised during this phase, with key personnel and location access secured, and a budget & schedule developed.

Week 9

CURRENT AFFAIRS – Studio production team should be planning & designing the studio, overseeing film editing to ensure programme and graphic coherence, and booking studio guests.

FINAL PROJECT PITCHING – Subject to availability, this is the week you should be pitching to a television commissioner (usually Kevin Sutcliffe, Channel 4), whose comments & suggestions will need to be accommodated through subsequent tutorials, before getting the greenlight.

Weeks 10-11

CURRENT AFFAIRS – Completion of films and realisation of live studio programme context.

Summer Term

PROJECTS

The term is primarily given over to the completion of your final projects. Editing schedules will have been allocated in the Spring Term on a first come, first served basis, so the earlier you have planned and scheduled your projects, the more control you will have over their completion and more time for finessing. Poor planning and indecision can easily lead to hurry, hassle and half-baked results.

DISSERTATIONS – You should also have developed a dissertation topic and accompanying research methodology to discuss and refine in tutorials before it will be agreed *by the end of this term*. Teaching and tutorial support end with the term and the hand-in of projects, leaving you to complete your dissertations on your own by the end of August.

APPENDIX 4**ASKING THE RIGHT QUESTIONS – Research in Practice AUTUMN 2011 MC71116A
WEDNESDAYS 11.00 A.M. to 1.00 P.M. in Screen 1, Media Research Building (Compulsory core course)**

This course aims to equip students with the critical, analytical and practical skills to research and construct stories for public consumption. This involves three elements: *the procedural* – asking the right questions of whom, when and where; *the political* – knowing the organisational context in which the story has emerged, the constructs in which it will be seen, and the ways in which it will be perceived; and *the personal* – knowing what you can or cannot bring to the story, and managing the human factors that will enhance or obscure your story.

The lectures in the first half of term concentrate on the British system, governmental and local, and in particular on the many different opportunities now available to online researchers. The second half of term concentrates on specialist territories that require particular understanding and research skills, from investigative journalism and statistics to politics and the law. In week 1 you will be assigned a subject brief – a ‘beat’ – a research report on which must be undertaken, written up and uploaded online on Learn.Gold by the end of Week 5 (**Friday 4th November**). In Week 7, you will be set a further research task that will be deliverable before the beginning of the Spring Term (**Friday 6^h January**). Each of these amounts to 50% of this course assessment.

Outcomes: 1

By the end of this lecture series you should:

- Understand the British political system, both national and local, and how to access and interrogate its representatives
- Have a working knowledge of research resources online and elsewhere, knowing how to access and validate them while recognising unreliable sources
- Know how to understand complexity in issues as diverse as fraud & statistics, and have the competence to render them comprehensible to a lay audience
- Have evolved a healthy scepticism about ‘official sources’ and know how to interpret press statements, public pronouncements and the latest figures

1. Sources and Systems (5th October)**PETER LEE-WRIGHT**

- The evolution of a political press and broadcast industry and their relations with established methods of government information and regulation.
- Recognising the way stories are spun and how they play for the different interests and how to unpick them for the audience.
- The development of research processes, areas of expertise and specialist knowledge.
- Negotiating and managing essential access to places and people, and building contacts.
- ALLOCATION OF TEAMS & BRIEFS FOR THE BEAT REPORT EXERCISE.

KEY TEXT: Morrison, James (2011) *Essential Public Affairs for Journalists* (2nd ed.) Oxford University Press and accompanying website <http://www.oup.com/uk/orc/bin/9780199592005/>

ALSO SEE: Goldacre, Ben (2009) *Bad Science* London: Fourth Estate

Kampfner, John (2010) *Freedom For Sale: How We Made Money and Lost Our Liberty* Pocket Books

Philo, Greg & Berry, Mike (2011) *More Bad News from Israel* Pluto Press

Walsh, Declan (2011) *Insh'Allah Nation: A Journey through Modern Pakistan* Bodley Head

2. Interrogating the Political Agenda (12th October)

PETER LEE-WRIGHT

- How our systems of government operate, set the agenda, with what objective, and how best to approach them?
- Dealing with local and national government offices, corporations & press officers, and establishing credibility.
- Understanding the political mind and politicians' problematic dependence upon the media
- The role of the political correspondent: Keeping in with government while staying impartial and managing political contacts across the parties

VISITING SPEAKER: TBA

TEXTS: Adams, Sally & Hicks, Wynfors (2009) *Interviewing for Journalists* (2nd ed.) Routledge
Edwards, David & Cromwell, David (2009) *Newspeak in the 21st Century* Pluto Press
Fogg, Christine (2005) *Release the Hounds: A Guide to Research for Journalists and Writers* Allen & Unwin
Franklin, Bob & Carlson, Matt (Eds.) (2010) *Journalists, Sources, and Credibility: New Perspectives* Routledge

3. Online Research for Journalists (19th October)

MURRAY DICK

- Celebrity Safari – how to track down the elusive talent
- Searching the Invisible Web – the online tools available for all
- Search strategies for the Web – using metadata creatively
- Contributor finding – members of the public, experts and academics: how to find and validate the right people for your journalistic needs
- Functional sources – from archive to music, free feeds to wire services, fact checking to sound effects, the cornucopia of online resources

TEXTS: Ibbotson, Trevor & Rudin, Richard (2002) *An Introduction to Journalism: Essential Techniques and Background Knowledge* Focal Press
Löffelholz, Martin & Weaver, David (Eds.), (2008) *Global Journalism Research: Theories, Methods, Findings, Future* Blackwell Publishing

4. Freedom of Information (26th October)

TIM CROOK

- The principles and operation of the Freedom of Information Act
- Its applications and limitations: how to use it and where it does not work
- Some success stories – including the Westminster expenses scandal

TEXTS: Crook, Tim (2011) *Crook's Media Law: Analysing Key Cases: Main Elements of UK and US Media Law, Practice, Theory and International Perspectives* Kultura
Morrison, James (2011) op.cit. pp 575-96

5. Economics for Beginners (2nd November)

PETER LEE-WRIGHT

- Tracking the intricacies of business and banking
- Maintaining sources and contacts without compromise
- Presenting figures and complexity to a lay audience

