MDIA3002

Multiplatform Media

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Kerrie Davies	k.davies@unsw.edu.au	by appointment	311C Robert Webster	93854856

Tutors

Name	Email	Availability	Location	Phone
Chris Rodley	k.davies@unsw.edu.au			

School Contact Information

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social

Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information,
see https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Media*

This course focuses on the future skills that journalism graduates need to be industry ready. This means mastering skills in and developing a critical approach to audio, visual and verbal forms of journalistic production. By experimenting with visual and audio storytelling, the specific aim of this course is to produce material ready for radio- and television-style news items. Special attention is given to new forms and styles of journalism emerging on the internet, where audio, visual, verbal and interactive elements combine in innovative ways to tell newsworthy multi-semiotic stories. As journalist, videographer, sound engineer, producer and editor, future journalists need to display greater flexibility and a degree of experimentation in their news gathering practices. This course provides students with the opportunity to develop these skills, and to add value to the information they gather, both in terms of producing compelling stories and in experimenting with multiplatform news gathering and dissemination practices.

At the conclusion of this course the student will be able to

1. Understand industry requirements for future journalism training and journalistic skills and attributes
2. Critically evaluate the roles played by written, visual and audio elements in the multiplatform storytelling process
3. Effectively incorporate written, visual and audio information
4. Understand the strengths and weaknesses of written, visual and audio information in the storytelling process
5. Work together in a collaborative environment to write and produce original and compelling stories that combine written, visual and audio elements to their maximum potential

Teaching Strategies

Rationale

This course builds on the skills and knowledge you have developed in your level 1 and 2 courses in Communication & Journalism. This means we expect you to come to this course ready to undertake scholarly research into the construction of journalistic texts in which you draw on the relevant research literature to inform your analyses of published stories. We also expect you to be ready to take on the production of original journalistic stories that incorporate images and sound. This means that you should be well-versed in how to approach and interview key sources for your story and to conduct all interviews in a professional and ethical manner. You should also already be familiar with the structure and elements of a feature story and you should also have a well-developed sense of what make for a compelling news story.

Teaching Strategy

Lectures:
The lecture time will serve to expand your understanding of current multi-mediated industry contexts and the requirements for journalists to be skilled in several areas of multiplatform journalism. Skills that have

already been taught in 100- and 200-level Communication and Journalism courses will be reviewed with respect to the multiplication of meaning that occurs when the different elements (words, sounds, images) are combined in the multisemiotic environment.

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Although the theatre and class size are large, we still seek to make the lectures as interactive and engaging as possible. At times, you'll be encouraged to speak and ask questions, have your say, to offer ideas and participate in debates. We want you to see the lecture as a chance to think together not merely consume pre-packaged knowledge. So listen, reflect and get involved. The lecture slides will be available on the course Moodle website before the lecture. However, due to copyright requirements a lot of the audio visual materials and examples that will be used in the lectures will NOT be available in the lecture notes provided for this course.

Please remember that lectures count towards your 80% attendance requirement and attendance will be recorded.

Tutorials:
We see tutorials as a place to engage more deeply with key concepts that are introduced in the lectures and the required readings for this course. This means that we expect you to not only attend tutorials but also to be mindful, active and prepared for tutorials. After each lecture there will be a short preparation task for the following tutorial. You are expected to have completed this preparation task BEFORE you attend the tutorial.

Tutorials are also a great place to discuss and share your ideas on your assessment tasks, so do bring your workings on your assignments to the tutorials. There will opportunities in later tutorials to pitch your story ideas for the major assignment, to work collaboratively with your peers and to get assistance from your tutors. Assessment of technical training needs in the use of sound and vision recording equipment will take place in the first tutorial. Tutorials will commence in Week TWO.

