

CHSTV – BROADCAST JOURNALISM

Carlsbad High School

Carlsbad, CA

PROGRAM OVERVIEW

BRIEF COURSE DESCRIPTION

Broadcast Journalism 2 is a rigorous broadcast journalism program with a focus on writing and reporting as students produce content for a live daily news program in a state-of-the-art newsroom and studio facility. It is a journalism-based elective class that builds upon writing and reporting skills as well as the advanced production techniques required to produce a compelling daily newscast reaching a closed circuit audience (3200 students) and cable audience (75,000+ households). Students will work in the field producing news and feature stories for the live daily show, and they are expected to write, report, and present their work in the daily newscast. Additionally students will use advanced technology to create live programming. The class requires an extensive commitment from students after school, during the evening and on weekends. Nearly 100% of the content students are producing each day is produced outside of the class period.

PREREQUISITES

Broadcast Journalism 1 - Required
Teacher Review of Portfolio – Recommended

CONTEXT FOR COURSE

This course was developed twelve years ago as a result of very strong middle school broadcasting programs in this district. The class is designed as a rigorous progression at the high school level for students who are interested in pursuing careers in the media or film professions.

The program has earned nineteen Student Emmy Awards in its twelve years on the air (2000+ broadcasts) and for the last seven consecutive years the program has been ranked #1 in the United States in the scholastic daily broadcast news program category (*Student Television Network Award of Excellence*). The program was recently featured on the front page of the *Los Angeles Times*.

The documentary films produced by students in the program have won numerous international awards and have been featured on PBS Television. Films have covered topics including the Holocaust, Hunger, and The Immune System and Vaccines.

HISTORY OF COURSE DEVELOPMENT

The course was developed in 2002 as a continuation of a robust middle school broadcast journalism program. Today all three middle schools in the district offer broadcast journalism elective classes, feeding into the high school program. Incoming freshman applicants to Broadcast Journalism 1 can arrive as freshman with as many as three years of middle school broadcasting experience.

A Perkins Grant and a local educational foundation grant provided the seed money to begin the high school program for students interested in pursuing media studies at the college/university level and ultimately pursuing careers in television news and film. The program is articulated with a community college course (Broadcast Newswriting and Producing) and students earn 3 units of college credit.

TEXTBOOKS

Broadcast News Writing, Reporting, and Producing
5th Edition
Publication Date: 2/17/2010
Focal Press
Ted White, Frank Barnas

Usage: Primary Text
Read in entirety or near entirety

Broadcast Newswriting for Professionals
1st Edition
Publication Date: 1/1/2005
Marion Street Press

Usage: Primary Text
Read in entirety or near entirety

Television Production and Broadcast Journalism
2nd Edition
Publication Date: 3/1/12
Goodheart-Wilcox, Co.
Phil Harris

Usage: Supplemental Text

SUPPLEMENTAL INSTRUCTIONAL MATERIALS

- Write For the Ear, Shoot for the Eye, Aim for the Heart: A Guide for TV Producers and Reporters (Al Tompkins/Poynter Institute)
- Make it Memorable (Bob Dotson)

- Final Cut X Manual
- AP Style Guide
- Broadcast News Handbook (Author: Associated Press)
- Motion Graphic Design: Applied History and Aesthetics (Author: Jon Krasner)
- Roll! (Author: Rich Underwood)

Relevant Film Titles for Student Viewing and Critiquing

Broadcast News (1987)
Network (1976)
All The President's Men (1976)
Absence of Malice (1981)
Up Close and Personal (1996)
Good Night and Good Luck (2005)
Under Fire (1983)
The Front Page (1931)
Citizen Kane (1941)
The Insider (1999)
HBO Series--The Newsroom (2012-)

Professional Organizations: Student Television Network, RTNDF Professional
Resources: www.nppa.org, www.b-roll.net, www.poynter.org

COURSE PURPOSE

The course is focused on broadcast journalism skill development with an emphasis on writing and reporting. This course is designed to prepare students for careers in the broadcast journalism and film industry where advanced writing skills are essential. Students will be engaged in all of the components necessary to produce a live daily news broadcast that will include multiple pre-taped news packages, live interviews and a variety of high interest, informative segments. Students will develop an understanding of the vocabulary that is unique to television news and documentary film-making. The course will reinforce the importance of effective writing skills, communication skills, time management skills, interpersonal skills, and problem-solving abilities while working with state-of-the-art technology.