VISITING SPEAKER: **Paul Mason, Economics Editor, BBC *Newsnight* TBC**

TEXTS: Mason, Paul (2010) *Meltdown: The End of the Age of Greed* London: Verso

Tett, Gillian (2009) *Fool's Gold: How Unrestrained Greed Corrupted a Dream, Shattered Global Markets and Unleashed a Catastrophe* London: Little, Brown

Parker, R. (1997) *Journalism & Economics: The Tangled Webs of Profession....* See:

http://www.hks.harvard.edu/presspol/publications/papers/discussion_papers/d25_parker.pdf

MONITORING WEEK – NO LECTURE ON WEDNESDAY 9TH NOVEMBER

6. Foreign Reporting: Impartiality in the Middle East (16th November)

PETER LEE-WRIGHT

- Acquiring the skills and diplomacy required for working as a foreign correspondent
- The problems of reporting where both sides regard impartiality as opposition and where one side has vastly superior forces and news management skills
- Reporting for news networks predisposed to one narrative, with an audience less interested in the complexity of foreign affairs

VISITING SPEAKER: **SIMON MCGREGOR-WOOD, former ABC Middle East Bureau Chief**

TEXTS: Philo, Greg & Berry, Mike (2011) *More Bad News from Israel* London: Pluto Press

<http://www.worldpress.org/Mideast/2248.cfm>

<http://www.mererhetic.com/blog/media-bias/anti-israel-journalism/>

7. Investigation and Information (23rd November)

PETER LEE-WRIGHT

- The principles and practices of investigative journalism
- The conception of the Bureau of Investigative Journalism, trust-funded in the American fashion to do work uneconomic for strapped news organisations.
- Examples of stories that have resulted, from NHS whistle-blowers to the Zac Goldsmith electoral expenses row.
- How it compares in practice to US constitutional rights & EU ways of work.

VISITING SPEAKER: **GAVIN MACFADYEN, Director of Centre for Investigative Journalism and co-founder, the Bureau of Investigative Journalism**

TEXT: John Mair, Richard Lance Keeble (2011) *Investigative Journalism; Dead or Alive?* Abramis

Also See: <http://onlinejournalismblog.com/2011/08/23/has-investigative-journalism-found-its-feet-online-part-1/> http://www.bbc.co.uk/blogs/theeditors/2011/07/investigative_journalism_in_th.html
<http://www.thebureauinvestigates.com/>

8. Lies, Damn Lies and Statistics (30th November)

PETER LEE-WRIGHT

- The evolving role of datajournalism, mining the reams of newly available Government data and assessing Wikileaks
- Where news stories are based upon “new research findings” of a statistical kind - percentages, polls and projections – how to assess figures & findings
- Use and abuse - how to identify the selective distortion of statistical information and its conflation of non-comparable indicators
- The issues where partial presentation indicates a partisan stance, often on politically volatile subjects like crime and immigration

VISITING SPEAKER: **SIMON ROGERS**, Editor, *Guardian Datablog & Datastore*, ‘Statistical Journalist of the Year’ 2010 TBC

See: <http://journalistsresource.org/reference/research/statistics-for-journalists/>
<http://www.straightstatistics.org/article/journalism-under-influence>

9. Security Issues (7th December)

TIM CROOK

- Managing the tricky balance between freedom of information and security
- The system of voluntary agreement to suppress stories subject to a Defence Advisory Notices (D-notices)
- How to work with the Ministry of Defence and the armed forces

VISITING SPEAKER: **AIR MARSHALL VALLANCE**, Secretary of the D-Notice Committee (TBC)

See: [http://www.powerbase.info/index.php/Defence_Advisory_\(DA\)_Notice_System](http://www.powerbase.info/index.php/Defence_Advisory_(DA)_Notice_System)
<http://www.bbc.co.uk/news/uk-politics-14572768>

10. Reporting Poverty & Distress (14th December)

PETER LEE-WRIGHT

- How to approach the reporting of disasters and poverty, evading the news tendency to ‘tragedy tourism’.
- Framing pictures and stories that respect and empower subjects rather than endorse their victimhood.
- Dealing with violence; protecting colleagues and sources.
- What is the bottom line for journalism and where is it going?.

TEXTS: Coté, William & Simpson, Roger (2000) *Covering Violence: A guide to ethical reporting about victims and trauma* New York: Columbia University Press
McLaughlin, Greg (2002) *The War Correspondent* Pluto Press
Seaton, Jean (2005) *Carnage and the Media: The Making and Breaking of News About Violence* Allen Lane

APPENDIX 5

JOURNALISM IN CONTEXT MC7 1002A (Compulsory core course)

Monday morning 10-11 am Screen 1 (MRB) for lecture and 12 – 1 pm for seminar

Introduction to Area of Study

You will be introduced to the major theoretical debates in the study of journalism. We will cover: the current crisis in journalism, questions of political power and the public sphere; ownership forms and how they are changing; the role of audience: as well as regulation and representation. We will also look at journalism as a narrative form. All these debates will be situated firmly in a current and practical context and you will be encouraged to make connections between formal lectures, seminar presentations and practical discussions of the day's events and how they are reported. Sessions will usually be 1 hour followed by a seminar of 1 hour but may be extended if there are special events or speakers. This course will provide you with a theoretical underpinning for your work, which you will develop via personal study later in the year.

Learning Outcomes

After completing this course you should be able to:

- Apply conceptual knowledge in order to research and write about the field of journalism.
- Understand the relationship of journalism to the media industry and how it can be conceptualised theoretically.
- Understand and evaluate issues concerned with audience and with political and commercial power.
- Understand how journalism techniques are used to represent and reflect society.
- Apply your knowledge and understanding to a critique of your own and other work.
- Understand the various ways in which journalism is funded and apply your knowledge to a practical project.

Learning Methods

You will attend a series of ten lectures and seminars in which discussion is encouraged.

Assessment, You are required to submit a 4-7000 word essay related to issues of journalism in late August or September (see information on hand-in dates) or a 4-7000 report on a business strategy which you have planned and executed over the year.