Tutorial Attendance and Preparation: Attendance alone is not sufficient. You should come to tutorials prepared to engage with each other and your tutor, working through key issues that you would like to take up and discuss in detail. For this reason you will be marked present at tutorials only if you also provide evidence of having completed the tutorial preparation tasks. This can be in written printed or electronic form. It would be good practice to keep your tutorial preparation tasks in the 'Tutorial Preparation' page which has been provided in the course wiki at Moodle.

Assessment

All production ideas must be approved by your tutor.

It is encouraged that you present your original production in free multiplatform formats where possible, such as Atavist, or links via Vimeo, Soundcloud or YouTube. You can provide these links via Moodle The Box multimedia submission as well as original MP3, MP4 and photos.

Copyright infringement will result in heavy deduction of marks. In addition to producing your own original images, seek out Creative Common sources that are royalty free; promotional images that have permissions from organisations or owners or request artists for permission.

The SAM labs are equipped with Adobe editing software and you can borrow cameras, audio production, and mobile journalism kits from the TRC. LINDA tutorials in ADOBE editing software are also available via the UNSW library. You **do not** need to buy any equipment or software for this course, however if you have existing equipment or editing software you are welcome to use those.

We will be discussing smart phone produced multiplatform journalism in the course. If you wish to use your smart phone to produce your original production, please see the TRC about the mobile journalism kits that will enhance your phone's multimedia capability.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
News Wrap Presentation	5%	Not Applicable	1,4
Critical Reflection	35%	15/04/2018 11:00 PM	3,4,5
Original Production	45%	31/05/2018 06:00 PM	1,2,4
Reading Journal	15%	04/06/2018 11:00 PM	1,4

Assessment Details

Assessment 1: News Wrap Presentation

Start date: Not Applicable

Length: Equiv. 500 words (one minute each)

Details: In groups of two-three each student presents a one-minute news wrap in their assigned tutorial week.Equiv. 500 words.Written feedback based on assessment criteria, with completion grade only - Pass/Fail.

Additional details:

The weekly news wrap should cover a mix of national and international news drawn from politics, crime, environment, breaking news, celebrity and quirky / viral stories. Explain why you chose those stories.

How is it written / produced in regards to multiplatform?

Sign up to news organisations via Facebook and Twitter as well as ABCiview for on demand news and current affairs, ABC Triple J for news with youth demographic take, *The Sydney Morning Herald* (limited free stories a month), *The Guardian*, *Buzzfeed News, The New York Times,* the *South China Morning Post and* other Australian or international sites.

Submission notes: In Class

Turnitin setting: This is not a Turnitin assignment

Assessment 2: Critical Reflection

Start date:

Length: 2000 words

Details: Text analysis + essay (2000 words)Written feedback on how/whether the paper meets the assessment criteria, comments on the actual paper and overall mark and equivalent grade.

Additional details:

The critical reflection will draw on discussed readings in the course lecture weeks one to five and analyse a work of multiplatform journalism through the theoretical framework of intersemiotic news discourse. It will comprise an essay (2000 wds) plus an appendix analysis of part of the story. See Moodle for full assessment details.

A list of multiplatform stories will be available to choose from, or you can suggest to your tutor.

Harvard UNSW or APA referencing is required.

Submission notes: Turnitin via Moodle

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 3: Original Production

Start date:

Length: Major Assessment

Details: Groups of 4-5. For research and data gathering stage only.Original news story production, packaged as radio podcast, OR video piece, OR written piece with images.Final individual submission.Equiv. 3000 words.This is the final assessment task.Written feedback provided online.

Additional details:

The assessment task has the following options. Choose **ONE** of the following:

1. **A 1500 - 2000 word feature plus at least five images,** two of which must be original (The others

must be copyright free, so supplied from publicity, the owner of photo or creative commons licence).

2. **A five to seven minute podcast, with image (copyright free).**

3. **A five to seven minute video.**

4. **A 900 - 1200 word feature AND short (one to two minutes) podcast of one of the interviews in the story**. You should not have to do additional interviews for this component, rather edit an audio recording of one of your interviews.