COURSE OUTLINE

Media/Digital Literacy

- **History of Mass Media**
 - Students will study the development of the mass media beginning with the industrial revolution and the advent of radio, film and then television. Using archival footage and periodicals from the various time periods, students will explore the historical importance of mass media (FDR's Fireside Chats, Edward R. Murrow pioneering television news, presidential debates, the advent of CNN and 24 hour news coverage, and the current shift away from traditional sources of news information with online, on-demand convergence media). Using a timeline of key events in the development of the mass media, students will choose an event and complete a writing assignment where they explain the historical significance of the event using relevant facts, concrete details, and specific examples of how the event played an important role in the history of mass media (persuasive oral argument). Their findings will be presented orally in class during the morning meeting.
- **Media Analysis with a Critical Eye (Critical Viewing)**
 - Students will analyze and evaluate media messages by looking for bias in writing and reporting. Students will evaluate the video "Story of Stuff" to evaluate its message, the delivery of the message, the accuracy of the message and its attempts to persuade the viewer. How does the film use tone, graphics, assertions and lines and images to attempt to persuade the viewer? Using a *New York Times* media literacy activity, students will discuss orally the film's attempt to persuade the viewer. It is vital that students understand and recognize media bias in a world where anybody can say anything under the cover of "citizen journalist."
 - As an extension activity, students will view online one of CHSTV's three

documentaries on social issues with a critical eye toward the film's endeavor to offer a balance of opinions. This extension activity will include a short persuasive essay making a case for or against the film's success at maintaining balance.

- **First Amendment Freedoms and Responsibilities**
 - Students have already developed a base understanding of the First Amendment and how it guarantees the freedom of press in the United States. Using case studies provided by the Student Press Law Center, students will review instances where scholastic broadcasters have sought protection under the First Amendment. How are students' expressive freedom protected and how has that freedom been challenged by authorities? Students will review Mary Beth Tinker's (Tinker vs. Des Moines) appearance on our own broadcast (3-12-14) where she describes the incidents that lead to her expulsion and Supreme Court Landmark decision in the 1960s (and what the case means to student journalists today). As a group activity working with a partner, students will storyboard a Public Service Announcement on the First Amendment as it relates to scholastic broadcasts for a target audience of scholastic broadcasting students. The PSA should demonstrate both what is, and what is not allowed under the First Amendment referencing the SPLC website. The PSA storyboard will require students to use powerful language, accurate facts and relevant imagery and sound to support the message.
- **Elements of Broadcast News**
 - Students will develop an understanding of the structure of broadcast news both in event sequencing within a standard news block(s), as well as the variety of content typically found within a newscast. Students will distinguish between hard and soft news segments, investigative reports, breaking news, spot feature stories, MOS segments and so on. Students will study local and national newscasts online to evaluate content elements that will include timeliness, proximity, future impact, human interest, and conflict elements of news coverage and relate that to the content structure of our own broadcast.
- **Current Events Awareness**
 - Raising student awareness of global issues is increasingly important as the countries of the world become more independent. Developing an appreciation for news is a key step toward self-empowerment and advancement. Students will research and identify local current events that have relevancy for our own student audience. As part of a "breaking news" video assignment, students will work with a partner to read various accounts (print, local news convergence websites) of an ongoing specific local current event and produce a 90-second news package (for air) on that event. The current event chosen by students should meet CHSTV's "Do they care?" or "Should they care?" benchmark.

Writing in Broadcast Style

- **Broadcast Style Writing (Basics, Numbers, Quotes, Abbreviations, Pronouncers)**
 - Students have read *Broadcast Newswriting for Professionals* (Jeff Rowe) and they will continue to use this book as a guide for writing for television news. Students will use Rowe's book as a guide for differentiating the writing style between print and television news. Students will practice taking hard copy designed for print and rewriting it in broadcast style using appropriate sentence length (short, declarative sentences), present tense language, keeping one main idea per sentence and conversational tone writing.