Practice Essay Marking Criteria

The marking criteria for theory essays are, in general:

- the extent to which the course learning outcomes have been achieved
- the originality, ambition, scope and relevance of the essay/project in terms of the topic being addressed
- the structure and form of the essay.
- the presentation of the essay in terms of attention to clarity of expression, clear print/handwriting, spelling and punctuation.

Postgraduate Essay Marking Guidelines

Distinction: A mark of 70%-79% is awarded when the essay demonstrates *the very effective application* of appropriate knowledge, understanding and skills specified in the learning outcomes of the course. The outstanding work will show evidence of extensive relevant reading and an impressive grasp of current major issues in the field. This knowledge will have been reviewed

critically with insight and independence of thought. Arguments and the presentation of evidence will demonstrate sophisticated reasoning, with clear awareness of issues of methodology and evidence, and be particularly clear, well focused and cogent.

A mark of 80% or higher is awarded when a candidate satisfies the requirements for a distinction, but to an outstanding degree. Such work may be of publishable quality, and will be a significant contribution to debate within the field.

Pass: A mark of 60-69% is awarded when candidates demonstrate *the effective application* of appropriate knowledge, understanding and skills specified in the course learning outcomes. The essay will show consistency and fluency in discussing and evaluating evidence and theories drawn from a wide range of sources. They will demonstrate an ability to relate this reading to their topic, and will clearly have understood and assimilated the relevant literature.

A mark of 50-59% is awarded when the essay demonstrates *the satisfactory application* of appropriate knowledge, understandings and skills specified in the learning outcomes of the course. There is clear evidence of knowledge and understanding, but where there may be limited development of ideas, critical comment or methodology. Within these limitations there will be indication that the candidate has grasped fundamental concepts and procedures in the field.

Fail: A mark below 50% indicates that a candidate has demonstrated *an unsatisfactory application* of appropriate knowledge, understandings and skills specified in the production courses learning outcomes.

Lecture 1 What is news?

What is this thing called news? Is it a commodity? If so how can we describe it? If not then what is it and how do we recognise it? Is it a question of subject matter or simply of timing? Can anything 'new' be news?

This lecture will look at studies of news and attempt a useful working definition.

Reading:

*Harcup Tony and Dierdre O' Neill (2001) "What is News? Galtung and Ruge Revisited" *Journalism Studies* Vol2 (2) pg 261-280.

Further reading

Galtung, J and Ruge, M.H. (1965) The Structure of Foreign News, *Journal of Research* Vol2 (1) 64-91

McQuail, Dennis (1994) "Mass Communication Theory" Sage Publications: London.

Tunstall Jeremy Journalists at work, specialist correspondents: their news organizations, news sources, and competitor-colleagues California : Sage Publications, 1971.

Terhi Rantanen, (2009) When News was New Wiley-Blackwell (Chapter 1)

Lecture 2 Interesting to the public or in the interests of the public: what is news for?

News has a dual role: it both a means by which people and institutions can tell us the things they want us to know (or the things they think we should know) and also a means by which we find out about the things that amuse, interest, scare or amaze us.

We will look at theories of the public sphere and the role of news in a democracy and ask whether the requirements of democracy are being served by today's news media and whether the news media should be serving them?

Reading

* Habermas , J (1973) The Public Sphere, in Marris P and Thornton S eds (1999) Media Studies a reader, Edinburgh, University of Edinburgh Press.

Fraser N (1997) Rethinking The Public Sphere: A Contribution to the critique of Actually Existing Democracy in Calhoun C , Habermas and The Public Sphere, London MIT Press.
<http://www.jstor.org/stable/466240?seq=1>

Hindman, Matthew, (2009) The Myth of Digital Democracy, Princeton University Press, Princeton

Dahlgren, Peter and Colin Sparks, *Journalism and Popular Culture*, Sage 1992 (Chapters 1 and 2)

Curran, J (1991), *Mass Media and Democracy: a re-appraisal* in Curran, J and Gurevitch, M ed, *Mass Media and Society* Edward Arnold.

Council of Europe (2009). 'Declaration of the Committee of Ministers on the role of community media in promoting social cohesion and intercultural dialogue'.

<https://wcd.coe.int/ViewDoc.jsp?id=1409919>

Digital Britain (2009). 'Final Report.' *Department for Business, Innovation and Skills (BIS) and the Department for Culture, Media and Sport (DCMS)*.

http://www.dcms.gov.uk/what_we_do/broadcasting/6216.aspx

House of Lords Select Committee on Communications (2008a). 'The ownership of the news. Vol I: Report'. Norwich: The Stationery Office Limited. Available at:

<http://www.publications.parliament.uk/pa/ld200708/ldselect/ldcomuni/122/122i.pdf>

House of Lords Select Committee on Communications (2008b). 'The ownership of the news. Vol II: Evidence.' Norwich: The Stationery Office Limited.

Engel Mathew, (1996) *Tickle The Public*, London, Victor Gollancz

Lecture 3 The Meaning of Pictures

Peter Lee-Wright

How do we choose images? How do we frame them? How do we sequence them?

Pictures don't just tell the objective story, but reveal the subjective perspective of the news gatherer's eye. News coverage of dissidence, from the 1984 Miners' strike to the 2009 G20 protests, challenges assumptions of impartiality; UGC footage can convey an alternative truth; and even objective images of disadvantage and poverty can reinforce social exclusion.

Reading:

Berry, Mike and Philo, Greg (2011) *More Bad News From Israel* Cambridge: Pluto

Chomsky, Noam (2002) *Media Control: The Spectacular Achievements of Propaganda*, NY: Seven Stories Press

van Dijck, Bernadette, (2002) *Forum Gender Gender Portrayal And Programme Making Routines*

[<http://66.102.1.104/scholar?q=cache:KamdAPIXIJ8J:scholar.google.com/+female+politician+representation+media&hl=en>]

Kaldor, Kumar et al (2009) *Global Civil Society 2009: Poverty and Activism*, London: Sage

Mansfield, Michael (2009) *Memoirs of a Radical Lawyer*, London: Bloomsbury

Milne, Seumas (2004) *The Enemy Within: Thatcher's Secret War Against the Miners*, London: Verso

Lecture 4 The Meaning of Words

How do we choose and use words? How do we structure reports? We will look at language and discourse theories as they relate to news and think about how we filter and shape the things we say and write through the lens of our own experience.