5. **A 900 - 1200 word feature AND short (one to three minutes) visual related to the story** - e.g an interview that you filmed (and used transcript in story) or opening loop video, location video, or other (e.g Google earth, data visualisation, archival footage).

Submission notes: Moodle The Box - please take note of submission instructions

Turnitin setting: This is not a Turnitin assignment

Assessment 4: Reading Journal

Start date: Not Applicable

Length: Equiv.1000 words

Details: Students must complete eight critical reflections on listed course readings (approx. length per comment: 250 words). Best four entries to be submitted for final assessment. All eight entries must be completed by deadline to avoid zero mark for task.Equiv. 1000 words.Ongoing written feedback via comment function at course wiki. Formal written feedback based on assessment criteria at end of course with grade/mark.

Additional details:

The reading journals are due a **week after the lecture they relate to**. In some weeks there is extra time due to another assessment due date.

The final submission is your best four journal entries. To fulfil this assignment, reading journal entries must be submitted throughout the semester.

Refer to the Reading Journal instructions for further information.

Submission notes: Ongoing.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:
https://student.unsw.edu.au/special-consideration

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (http://www.lc.unsw.edu.au/). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW. (http://subjectguides.library.unsw.edu.au/elise/aboutelise)

Course Schedule

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	**Introduction: Principles of Convergent Journalism** **Readings:** Simons, M. (2012). *Journalism at the Crossroads: Crisis and Opportunity for the Press*, Melbourne, Australia: Scribe. **CHAPTER ONE: Journalism as an act of engaged citizenship, pp.12-22.** Heinrich, A. (2012). Global News Exchange and Network Journalism. In C. Peters & MJ Broersma, (Eds.), *Trust and Participation in a Transformed News Landscape (*pp. 89-101). New York / London: Routledge. Kolodzy, J. (2012). *Practicing Convergence Journalism: An Introduction to Cross-Media Storytelling.* New York / London: Routledge. **CHAPTER ONE: What's Old is New, What's New is Old, pp. 1-13.** **There is NO Tutorial this week. Please note that Tutorials begin in Week 2, and will always focus on the previous week's lecture.**
Week 2: 5 March - 11 March	Lecture	**Images in the News - News Values** **Readings:** Bednarek, M., and Caple, H. (2012). *News Discourse*, London, UK : Continuum. **CHAPTER TWO: News Discourse in Context, pp.19-38 & CHAPTER THREE: News Values, pp.39-83.** Caple, H. (2013). *Photojournalism: A Social Semiotic Approach*, Basingstoke, UK: Palgrave Macmillan. **CHAPTER TWO: News Values and the Multisemiotic News Story, pp.23-54.** Niblock, S., and Machin, D. (2007). News values for consumer groups: The case of Independent Radio News, London, UK. *Journalism*, *8* (2), 184-204.
Week 3: 12 March - 18 March	Lecture	**Images in the News - Composition** **Readings:** Bednarek, M and Caple, H (2012). *News Discourse*, London, UK: Continuum. **CHAPTER SEVEN: Balancing Act: Image Composition, pp.160-180.** Borges-Rey, E. (2015). News Images on Instagram, The Paradox of Authenticity in Hyperreal Photo Reportage. *Digital Journalism*, *3* (4), 571-593.
Week 4: 19 March - 25 March	Lecture	**Intersemiosis: Editing words, pictures and sound** **Readings:**