- **Writing for the Ear**
 - Students will develop “writing for the ear” skills through the rigorous, deadline-driven pace of the broadcast journalism class. With a daily, live news broadcast that is carried live on closed circuit to 3100 students and carried live to the community on Time-Warner Cable and AT&T, students are completing news/feature packages on a regular schedule. Writing for a television audience is a challenge. Writing for an audience of their peers presents a unique challenge for student journalists. Developing an active voice, the writing “rule of threes” and conversational tone style is a vital skill.
- **Writing for Time**
 - Students will practice and master writing for time during a live broadcast using VO-SOTS. Students will learn how to write for a story to be read within a specified time, usually seconds. Brevity requirements mean students will write first sentences that will grab the attention of the listener including essential facts at the end of the lead. Skill development here will reinforce the importance of repeating important facts used in the lead. This writing style will be practiced and reinforced both during the live show (anchor scripts) and in news/feature package assignments.
- **Writing from Video**
 - Students will learn to write from video. More than just writing the 5 Ws and the H, students will advance to other essential writing techniques. Writing from video follows the “Say dog, see dog” broadcast writing style where students will sequence their writing so that the narrative matches the visuals. Students will produce news and feature packages and write so that the visuals drive their writing. How the story is written will then drive how the visuals are edited.
- **Writing in Linear Format**
 - Students will review detailed technical articles where a volume of information is presented to the reader and rewrite those articles for broadcast using linear format. In a medium (broadcast) where the viewer cannot stop the program to reflect and digest the information in the way a print article can be reread, students will learn to write using linear flow where the information is presented to the viewer in a line in one direction. Students will practice writing in precise, logical flow.
- **Conversational Writing Tone**
 - CHSTV mentor Les Rose (CBS Evening News) advises reporters to write “for their mother.” His advice to young journalists is to adopt a conversational writing style that would be appropriate if one were speaking to their parents. Students will practice writing the way they speak with appropriate conversational tone. Students will write their broadcast copy using conversational, easy to understand words and sentences. The copy needs to be long enough to cover the topic and short enough to keep it interesting.
- **Structure, Leads, Elements**
 - Students will practice the unique writing style for broadcast where sentence structure is typically “simple” because “complex” and “compound” sentences can confuse a viewer. Students will practice taking complex and compound sentences and breaking them down into shorter, simpler language for a broadcast audience.
 - Once again students will compare and contrast the news lead as it is written for print and broadcast. Students will write sample leads that capture the essence of

the story without giving too much detail. They will learn how to determine a lead in a story using the “What makes the story newsworthy?” litmus test.

- Students will practice incorporating the basic news elements (5 Ws and How) into their stories by offering the information over a series of short paragraphs. Models and examples will be pulled from Jeff Rowe’s book (classroom set).
- **Recognizing Libelous Speech**
 - Students will learn that defamation is defined as libel because broadcast speech is more wide-ranging than normal speech. They will learn the legal definition of libel and through case studies learn that even a joke can be libelous. Real world examples of libel and defamation claims will be reviewed including the Supreme Court Case *New York Times Co. v. Sullivan* where the Supreme Court added an “actual malice” intent as a requirement for prosecution. Students will define “libel,” “slander,” “parody,” and “satire.” Why would you use parody or satire to make a point? What are the differences between each term? How do you draw the line between a comment that is libelous or slanderous and one that is parodic or satirical?
 - Students will learn and discuss the actual rules governing speech, press, and assembly at your school and/or in your district. Are these rules fair? What exactly does the First Amendment protect? What are your rights as students and young people, on and off campus? If students’ rights and campus rules are not widely known about, why not?
- **Jargon Translation into Broadcast Style Language**
 - Students will learn and practice avoiding jargon in their writing. Jargon is defined as terminologies that only experts or people in a particular field or profession understand. Since broadcast news is received by ordinary persons it is important to get rid of all jargon in newswriting and translate them into simple comprehensible language for the ordinary listener or viewer. For instance “inflation” could be written and read as “price hike” by the anchor or reporter. Students will get daily practice and reinforcement writing news copy for the daily broadcast and for their news/feature packages.

News Stories/Package Assignments

- **Types of News Stories (Packages)**
 - Students have already developed a basic understanding of the various types of stories that are typically included in a news broadcast (including our own daily news broadcast). Students will view a 30-minute local commercial network news broadcast and keep a log of the specific stories, types of stories, and the time of stories in number of seconds. Then, they will identify the types of content in terms of time devoted to “news,” “weather,” “sports,” “consumer/health/entertainment feature stories,” and “ads.” Within the “news” category, students will characterize the types of stories included. Finally, they will reflect on what they learned about the world based on their results.
 - For more depth of understanding, students will view several different stations on the same news day, comparing the differences in station’s news in terms of their style, topic selection, self-promotion, bias, substantive analysis, story development, etc. They will also examine differences in the stations’ news ratings and discuss differences in popularity due to the particular personalities of the anchors and/or the quality of their coverage. They may also note the similarities in the news in

terms of formats, stories, topics, styles, flashy weather/sports.