Hall, S (1997) "The Work of Representation" Pp 13-75 Representation: Cultural Representations and Signifying Practices, London Sage
Bourdieu, Pierre (1991) Language and Symbolic Power, Cambridge, Polity Press
Hall Stuart (1994) Cultural Identity and Diaspora in Patrick Williams and Laura Chrisman eds Colonial Discourse and Post-Colonial Theory , New York, Columbia University Press.
Said, Edward W. (1995) [1978]: *Orientalism*. London: Penguin
Sontag, Susan. (1989) AIDS and Its Metaphors. Farrar, Straus and Giroux, New York:
McGregor, Susan.M. Fountaine Judy M Reconstructing Gender for the 21st Century:News Media Framing of Political Women in New Zealand
<http://webenrol.massey.ac.nz/massey/fms/Colleges/College%20of%20Business/NZCWL/pdfs/JMcGregorSFountainePaper.pdf>.4

Lecture 5 Who Makes News: journalists and their sources

Who makes news and where do they come from? We touched on this issue in the first lecture and we return to it because of its central importance. The people we talk to, listen to, give a platform to help to create our sense of what is news. Those who are invisible and unheard cannot contribute to debate or help shape the narrative of our society.

Manning, P (2001) News and News Sources: A critical introduction, London, Sage.
Phillips Angela (2009) Old Sources:New Bottles in Fenton,N ed New Media Old News, Sage 2009
Phillips Angela (2008) Who Speaks, Eide, E, Kunelius R, Phillips, A The Muhammed Cartoons Controversy,
Phillips Angela (2008) Ourselves and Our Others, The Muhammed Cartoons Controversy, Nordicom, forthcoming
Golding and Elliott (1997) News Values and Production pp 632-639 in Marris and Thornton, Media Studies :A Reader, Edinburgh University Press
Hall, S et al The Social Production of News, pp 645 - 651 in Marris and Thornton, Media Studies :A Reader, Edinburgh University Press
Schudson M, (2000) The Sociology of News Production Revisited (Again), in Curren and Gurevitch eds Mass Media and Society, Arnold
Keeble. R, Sourcing The news in The Newspapers Handbook

Lecture 6 Who owns the news now?

Double Session: The Changing Face of Local News

Visitor: James Hatts from SE1 micro news site on how to fund local news.

Reading:

House of Lords Select Committee on Communications (2008a). 'The ownership of the news. Vol I: Report'. Norwich: The Stationery Office Limited. Available at:

<http://www.publications.parliament.uk/pa/ld200708/ldselect/ldcomuni/122/122i.pdf>

House of Lords Select Committee on Communications (2008b). 'The ownership of the news. Vol II: Evidence.' Norwich: The Stationery Office Limited.

Silver James, (30 June 2009) Can Rupert Murdoch save online news? Wired Magazine <http://www.wired.co.uk/wired-magazine/archive/2009/08/start/can-murdoch-save-online-news.aspx>

Lecture 8 News Funding Models for news delivery

Visitor: Olivia Solon

Lecture 9: Changing News Models and Democracy

Bourdieu, Pierre, (1998) On Television and Journalism, London, Pluto Press

Herman Edward and McChesney Robert (1997) The Global Media, New York Cassell.

Curran, J (2002) Media and Power Routledge (in particular Part 1)

Curran, J (1997) The Impact of Advertising on the British Mass Media in Marris and Thornton
ibid

Sreberny A (2000) The Global and The Local in International Communications' in Mass Media and Society, Arnold

Parry Roger (2009) Creating Viable Local Multi-Media Companies in the UK (a consultation document from the shadow minister for Culture)

Tamara Witschge, Natalie Fenton Des Freedman (2009) Carnegie UK Inquiry into Civil Society and the Media UK and Ireland: Media Ownership (forthcoming)

Lecture 10: Future journalism and the ethics of news.

Phillips Angela, Nicky Couldry, Des Freedman (2009) An Ethical Deficit: Accountability, Norms and the Material Conditions of Contemporary Journalism in Fenton, N ed New Media Old News Sage forthcoming

Phillips Angela (2009) Transparency and the new ethics of journalism, paper for Future of Journalism Conference, Cardiff 2009

Singer Jane B. (2007) CONTESTED AUTONOMY Professional and popular claims on journalistic norms Journalism Studies, 1469-9699, Volume 8, Issue 1, 2007, Pages 79 – 95

Project for Excellence in Journalism, May 29, 2007 Developing Methods of Verification, Committee of concerned Journalists <http://www.concernedjournalists.org/developing-methods-verification>

Benson, Rodney and Eric Neveu 2005 Bourdieu and the Journalistic Field, Cambridge Polity

Angela Phillips (2009) Old Sources: New Bottles, Natalie Fenton ed. New Media:Old News Sage

Angela Phillips, Jane B Singer Tudor Vlad and Leo Becker (2009) Implications of Technological Change for Journalists Tasks and Skills, Journal of Media Business Studies, Jönköping

APPENDIX 6

MEDIA LAW AND ETHICS. (Compulsory core course)

**AUTUMN TUESDAY EVENINGS 4 -5.30pm (LG02)
& SPRING Wednesdays 4.30-6.30pm (RHB274 TBC)**

For the MA Practice Programmes: Radio, Journalism and TV Journalism.

Course Structure

The Course will be taught by a series of 10 core lectures. Nine by the course tutor, one by Angela Phillips.

Autumn term.

Course convenor: Tim Crook.

Core lectures on Tuesday evenings between 4 p.m. and 5.30 p.m.

Course will also be supported by interactive exercises, digital hand-outs and course materials provided on CD-Rom and the resource at learn.gold.ac.uk.

Spring Term.

Revision sessions to prepare for the 3 hour unseen examination on Wednesday evenings Between 5 and 7 p.m. during the first 5 weeks of the term.

Emailed updates on developments in media law and ethics will continue throughout the year.

The content of the lectures is provisional. Subjects are likely to be moved around to adapt to contemporary developments in case law and legislative changes.