		Bednarek, M., and Caple, H. (2012). *News Discourse.* London, UK: Continuum. **CHAPTER FIVE: Images in the News, pp.111-136.** Bednarek, M and Caple, H.(2017). *The Discourse of News Values: How News Organisations Create Newsworthiness.* London, UK: Oxford University Press. **Chapter 7: Image, News Values and Facebook pp. 171 -194 and Chapter 8: All the news that's fit to share, pp. 195-225 .** Nankervis, K. (2011). Pushing the right buttons? Training television journalists in the digital age. *Australian Journalism Review, 33* (1), 119-130.
Week 5: 26 March - 1 April	Lecture	**Analysing Words and Images – Why It Matters.** **Readings:** Bednarek, M and Caple, H. (2012). *News Discourse*, London, UK: Continuum. **CHAPTER FOUR: Language in the News, pp. 84-110. CHAPTER NINE: Killing Osama: a case study of online news, pp.197-218.** Bednarek, M., and Caple, H. (2012). 'Value Added': Language, Image and News Value. *Discourse, Context & Media*, Special Issue on Journalistic Stance, 1 (2-3), 103-113.
Break: 2 April - 8 April	Reading	
Week 6: 9 April - 15 April	Lecture	**Feature writing in a intersemiotic environment** **Readings:** Jacobson, S., Marino, J., & Gutsche Jr, R. (2016). The Digital Animation of Literary Journalism. *Journalism,*17 (4), 527- 546. Hartsock, J. (2016). *Literary Journalism and the Aesthetics of Experience.* Boston, MA: University of Massachusetts Press. **Chapter One: Telling News Naturally. pp.9-23.** Kramer, M. (1995). 'Breakable Rules for Literary Journalists'. Nieman Storyboard. http://niemanstoryboard.org/stories/breakable-rules-for-literary-journalists/ **Your essay is due this week**.
Week 7: 16 April - 22 April	Lecture	**Broadcast Practices in Multiplatform.** **Readings:** Lachman, R. (2016). Emergent Principles for Digital Documentary. *View*, 5 (10), 97-109. Lancaster, K. (2012.) *Video Journalism for the Web: A Practical Introduction to Documentary Storytelling.* New York, NY: Taylor and Francis. **Chapter 1: Differences in Style: Introduction to Documentary Journalism. pp.26-40 and Chapter 8: Getting Clean Audio and Crafting a Sound Design. pp. 217-237.** Bull, A. (2010). *Multimedia Journalism: A Practical Guide.* New York / London: Routledge. **Chapter Four: Audio and Podcasting & Chapter Five: Video. pp. 104-163.**

Week 8: 23 April - 29 April	Lecture	**Ethics in the convergent newsroom** **Readings:** Bender, JR., Davenport, LD., Drager, MW., and Fedler, F. (2009). *Reporting for the Media*, 9th edition, New York, NY /Oxford UK: Oxford University Press. **CHAPTER 21: Ethics, pp. 577-603.** Craig, DA. (2011). *Excellence in Online Journalism.* London, UK: Sage. **CHAPTER 2: An ethical lens for looking at excellence, pp.13-24** Ward, S. (2016). The Ethics of Digital Journalism, in T. Witschge.,C. W. Anderson., D. Domingo., & A Hermida (Eds),*The Sage Handbook of Digital Journalism. (*pp. 68-80). Thousand Oaks, Cal: Sage Publications. Layton, R. (2011). *Editing and News Design: How to Shape the News in Print and Online Journalism.* Melbourne, Australia: Palgrave Macmillan. **CHAPTER 5: Editing and Ethics, pp.73-88.** (book available in the University Library)
Week 9: 30 April - 6 May	Lecture	**Multiplatform storytelling: not for profit and activism** **Readings:** Lin, Z. (2017). Contextualised Media Mobilisation: Media Practices and Mobilizing Structures in the Umbrella Movement. *International Journal of Communication,* (11) 2017, 48 - 71 Breindi, Y. (2016). Activists as News Producers. In *The Sage Handbook of Digital Journalism.* (Eds).,T. Witschge.,C. W. Anderson., D. Domingo., & A Hermida, (pp. 250-265). Thousand Oaks, Cal: Sage Publications.
Week 10: 7 May - 13 May	Lecture	**Design and Editing in Multiplatform** **Readings:** Kolodzy, J 2013, *Practicing Convergence Journalism: An Introduction to Cross-Media Storytelling*, Routledge, London/New York.**CHAPTER SEVEN: Capturing context and tone: Using words, pictures and sound, pp.95-115.** Dowling, D., Travis, V. (2014). Can We Snowfall This? Digital Longform and the Race for the Tablet Market. *Digital Journalism,* 3 (2), 1-16. Layton, R. (2011). *Editing and News Design: How to Shape the News in Print and Online Journalism.* Melbourne, Australia: Palgrave Macmillan. **CHAPTERS 6-10** (book available in the University Library) BBC College of Journalism: Video/Image/Radio Skills tutorials – access via library catalogue.
Week 11: 14 May - 20 May	Lecture	**Backpack Journalism and Mobile First.**