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- **Forms (VO, VOSOTs, SOTs, Packages)**
 - Students will continue to develop their skill level in writing Voice-overs, Voiceover-Sound on Tape, Sound on Tape and full packages for CHSTV's morning broadcast. Using *Broadcast Newswriting for Professionals* students will be able to distinguish between the various forms and learn how to write each of the forms by writing from video and writing for time.
- **Element of the News Package (The 5 W's, the "H" and the "So What?")**
 - Understanding the seven elements of a news package is critical and students will refine their skill level as they produce content for our daily program and documentary films. These seven element requirements forge a news story that is informative, well-written and potentially important. Understanding the importance of the "so what?" litmus test is critical, especially with a teen audience in a school setting. "Why should I care about this story?" Through guided practice, students will gain a firm grasp early in the writing of their package about why their story matters. For people to stick around and keep reading they should know why this story relates to them, impacts their life or is simply important for people to know about.
- **Pre-production (Research)**
 - A critical first step in the production of a news or feature package is the pre-production step. Students will begin with a brainstorming session with their partner to find stories and this often means looking at local print media stories, relying on social media contacts, and developing an instinct for finding and telling compelling stories. Pre-production includes making phone calls, writing e-mails, scheduling ENG equipment and developing a plan to begin "executing" their story.
- **Writing Copy for a News Package**
 - Students will learn that key to choosing the most compelling sound bites in an interview is that the sound bites must be interesting and that the person saying the sound bite is saying it better than the reporter could paraphrase it. Using the "ten seconds, one thought" rule, the average sound bite should be no longer than ten seconds and it should contain no more than one thought. Students will understand that writing the the sound bite with one thought will keep the story on course and keeps the story on focus. This is a point that is driven home each fall when Les Rose (CBS Evening News) conducts workshops in the CHSTV studio and discusses the "narrow and deep" versus "wide and shallow" style of storytelling.
- **Time Management (Meeting deadlines)**
 - Critical in a profession that is deadline driven, students are working under a very rigorous deadline schedule. With the daily show's goal of airing two 90-second packages each day, students work in teams of two with a package deadline of once every three weeks. A 90-second package can typically require 20 hours of student time above and beyond the classroom period. Making the deadline is a vital skill and one that is reinforced through our participation in the Student Television Network (a network of 450 high school broadcast journalism programs.)
- **Contingency Planning**
 - Having a Plan B is a skill students learn fairly quickly, because Murphy's Law is particularly unforgiving in the world of live news broadcasting. Students will develop contingency plans for unforeseen events (canceled interviews, story shifts,

news development changes and so on.) Writing and presenting in a live broadcast at the high school level is a real world experience. Reporters will often adjust their writing and presentation as details emerge and circumstances change during breaking news events.

Field Reporting

- Pre-Interview Techniques
 - Preparing for an interview is an important step in conducting a successful interview. Students will learn that it is generally not a good idea to give an interviewee the questions in advance, but they may provide the interviewee a general idea of the interview theme (rehearsed answers will appear less genuine on the air).
 - Researching the topic prior to the interview is important and students will develop detailed background information on the topic so that they can formulate appropriate questions for the interviewee.
- Conducting the On-Camera Interview (Effective Questioning Techniques)
 - Students will learn the following basic guidelines for conducting an effective interview:
 - Make the interview a conversation and not an interrogation.
 - Maintain eye contact with the interviewee at all times.