Core Lectures

Lecture One. Tim Crook.

The Historical Development of Media Law. Religious and Philosophical roots of controlling the dissemination of information. Social and political development of customs and laws relating to communication. Plato, Aristotle, Epicureanism, Stoicism, Cynicism, Judeo-Christian ethics, Utilitarianism, Baruch Spinoza, Emanuel Kant, Jeremy Bentham, John Stuart Mill, Karl Marx, Subjectivism and Objectivism. Understanding Natural Law, Positivist Law, Rights Law, Critical and Racial Legal Studies, and the significance of feminist theory in relation to media jurisprudence.

Lecture Two. Tim Crook.

Introduction to Defamation law and Contempt Issues. Definitions. Explanations. Case Law. Defences in defamation. Contempt for journalists and their defences. Recent developments in statutory concepts and precedents such as 'Innocent Dissemination' (1996) and the House of Lords ruling in 'Turkington'(2000). Analysing the development of the UK 'Reynolds' defence and its comparison with the US Supreme Court case of Sullivan v New York Times. Libel and politics as illustrated by the death of Dr David Kelly and the Hutton Enquiry and the case of George Galloway MP v Daily Telegraph. Comparing UK Libel Law with US Libel Law.

Lecture Three. Tim Crook.

Media Ethics debates. Media Ethicology and Media Jurisprudence and Journalistic belief systems. The tension between idealism and materialism. The relevance of moral consequentialism and the role of the journalist as courtier. The course will also evaluate three significant case histories exploring legal, cultural

and ethical issues relevant to journalistic conduct: The case and trial of black anti-Slavery activist Robert Wedderburn- accused of blasphemy and seditious libel. The case and trial of campaigning editor W. T. Stead of the Pall Mall Gazette. The case and trial of Emile Zola and 'J'accuse'- resisting the forces of Anti-Semitism.

Lecture Four. Tim Crook.

State Security and Secrecy. Confidence and injunctions. Information as property and commodification. Confidentiality and the administration of justice. Confidentiality and criminal investigations. Confidentiality and National Security. Analysing key Official Secrets Act prosecutions: Jonathan Aitken, the ABC trial, Sarah Tisdell, Clive Ponting, David Shayler, and Katherine Gunn. The influence of the intelligence agencies and espionage on notions of media freedom. Censorship in the 'global war on terrorism.'

Lecture Five. Angela Phillips.

Ethical Judgements and Professional Codes for Media Practitioners. BBC Producer's Guidelines. UK Ofcom code regulating television and radio content. Taste and decency in broadcasting and print. Regulating privacy for print and broadcast journalists. The operation of the Press Complaints Commission and its code of ethics.

Lecture Six. Tim Crook

Privacy. Comparison between USA and UK. Historical development of the legal concept. Analysis of case histories: Naomi Campbell v Daily Mirror Group. Impact of European Court of Human Rights jurisprudence. The development of UK privacy through primary and secondary law. The role of moral panics in galvanizing the ideology of privacy. Equivocating the trump card in civil and constitutional rights.

Lecture Seven. Tim Crook.

The Media Law of Japan, India and France. Distinctions and comparisons between the defamation, contempt and privacy laws. The cultural and social contexts. Modern developments in libel, contempt and statutory media law controls.

Lecture Eight. Tim Crook

The Legal Problematizing of Journalism. Justice and fairness in media law. Other restrictions in the media field: Children and Young Persons. The complainants of Sexual Offences. The social implications of applying secrecy to Family court proceedings. The efficacy of providing media protection to witnesses and other participants in the legal process. Justifying and questioning anonymity. The implications of 'In Camera' hearings and secret judicial processes. Legal pressures applied to publications in terms of broadcasting, book publication and Internet output.

Lecture Nine. Tim Crook.

Human Rights and International Law for Journalists. Debates over the implications of the 1998 UK Human Rights Act. Journalism and the Geneva Convention. The construction of rights and duties for journalists. The ethics and laws of journalism in war. Defining, evaluating and prosecuting the notions of 'Information Terrorism' and 'Hate Journalism.' The ethics of propaganda for journalists.

Lecture Ten. Tim Crook.

International Comparisons. Global issues in Media Law and Ethics. The Roman-Dutch model for defamation. Issues of Freedom of Expression. Human Rights and (In)Human Wrongs. Contrasting

values over communication that 'interferes' with the administration of justice. Case histories: Michael Fagan, Bruno Hauptmann and O.J. Simpson. Liminal events in the prejudicing of criminal trials: The Leo Frank case USA 1913, Hawley Harvey Crippen UK 1912.

There are two key course textbooks:

'Media Ethics and Laws- Power with Responsibility' and

'Crook's Media Law- Practice, Theory and International Perspectives.' Both are expected to be published by Kultura Press in 2006/2007 and have been written specifically for this course. They include the necessary learning and reading materials. The second book provides the context of public administration and constitution setting out the functions of legislature, executive, and judiciary. In this way you will be provided the overall institutional, political and social frameworks in which media laws are developed and applied. A CD Rom specially produced for the course offers you teaching and learning materials that are interactive and illustrated. These back up the content of the lecture programme and also contain other useful digital texts to support your learning.

Excellent supplementary and background reading can be achieved by borrowing or purchasing:

McNae's Essential Law for Journalists (18th Edition, edited by Tom Welch and Walter Greenwood) Oxford: Oxford University Press in July/July 2005)

Reputations Under Fire by David Hooper (2000) London: Warner Books.

Law and the Media by Tom Crone (4th Edition 2002, edited by Alberstart, Cassels, and Overs) London: Focal Press.

Media Law (4th Edition 2002) by Andrew Nicol and Geoffrey Robertson: Harmondsworth: Penguin Books.