		Readings.
		Lancaster, K. (2012). *Video Journalism for the Web.* Interlude: Backpack Journalism Defined. pp 40-43.
		Vis, F. (2013). Twitter as a Reporting Tool for Breaking News, *Digital Journalism,* (1) 1, 27-47
		Tompkins, A. (2008). Lessons From A Backpack Journalist. Poynter.org https://www.poynter.org/news/lessons-backpack-journalist
Week 12: 21 May - 27 May	Lecture	**Course Wrap Up** **Readings:** Jones, S. (2017). Disrupting the Narrative: Immersive Journalism in Virtual Reality. *Journal of Media Practice,* 18 (2-3), 171 - 185. Albright, J. (2017). Welcome to the Era of Fake News. *Media and Communication*, 2 (5), 87-89. Lee-Wright, P., Phillips, A., and Witschge, T. (2012). *Changing Journalism*. London, UK: Routledge. **Chapter Four: Doing it All in a Multi-Skilled Universe pp 63-80.**
Week 13: 28 May - 3 June	Seminar	Week 13 is your last week of tutorials, as the tutorials run a week behind the lectures. There is no lecture this week. **Your assessment Original Production is due this week. Please refer to Moodle for assessment submission instructions.** **Your reading journal final submission (best four) is due soon.** There are no set readings due but please refer to Assessments for deadlines for your reading journal and original project.

Resources

Prescribed Resources

There is a prescribed (compulsory) book for this course available from the UNSW bookshop and also via the library.

Bednarek, M., and Caple, H. (2012). *News Discourse.***London / New York: Continuum.**

This book will be supplemented by readings sourced from journals and books, most of which will be available through the library catalogue or in our Moodle site Course Readings that also links to the library's resources. The full reading list is in the week-by-week summary of lecture/reading timetables. Please advise the lecturer or tutor if you have difficulties obtaining any readings.

Refer to Moodle for tutorial preparation material, including multiplatform examples that will be referred to in tutorials.

Additional Resources.

Bednarek, M. and Caple, H. (2017). *The Discourse of News Values: How News Organisations Create Newsworthiness.* London, UK: OUP.

Bender, JR., Davenport, LD., Drager, MW., and Fedler, F. (2009). *Reporting for the Media*, 9th edition. New York/Oxford: OUP.

Bull, A. (2010). *Multimedia Journalism: A Practical Guide.* New York, NY*:* Routledge.

Craig, DA. (2011). *Excellence in Online Journalism.* London. UK: Sage.

Gitner, S. (2016). *Multimedia Storytelling for Digital Communications*. New York, NY: Routledge.

Gray, J., Bounegru, L., Chambers, L. (Eds). (2012). *The Data Journalism Handbook*. Sebastopol, Cal: Cambridge.

Kern, J. (2008). *Sound Reporting: The NPR Guide to Audio Journalism and Production.* Chicago, Ill: Uni of Chicago Press.

Hirst, M. (2011). *News 2.0: Can Journalism Survive the Internet?* Sydney, Australia: Allen & Unwin.

Kolodzy, J. (2012). *Practicing Convergence Journalism: An Introduction to Cross-Media Storytelling.* London/New York: Routledge.