 - The six basic questions are the 5 Ws and the H.
 - Writing shorter questions are better than longer ones.
 - Be sure of your facts.
 - Ask the most important question first in the event that time is a factor and the interview needs to be cut short.
 - Listen to the interviewee. Sometimes the interviewee may say something important that the reporter could miss if he/she was not completely attentive.
 - Common courtesy at the end of the interview.
- Elements of a Stand-Up
 - Student journalists often struggle with standups. The school year begins each September with an all day Saturday workshop in the CHSTV studio with photojournalist and CHSTV mentor Les Rose (*CBS Evening News*). His workshop covers “Executing Effective Standups” and students learn some tips and tricks, and “rules” for standups while practicing mock standups. Topics covered include:
 - What purpose does a standup serve in a story?
 - What information would a reporter pre-write and convey in a standup?
 - How will the standup fit into the finished story?
 - The effectiveness of a standup as a bridge between two components of a story where there may not be video to cover.
 - Standups can be interactive.
 - Standups can serve as a closing (rarely as an opening).
 - Standups can serve as a scene set-up establishing a reporter’s presence at the scene.

Live News Broadcast

- Live Broadcast Structure (Appropriate sequencing of live and pre-recorded content)
 - Students will produce a live 12-minute newscast each morning. CHSTV has just reached a scholastic broadcast milestone as the program wraps up its 12th season by producing its 2000th live show. The newscast is a fast-paced, professional quality program modeled after a local network affiliate morning newscast. CHSTV has earned nineteen Student Emmy Awards for its coverage of school, community and national news since its start in 2002 and for seven consecutive years the CHSTV daily broadcast has been ranked #1 in the United States (*Student Television Network Awards of Excellence*).
 - Students will learn to sequence the newscast using rundown software (Rundown Creator) as they make sequencing decisions based on the hierarchy of information and rhythm of the broadcast. The rundown is an easily adjustable written visual for students to sequence the stories, announcements and live guest appearances in a logical order. Student producers will structure the broadcast so that breaking news, timely, especially important news is sequenced into the top of the show and feature stories, sports stories and live interviews are sequenced for the latter part of the newscast.
- Active Voice News Copy
 - Students will write news copy for the anchors to read on the air using active voice (subject-verb-object). Writing short, simple sentences will be reinforced as students re-write news copy provided by the school's staff for inclusion in the show.
 - Students will practice using literary devices in their news copy (rule of threes and alliteration)
 - Students will write for the ear with conversational, jargon free sentences by writing "the way we speak."
- Writing Anchor Teases, Tosses and Tags
 - The toss, tease and tag are three places in a newscast where student anchors are able to use creative writing techniques to build viewer interest. Because these moments tend to be unscripted, they can be some of the most dynamic elements of a live broadcast. Students will practice writing and delivering tosses and tags that smoothly transition into or out of a segment.
 - Students will write tosses that introduce the story without revealing a potential golden nugget in the package or live interview. Tags will serve to tie up any loose ends in a story, update the viewer, or provide information where viewers can get more information about the topic covered in the story.
- Interview Techniques
 - In some ways the live interview technique will be similar to what students have already been working on with pre-taped interviews for news and/or feature stories, but the "live" element will require an additional skill set. The fact that the interview is happening "live" eliminates the safety net of non-live interviews and this will mean the student interviewers will learn to:
 - Researched the topic of the live interview in advance.
 - Formulated questions for the interviewee avoiding yes/no questions.
 - When the guest arrives, break the ice prior to the live shot by helping the interviewee to relax. Students will practice this-a few minutes of pleasant chit chat can help put the guest at ease, particularly if this is their first time appearing on the live show.

- Students will learn, through practice, the skill of using prepared questions as a template for the interview, while learning to take the interview in a different direction if necessary.
- Students will learn, through practice, the technique of predicting their follow-up questions based on a reasonable estimate of how an interviewee will answer the initial question. Developing follow-up questions make the interview more of a conversation than an interrogation.
- Students will learn to “listen” during the interview in the event that an answer requires a follow-up or takes the conversation in a different direction.
- Through practice students will learn to focus the interview by illuminating important details, restating if necessary what the interviewee is communicating.
- Writing for the Teleprompter (Phonetic spelling as a pronouncer aide, active voice/here and now writing style)
 - Often the teleprompted script will require student anchors to read words they are unfamiliar with, or to read hard-to-pronounce names. Students will practice teleprompting these words phonetically to assist the anchor in pronouncing.
 - Students will write in active voice format.
- Content Balance Considerations for a Live Broadcast
 - CHSTV follows a “rule of four” format for sequencing and content balancing a daily broadcast. The rule of four creates a goal for students to design a show that features a combination of news/feature packages and live content totaling four separate elements.
 - Students will learn to design live broadcasts that will typically lead with a story and sequence announcements between the stories. Live interviews will typically be sequenced between the announcements.

