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| Nota di contenuto | Cover; Title; Copyright; Dedication; Contents; Preface; Acknowledgments; 1 Overview; Natural Sound and Articulate Pictures; Story Styles; The Role of the TV Journalist; New Options, New Challenges; 2 Sound; Natural Sound Gives Information; The Ear Expects to Hear Sound; An A-V Tease Introduces the Story; A-V Bites Reinforce Significant Points; A-V Transitions Link Points and Chapters; Natural Sound Works Well with Split Audio; Use Music to Set an Emotional Tone; Beware of Edith Piaf!; Natural Sound or Music?; Walla; Room Tone; Microphones Are Stupid!; 3 Articulate Pictures Avoid Wallpaper Video Two Types of Pictures for Storytelling; Fly-on- the-Wall Photography; Visual Proof; Different Shots, Different Sizes; Primary and Secondary Motion; Use Secondary Motion Only When it Is Motivated; Editing Primary and Secondary Motion Shots Together; Different Types of Photography; CUs Need a Context for Reference; CUs as Effective Transition Shots; The Tighter the Shot, the Less Time You Can Hold It; Close-Ups (CU) or Extreme Close-Ups (XCU) of the Human Face Give Special Problems; Material Objects Take on a New Dimension When Perceived in an Extreme Close-Up (XCU) The Relationship of Pictures to One Another Tertiary Motion: Editing; Rules! Rules! Rules!; Hard and Soft; Fundamental Rule: OOF!; Editing Gives Energy; The Best Edits Are Invisible; Overlapping Actions; |

Cutaways; Avoid the "Tulip Cutaway"; Action/Reaction; Don't Be Lazy! Set a High Standard; What's the Essential Difference between a Hard Cut and a Dissolve?; Use a Dissolve to Show that Time Has Passed; Use a Dissolve to Cover a Jump Cut in an Interview; Respect Vectors; When Motion Vectors Distract; When Motion Vectors Allow the Viewer to Experience the Story; The Z Axis
Tempo Is Determined by Editing VO FirstEdit with Rhythm; When Interviews Are Used as VO; Don't Step on the Natural Sound Bites; When Rhythm Doesn't Matter; Color or Black/White; 4 Deciding the Story's Treatment; Reporting: Top Down, Outside Looking In; Storytelling Through People Stories: Eye Level, Inside Looking Out; Significant Vision; Choosing the Story's Treatment; How Many Minutes Should the Story Be?; Is It a Picture Story?; BBIs; 5 Top-Down Features; African Dance is Popular in Denmark; Danish Folk High Schools are Unusual; News Features; 6 Top-Down Information Stories
What About Identification and Fascination?The Storytelling Model; The Triple T Formula; T1: Finding the Angle (General); Producing the Angle; How Does Research Affect Your Angle?; Why We Don't Bury the Angle; Using a Case Study; T2: Context and Development (Specific); Fleshing Out the Model with Specific Points that Give the Details; Step by Step; Move the Story Forward!; T3: The Conclusion that Summaries the Story; Step-by-Step; Consider an AV Tag; The 70-30 Rule; 7 Eye Level People Stories; A Liberal Social Agenda; Facts Are Not the Only Way to Inform; The Narrative Model in TV Journalism
"Suicide Tourists" (CBS, 2003)

Sommario/riassunto

Developed from the established traditions of print and radio journalism, television journalism has often failed to reach its potential to develop away from these other media. However, because of the synthesis of words, pictures, and sound, television journalism has the ability to shift from simply reporting the news to weaving stories. In Fascination, veteran television journalist Nancy Graham Holm incorporates years in the field and extensive teaching experience to produce an instructive and entertaining guide to all aspects of television journalism. With a dual focus on aesthetics and tec