Lamble, S. (2011). *News as it Happens: An Introduction to Journalism*. New York/Oxford: Oxford University Press.

Lancaster, K. (2013). *Video Journalism for the Web: A Practical Introduction to Documentary Storytelling*. New York, NY: Routledge.

Layton, R. (2011). *Editing and News Design: How to Shape the News in Print and Online Journalism.* Melbourne, Au: Palgrave Macmillan.

Meikle, G., and Redden, G. (Eds). (2011). *News Online: Transformations and Continuities*, New York, NY: Palgrave Macmillan.

O'Donnell, P.,McKnight, D., and Este, J., (2012). *Journalism at the Speed of Bytes: Australian Newspapers in the 21st Century.* The Walkley Foundation/MEAA, Australian Research Council, Canberra. http://www.walkleys.com/news/7141/

Phillips, G. and Lindgren, M. (2005). *Australian Broadcast Journalism.* South Melbourne, Australia: OUP.

Picard, RG. (2010). *Value Creation and the Future of News Organisations: Why and How Journalism Must Change to Remain Relevant in the 21st Century.* Barcelona, Spain: Media XXI.

Ray, V. (2003). *The Television Handbook: An Insider's Guide to being a Great Broadcast Journalist.* London, UK: Macmillan.

Simons, M. (2012). *Journalism at the Crossroads: Crisis and Opportunity for the Press*. Melbourne, Australia: Scribe.

Tanner, S., Kasinger, M., and Richardson, N.(2009). *Feature Writing Telling the Story.* South Melbourne, Australia: OUP.

Tanner, S., and Richardson, N. (2013). *Journalism Research and Investigation in A Digital World*. London, UK: OUP

Wilkinson, JS., Grant, AE., and Fisher, DJ. (2009). *Principles of Convergent Journalism.* New York/Oxford: OUP.

Social Media

We expect students to maintain professional standards in all correspondence, including social media. You can use #MDIA3002 or tweet / follow @DaviesMediak (Kerrie Davies) for course comments and for sharing examples of multiplatform or news. Students who make inappropriate remarks will be reported to the University authorities.

Highly Recommended

Students should continue their engagement with the Australian news media and with international news media organisations that offer a range of perspectives on current world events that are shaping the news and particularly those that engage in multiplatform.

The Saturday Paper, *The Monthly* and *The Quarterly Essay* are important sources of longer journalistic essays. Internationally, longreads.org and longform.org curate articles from around the world, from the New Yorker to niche titles across a range of subjects, including sport. Longform.org also offers podcasts.

ABC *NewsRadio*, ABC *Radio National* and ABC *News24* offer in-depth coverage of world news and current affairs through their radio and TV news programs.

Students may also find it helpful to engage with other approaches to convergent journalism.

Recommended Resources

BBC College of Journalism

We have online library access to the substantial resources provided by the BBC College of Journalism. These include:

Briefings on how to report on various key topic areas such as Politics, Religion, Science, the Economy;

Skills/Tutorial videos on a wide range of key journalistic skills such as writing headlines, interviewing, pitching a story, taking and choosing pictures, video skills, audio skills.

Please take the time to watch the relevant tutorials BEFORE you embark on your major projects.

Adobe Premiere and Audition training: Lynda.com

Lynda.com is an online tutorial tool for students to learn or enhance their production skills available via the library. Tutorials include Premiere, Audition, Audacity, Photoshop, Lightroom and animation software. **Lynda.com is highly recommended for students wishing to further their audio / visual skills.**

Course Evaluation and Development

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback.

For example, feedback for MDIA3002 in 2012/13 showed that students were concerned about participation in tutorials. Students noted that some of their peers did not come to class prepared or indeed had no idea what had happened in the lecture. Therefore, we implemented a system of 'tutorial preparation tasks', which students were expected to complete in preparation for the tutorial. These tasks are based on student engagement with the lecture material and relevant readings.

Image Credit

Bodies & Interfaces 2016

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