The course also requires you to visit and report the UK legal system and structures of local, regional and national government. While doing the course you should attend and produce journalistic copy from the following locations:

- 1) Magistrates Courts,
- 2) The Crown Court,
- 3) The Royal Courts of Justice in the Strand- for hearings of criminal and civil appeals, and a variety of High Court cases,
- 4) The Coroner's court for inquests.
- 5) Employment Tribunals and the Employment Appeal Tribunal.
- 6) Public enquiries.
- 7) Meetings of local authorities such as London Borough Councils, and the Greater London Assembly.
- 8) A visit to the Palace of Westminster to observe live hearings of the House of Commons, House of Lords, Commons select committees is recommended. In addition you should take any opportunity to view the BBC's Parliamentary Digital television channel that relays live and pre-recorded sequences of these institutions.
- 9) Students from the UK nations of Wales, Scotland and Northern Ireland should also visit and attend assembly and parliamentary sessions in their respective capitals of Cardiff, Edinburgh and Belfast.

APPENDIX 7

MA FORUM

Thursdays @ 1700 in NAB LG02 (except Weeks 3, 4 & 7)

A series of visiting speakers, screenings and discussion on contemporary TV, film and media issues - open to all M&C postgraduates & staff. [Provisional programme – later events liable to change due to schedules of contributors]

Week 1 – 6th October in LG02

Riots, Reporting, Retribution – politicians, activists & reporters discuss the coverage of the August riots and the role the media played. With **David Lammy MP, Zoe Williams, Mike Phillips, Angela Phillips, Vince Braithwaite** and local journalists

Week 2 – 13th October in LG02

Indie film - Robin Gutch, producer (*Four Lions, Hunger*) & joint MD WarpX Films, one of Britain's leading indie filmmakers (*Donkey Punch, Tyrannosaur, A Complete History of My Sexual Failures*), screens clips and discusses the film business

Week 3 – 18th October in MRB Screen 1 @ 6.00 p.m./ 20th October in Cinema @ 5 p.m.

Film activism – (Tuesday) screening of *Just Do It* 'embedded documentary' on climate change movement & (Thursday) discussion with *Just Do It* filmmaker/activist **Emily James**

Week 4 – 27th October in RHB 16 – MRB Screen 1

Documentary legend - Paul Watson, veteran award-winning documentarist (*The Family, Fishing Party, Sylvania Waters, Rain In My Heart, Malcolm & Barbara: Love's Farewell*) discusses his career and shows his recent work TBC

Week 5 – 3rd November in LG02

Urban arts - Tabitha Jackson, Commissioning Editor for Arts at Channel 4, shows the radical take on urban arts that she has brought to TV this 'Street Summer', including *Concrete Circus, Street Dance* and *Life of Rhyme*

Week 6 – 10th November

Monitoring Week – no meeting

Week 7 – 17th November in MRB Screen 1

BBC commissioner - Charlotte Moore, BBC Commissioning Editor for Documentaries shows clips and discusses the BBC's needs & priorities for documentary TBC

Week 8 – 24th November in LG02

Euro-crime with Blake Morrison & Mike Phillips – from the astonishing success of the *Girl with the Dragon Tattoo* books (& films, and US re-makes) & multiple *Wallander* TV series, to the Danish *Killing* & French *Spiral* TV series is crime fiction the real European currency? Romanian crime fiction reveals another side: it subverted censorship

Week 9 – 1st December in LG02

Youth docs - Kellie: The Girl Who Played With Fire – recent BBC3 doc on Goldsmiths student plus Q&A with producer/director Tom Barrow, editor Paul Dosaj & Kellie herself

Week 10 – 8th December & 9th December in LG02

Film music – award-winning film and TV composer **Debbie Wiseman OBE** – *Wilde, Tom & Viv, Lesbian Vampire Killers & umpteen TV shows* – on what music does for film

Week 11 – 15th October

No meeting

APPENDIX 8

MC 71076A
Narrative in Practice

Term : Spring Term 2012

Course Leader : Judy Holland

Fridays 12pm-2pm
MRB Screen 1

© September 2010

MC71076A Narrative in Practice Course Leader : Judy Holland

Introduction to area of study

This course is for MA practice students whose creative work involves narrative. We look at what narratives are, the range of forms they take (fiction and non-fiction) and the functions they serve in contemporary societies. We also look in more detail at certain specific elements of narrative one by one, from character to structure to the influence of length, form and medium on content. Examples are drawn from a range of fiction and non-fiction sources: short films, documentary, animated and feature films, tv dramas and docu-dramas, as well as print journalism.

Course Learning Outcomes

By the end of the course students should

1. Understand the key elements of narrative
2. Understand how narratives work in fiction and non-fiction across media forms
3. Understand the importance of structure in communicating narratives
4. Understand the complex influences of form, length and medium on content
5. Be able to apply their understanding to a wide range of examples

Learning and Teaching Methods

This course meets for two hours once a week and will be a mix of lecture, examples and discussion. It is team-taught by a combination of practice staff and visiting tutor-practitioners. Their disciplines include scriptwriting (film, TV, radio drama), documentary film-making, fiction film-making and journalism.

Assessment/Method

Students are assessed on the basis of a 3,000-4,000 word essay. This demonstrates all the outcomes by applying the knowledge and skills gained from the course to the analysis of the narrative devices employed in a media artefact, to be chosen in consultation with the tutor.

The essay question will be handed out during the course. The deadline is Thursday 12 January. For details of marking criteria and hand-in procedure, please see your Course Handbook.

NB: This course is being revised and the new programme schedule will be available in due course.

Recommended Reading

Session 1/Judy Holland

Bordwell, D and Thompson, K, *Film Art*, Knopf, NY, 1986. Chapter 4 on narrative.
Gardner, John, *The Art of Fiction*, Viking, NY, Chapter 2 on fiction as dream
Parker, Phil, *The Art and Science of Screenwriting*, Intellect, London, 1997.
Chapter 2, on the matrix.

Session 2/Linda Aronson

Aronson, Linda, *The 21st Century Screenplay*, Allen & Unwin, NSW, 2010 (distributed in the UK by the Roundhouse Group)

Session 3/Angela Phillips

Phillips, Angela, *Good Writing For Journalists*, Sage, London, 2006
Stein, Sol, *Stein on Writing*, St Martin's Griffin, New York, 1995. Part four on non-fiction.
Wolfe, Tom, *Introduction to The New Journalism*, Picador, 19--.

