

Danish School of Media and Journalism
Media Production and Management
Course Description
Spring 2022
Media Production
4th semester

Number of ECTS Credits: 10 ECTS

Aims:

The aim of the Media Production course is to give the student a deeper understanding of specific media productions through the choice between the electives of either:

Elective 1) Documentary Production

The course will give the students theoretical and practical knowledge of the production of a documentary. Through both film analysis and practical experience, the students will obtain an understanding of conventions and dramaturgic tools of the documentary genres; from structure and character development, to storytelling mode and visual expression.

The course will end with one assignment that consists of two parts: 1) An original documentary production and 2) A written assignment that analyses and reflects on the documentary production.

Or:

Elective 2) Podcast Production

This course offers both a theoretical and practical approach to the production of podcasts. Each phase in a podcast production will be covered: Pre-production (creative thinking, pitching, production planning, business strategy), production (recording), post-production (editing), and distribution.

The course will end with one assignment that consists of two parts: 1) An original podcast production and 2) A written assignment that analyses and reflects on the podcast production.

Pedagogical and didactic approaches:

There will be lectures within each elective and subsequent guidance while the students are working on their group project. There will be compulsory assignments and guided workshops in both electives. There will furthermore be screenings and/or listening sessions.

Learning outcomes:

The intention for this course is to provide the student with knowledge and practical skills within the elective the student has chosen as a specialization. Common to the selectable electives is that they are based on theoretical knowledge, which is sought to be tested through practical exercises. The specific learning outcome for each elective is described in the assignments for each elective.

Literature and resources:

Elective 1) Documentary Production

Literature – to be purchased before the course begins:

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Pagh Andersen, Niels (2021). Order in Chaos. Storytelling and editing in Documentary Film. Helsinki: Pagh Productions, The Norwegian Film School and Rough Cut Service.

Literature – hand out:

Nichols, B. (2017). Introduction to Documentary, Third Edition. Indiana University Press, p. 1-12, 22-23.

Nichols, B. (2010). Engaging Cinema. W.W. Norton & Company, Inc., p. 114-130.

Sontag, S. (2005). On Photography, electronic edition, New York: RosettaBooks, p. 1-9.

Bernard, S.C. (2011). Documentary Storytelling, Creative Nonfiction on Screen. Focal Press, p.15-23, 46-66.

Elective 2) Podcast Production

Literature – to be purchased before the course begins:

Weldon, G. (2021). NPR's Podcast Start Up Guide. New York: Ten Speed Press.

Abel, J. (2015). Out on the Wire. The Storytelling Secrets of the New Masters of Radio. New York: Broadway Books.

Literature – hand out:

Adler Berg, F.S. (2021). *Independent Podcasts on Apple Podcasts in the Streaming Era*. Mediekultur, 70, p. 110-131.

Berry, R. (2015). A Golden Age of Podcasting? Evaluating Serial in the context of podcast histories. *Journal of Radio and Audio Media*, 22:2, 170-178.

https://sure.sunderland.ac.uk/id/eprint/6524/3/jram_podcasting_berry-%20final.pdf

Berry, R. (2016). Podcasting: Considering The Evolution Of The Medium And Its Association With The Word 'Radio'. *The Radio Journal. Volume 14 (1)*, 7-22.

<https://core.ac.uk/download/pdf/74368966.pdf>

Bonini, T. (2015). The 'Second Age' of Podcasting: Reframing Podcasting as a New Digital Mass Medium. *Quaderns del cac*, 41 (xviii), 21-30.

Chan-Olmstead, S. & Wang, R. (2020). Understanding podcast users: Consumption motives and behaviors. *New Media and Society*, 00(0), 1-21.

Spinelli, M. & Dann, L. (2019): *Podcasting: The Audio Media Revolution*. Bloomsbury, p. 5-16.

Sullivan, J. (2019a). *Podcast Movement: Aspirational Labour and the Formalisation of Podcasting as a Cultural Industry*. In: Linares, D. et al. (ed). (2019). *Podcasting. New Aural Cultures and Digital Media*, pp. 35-56. Palgrave MacMillan.

Sullivan, J. (2019b). The Platforms of Podcasting: Past and Present. *Social Media + Society*.

Literature and resources – available online:

The Infinite Dial. (2022).

[\(Coming soon\)](#)

Quirk, V. (2015). Guide to Podcasting. *Columbia Journalism Review*.

https://www.cjr.org/tow_center_reports/guide_to_podcasting.php

Webster, T. (2021). *The State of Podcast Listening For 2021: Podcasting Finds a Way*. Medium.

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<https://webby2001.medium.com/the-state-of-podcast-listening-for-2021-podcasting-finds-a-way-b485c530c55a>

Podcasts:

The Broadcast Clock (99% Invisible, 2013)
 The Giant Pool of Money #355 (This American Life, 2008) (Find it [here](#))
 Homecoming, Season 1 (Gimlet Media, 2016).
 How To Start A Podcast, Season 1 (Buzzsprout, 2020)
 Reply All: The Case Of The Missing Hit, #158 (Gimlet Media, 2020).
 Serial, Season 1 (This American Life & Wbez, 2014)
 Soundtrack of Our Lives (Third Ear, 2013, #24)
 Startup: Season 1, Ep. 1-2 (Gimlet Media, 2014)

Videos:

Hindenbunrg.com. <https://hindenbunrg.com/support/tutorials>
 The Infinite Dial-Presentation 2021.
<https://www.youtube.com/watch?v=C-flKV4xr84> 37:50-51:53

Attendance:

Attendance is required on all scheduled lesson days and students must participate actively in the group work.

Exam/Grading:

Grading is based on individual or group assignments, using the ECTS scale with an internal examiner. For group projects, the specific contribution of each group member must be clearly noted.

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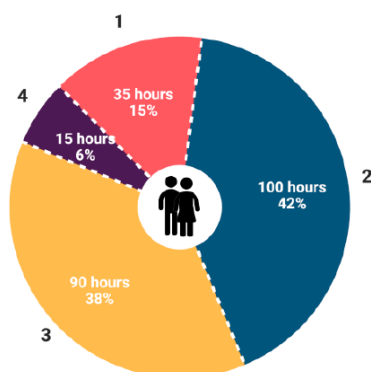
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Study Activity Model:

The Study Activity Model

Media Production

240 hours in total
 10 ECTS points



Category 1

The lecturer has primary responsibility for the study activities, and the students have co-responsibility through their preparation and participation. Participation by students and one or more lecturers.

Classes, booked guidance, supervision and workshops

Category 2

The lecturer has primary responsibility for defining the learning activities, and the students have primary responsibility for taking an active part in the planned study activities. Participation by students only.

Assignments and group work

Category 3

Students have primary responsibility for the study activities, and the lecturer has co-responsibility for ensuring appropriate settings for the activities. Participation by students only.

Self study and readings

Category 4

Students have primary responsibility for the learning activities, and the lecturer has co-responsibility for ensuring appropriate settings for the activities. Participation by students and one or more lecturers.

Evaluation or counselling

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