Session 4/Tony Dowmunt

Bernard, Sheila Curran, *Documentary Storytelling*, Focal Press, US and UK, 2007
Bruzzi, Stella, *New Documentary: a critical introduction*, Routledge 2000
Nichols, Bill, *Documentary*, Indiana, 2001
Rabiger, Michael, *Directing the Documentary*, Focal Press 1992
Winston, Brian, *Claiming The Real*, BFI, 1995

Session 5/Jo Ann Kaplan

To follow

Session 7/Noella Smith

To follow

Session 8/David Mitchell

- Chion, Michel. *Audio-Vision: Sound on Screen*. CUP, New York, 1994. 66-94.
- Donnelly, K.J. "Saw Heard: Musical Sound Design in Contemporary Cinema". *Film Theory and Contemporary Hollywood Movies*. Ed. Warren Buckland. NY: Routledge, 2009. 103-123.
 - Kracauer, Siegfried. "Dialogue and Sound". 1960. *Film Sound: Theory and Practice*. Ed. Elisabeth Weis and John Belton. New York: Columbia University Press, 1985. 126-142.
 - Pudovkin, V.I. "Asynchronism as a Principle of Sound Film". 1929. *Film Sound: Theory and Practice*. Ed. Elisabeth Weis and John Belton. CUP, NY, 1985. 88-91.

Session 9/Philip Ilson

Munroe, Roberta, How Not to Make a Short Film, Sundance programmer -
<http://www.robertamunroe.com/home.html> and
<http://www.facebook.com/group.php?gid=76806689396>

>

Session 10/Phil Parker

Parker, Phil, *The Art and Science of Screenwriting*, Intellect, London, 1997.

APPENDIX 9

'Representing Reality': A lecture series on Documentary Film

MC71005B Representing Reality - AUTUMN TERM

	Room	Day	Time	Duration	Lecturers	Seminar Leader
Lecture:	NAB LG01	Wednesday	9pm	1 hour	Mao Mollona, Rachel Moore, Chris Berry, Peter Lee- Wright	
Seminars	tbc	Wednesday	4pm	2 hours		Lecturers

Examination: One essay (5000-6000 words) to be handed in at the beginning of the Spring term

This course will explore the documentary form from the combined perspectives of Screen Studies and Visual Anthropology. It will consider documentary production in its various social and historical contexts and across different distribution platforms (from the cinema to the art gallery), and deal with current debates about documentary ethics and aesthetics. Taught by a range of Lecturers from the Media & Communications and Anthropology Departments, it will encompass both Anglophone and international (including Chinese) documentary traditions, and historical examples from the early Soviet avant-garde to contemporary 'reality' TV.

The Course will comprise 10 x wks, 1 hr lectures with added viewings and seminars

Week 1) The Shifting Value of Reality'

Segundo de Chomon 'Magic Bricks'
Lumiere 'Workers Living the factory'
Melies 'Voyage to the Moon'

Mao Mollona & Rachel Moore

Week 2) Vertov, Grierson & the avant-garde

Joris Ivens 'Rain'
John Grierson 'The Drifters'
Vertov 'Man With a Movie Camera'
Vertov 'Three Songs for Lenin'
Vertov 'Enthusiasm. Symphony of the Dombass'.

Mao Mollona

Week 3) Wiseman and direct cinema

Chris Berry

Week 4) Chinese Documentary

Chris Berry

Week 5) Indigenous Media

Alessandro Cavadini and Carolyne Strachan 'Two Laws'
Jean Rouch 'Les Maitres Fous'

Mao Mollona

Week 6) Early Actuality, archives and archival footage.

Rachel Moore

Week 7) Third cinema: between fiction and documentary

Glauber Rocha 'White God, Black Devil'
Pierpaolo Pasolini 'Medea'
Tomas Gutierrez Alea 'Memories of Underdevelopment'
Patricio Guzman 'The Battle of Chile'
Nelson Pereira Santos 'How tasty it was my little Frenchman'.

Mao Mollona

Week 8) The Body and Its Home

Carolee Schneemann 'Fuses'
Stanley Brackhage 'The Act of Seeing with one's own Eyes'
Trin-min-Ha 'Living is Round'
Marlon Riggs 'Tongues United'

Mao Mollona

Week 9) Contemporary TV Doc and Factual TV Formats, from docu-soap to reality TV

Peter Lee-Wright

Week 10) Artful Documentary

Maya Deren
Marcel Ophuls 'The Sorrow and the Pity'.
Ito Stereyl
Ben Parker
Cao Guimaraes
Harun Farocki

Mao Mollona and Rachel Moore.

Bibliography – Representing Reality

- Aitken, I (1990) *Film and reform : John Grierson and the documentary film movement*, Routledge
- Aitken, I (1998) *The Documentary Film Movement: an Anthology*, Edinburgh University Press
- Aitken, I (2006) *Encyclopedia of the documentary film*, Routledge
- Aitken, I (2006) *Realist film theory and cinema : the nineteenth-century Lukácsian and intuitionist realist traditions* Manchester: Manchester University Press
- Aufgerheide, P. (2007) *Documentary Film: A Very Short Introduction*, Oxford University Press
- Austin, T. & de Jong, W. (2008) *Rethinking Documentary: New Perspectives, New Practices*, Open University Press
- Baker, M (2006) *Documentary in the Digital Age*, Focal Press
- Barnouw, E (1974) *Documentary*, Oxford UP
- Barsam (1974) *Non-Fiction Film: A Critical History*, Allen & Unwin
- Beattie, K (2004) *Documentary Screens*, Palgrave
- Beattie, K (2008) *Documentary Display*, Wallflower Press
- Berry, C, Xinyu, L & Rofel, L (2010) *The New Chinese Documentary Film Movement*, Hong Kong UP
- Biressi, A. & Nunn, H. (2005) *Reality TV: realism and revelation*, Wallflower Press
- Bruzzi (2006) *New Documentary: a critical introduction*, Routledge
- Boon, T (2008) *Films of Fact: A History of Science in Documentary Films and Television*, Wallflower Press
- Chanan, M. (2007) *The Politics of Documentary*, British Film Institute
- Coles, R (1997) *Doing Documentary Work*, Oxford University Press
- Corner, J (1996) *The Art of Record*, Manchester University Press
- Corner, J & Rosenthal, A (eds) (2005) *New Challenges for Documentary*, Manchester University Press

- Dovey, J (2000) *Freakshow: first person media and factual TV*, Pluto Press
- Ellis, J & McLane, B (2004) *A New History of Documentary Film*, Continuum
- Grant, B & Sloniowski, J (eds) (1998) *Documenting the Documentary: Close Readings of Documentary Film & Video*, Wayne State University Press
- Grimshaw, A & Ravetz, A (2009) *Observational cinema : anthropology, film, and the exploration of social life* Bloomington, Ind. : Indiana University Press
- Gynn, W (1990) *A Cinema of NonFiction*, Fairleigh Dickinson University Press
- Hight, C & Roscoe, J (2001) *Faking It: mock-documentary and the subversion of factuality*, Manchester University Press
- Hight, C (2010) *Television Mockumentary - Reflexivity, satire and a call to play*, Manchester University Press
- Hill, A (2007) *Restyling Factual TV: audiences and news, documentary and reality genres*, Routledge
- Juhasz, A & Lerner, J – eds (2006) *F Is for Phony: Fake Documentary and Truth's Undoing*
University of Minnesota Press
- Kilborn, R & Izod, J (1997) *An Introduction to Television Documentary: Confronting reality*, Manchester University Press
- Lee-Wright, P. (2010) *The Documentary Handbook*, Routledge
- Leyda, J (1964) *Films Beget Films*, Allen & Unwin
- Macdonald K & Cousins, M (1996) *Imagining Reality*, Faber and Faber
- MacDougall, D. (1998) *Transcultural Cinema*, Princeton University Press
- Mamber, S (1974) *Cinema Verité in America: Studies in Uncontrolled Documentary*, MIT Press
- Minh-Ha, T.T. (1991) *When the moon waxes red: representation, gender, and cultural politics*, Routledge
- Minh-Ha, T.T. (1992) *Framer Framed*, Routledge
- Nagib, L (2011) *World Cinema and the Ethics of Realism* New York: Continuum
- Nicholls, B (1991) *Representing Reality*, Indiana University Press
- Nicholls, B (1994) *Blurred Boundaries: Questions of Meaning in Contemporary Culture*, Indiana University Press

- Nicholls, B (2001) *Documentary*, Indiana University Press
- Paget, D (2008) *No Other Way To Tell It: dramadoc/docudrama on television*, Manchester University Press
- Rabinowitz, P (1994) *They Must be Represented*, Verso
- Rascaroli, L. (2009) *The Personal Camera: Subjective Cinema and the Essay Film*, Wallflower Press
- Renov, M (ed) (1993) *Theorising Documentary*, Routledge
- Renov, M (2004) *The Subject of Documentary*, University of Minnesota Press
- Rothman, W (1997) *Documentary Film Classics*, Cambridge University Press
- Rouch, J (2003) *Ciné-Ethnography* (Edited and Translated by Steven Feld) University of Minnesota Press
- Russell, C (1999) *Experimental Ethnography: the work of film in the age of video*, Duke University Press
- Saunders, D (2007) *Direct Cinema: Observational Documentary and the Politics of the Sixties*, Wallflower Press
- Vaughan, D (1999) *For Documentary*, University of California Press
- Ward, P (2005) *Documentary – The margins of reality*, Wallflower Press
- Warren, C (ed) (1996) *Beyond Document - Essays on Nonfiction Film*, Wesleyan/New England
- Winston, B (2000) *Lies, Damn Lies and Documentaries*, British Film Institute
- Winston, B (2008) *Claiming the Real: Documentary- Grierson and Beyond*, Palgrave

APPENDIX 10

TRANSMISSION REPORT FORM
to be submitted with each feature
Goldsmiths' College

TEMPLATE

FEATURES a production for the MA Television Journalism

submitted by:

date:

current contact number(s):

title of feature:

1. GENERAL

exact length including any credits:

number and content of sound tracks

are there captions?

can you supply a master without captions?

any other information needed for successful public showing

2. MUSIC OR SOUND FX *(if more than one piece of music is used, this sheet must be duplicated)*

title of music used

composer/arranger

publisher

performers

record label & number

duration used (mins/secs)

what permissions/rights have been obtained? [eg - 2 x UK TV transmissions]

from whom [body, contact name]

what [if any] fee is to be paid upon transmission?

to whom is the fee payable?

if no fee, why not?

2. COPYRIGHT VISUAL MATERIAL

what material?

owner of copyright?

duration used (mins/secs)

what permissions/rights have been obtained? [eg - 2 x UK TV transmissions]

from whom [body/contact name]

what [if any] fee is to be paid upon transmission?

to whom is the fee payable?

if no fee, why not?

3. CONTRIBUTORS *[if space is insufficient, this sheet must be duplicated]*

The purpose of this is to ensure that, in the case of public exhibition or transmission, the contributors are credited with appropriate captions.

1. name

title

organisation

2. name

title

organisation

3. name

title

organisation

4. name

title

organisation

APPENDIX 11

RISK ASSESSMENT FORM - Complete and submit before filming final projects

APPENDIX 12 - MATVJ WORKLOAD MATRIX

Whereas the schedule lists the taught sessions – where and when you should pitch up – this matrix maps the written and practice work that you must schedule around those sessions. Without presuming to allocate weighting to the different activities – consider them all equally important - it indicates that routinely you should be managing several projects at once, as any busy freelance must do. Individual deadlines are hard enough to meet, but roughly half this workload is group dependent, requiring the producer responsible to ensure group delivery and each member to play their allocated part.

Weeks starting:	3/10	10/10	17/10	24/10	31/10	7/11	14/11	21/11	28/11	5/12	12/12	19/12	26/12	2/1	9/1	16/1	23/1	30/1	6/2	13/2	20/2	27/2	5/3	12/3	19/3	26/3	2/4	9/4	16/4	
Beat Report																														
Research exercise																														
Programme review																														
Written journalism																														
Short Essay																														
Web work (on rota)																														
Team news packages																														
Group CA project																														
Studio prod. work (all)																														
Solo editing exercise																														
Solo journo exercise																														
Final films development																														
Final films production																														
MLE exam																														
Attachment windows																														