Genres of Broadcast Journalism Writing/Reporting/Presenting

- Broadcast Newswriting
 - Hard news (Broadcast News Writing)
 - Breaking News Stories
 - Personal Interest Stories
 - Feature Stories
 - Action Sports – writing to sound and pictures
 - Commentary
 - Public Service Announcements (Persuasive writing)
 - Live Reporting (writing for breaking news)
 - Mobile App (Writing for backpack journalism with app-based limitations)
 - Multimedia Stories (writing for a variety of platforms including broadcast, print and the web)
 - Writing succinct anchor copy
 - Writing for commercial presentations (persuasive writing)
 - Short story (writing for fictional presentations)
 - 60 Second Silent Story

KEY ASSIGNMENTS

Please Note: Additional Key Assignments, including varied examples of reading, writing, listening, speaking and media literacy activities, assignments and projects, can also be cross-referenced in the Course Outline.

Media/Digital Literacy

History of Mass Media—

Students will write a 500-750 word “compare and contrast” paper on the changes in media over the last 50 years. From newspapers, magazines, radio and television to newer media of cable TV, satellite TV, wireless cable and the Internet—including the constantly evolving medium of social media--what has changed? How would hard news stories like teen suicide and bullying or soft news like the Kardashians’ exploits be covered in the 1960s? Conversely, what would media coverage of the Cuban Missile Crisis or the Humphrey Bogart/Lauren Bacall romance look like today?

Students will thoroughly develop the paper with well chosen details and well-structured event sequences. They will be expected to develop the topic thoroughly using varied transitions to link the major events that chronicled the evolution of mass media.

Students will choose an event (for example the first televised presidential debates between Richard Nixon and John F. Kennedy), and give a 3-minute oral report on how television became an integral part of the media landscape, allowing people to see, hear, and judge candidates in a way never before possible. Those who saw the debates on television gave them to Kennedy, while those who heard them on the radio thought Nixon won. Students will debate this outcome and discuss how this event led to the modern campaign’s emphasis on image and the sound bite.

Students will peer-evaluate presentations by looking at how well the presentations revealed the speaker's point of view and how reasoning and evidence was offered as students made a case for how television became an integral part of the media landscape during the Kennedy/Nixon presidential race.

Media Analysis with a Critical Eye (Critical Viewing)—

Often we miss things the first time we hear or look at media. Taking a second look requires us to find things in the media text that may have escaped our attention the first time. It teaches us how to discover the second and third levels of meaning in media texts. Students will watch short news clips in succession and takes notes as to what they see in second and third

viewings that they didn't see in the first.

In addition, students must understand that media shapes perception. When tragedy strikes, students must understand the impact that the media may have in shaping their intellectual and emotional responses. Students will conduct a study and present a 1250 to 1750 word research paper on how different news outlets covered 9/11, and how they assigned blame. Their research paper should offer a smooth progression of experiences or events.

First Amendment Freedoms and Responsibilities—

Are student journalists protected under the same law as professional journalists? Where do students' press rights start and stop?

Scholastic broadcasters understand basic First Amendment freedoms as outlined in the detailed Course Outline. In addition to studying *Tinker vs. Des Moines*, students will review other landmark cases (*Bethel School District No. 403 v. Fraser* in 1986 for example,) all of which document the roller coaster ride the U.S. Supreme Court has taken student journalists since 1969, from a ringing endorsement of freedom of expression, to tough—though not unlimited—control over student broadcasts. Students will write a 450 word essay describing their research and understanding of the First Amendment and how it guaranteed the freedom of the press in the USA. How are students' expressive freedom protected and how has that freedom been challenged by authorities? Students will review Mary Beth Tinker's (*Tinker vs. Des Moines*) appearance on our own broadcast (3-12-14) where she describes the incidents that lead to her expulsion and Supreme Court Landmark decision in the 1960s (and what the case means to student journalists today). Students should review multiple sources and demonstrate in their essay that they understand the protections the First Amendment afford the news media.

Elements of Broadcast News—

Using local (San Diego), national (CBS, NBC, ABC) and international (CNN International, BBC) nightly newscasts as their source, students will break down a 30-minute segment and study the juxtaposition in relation to what students are doing in their own class. In a 250-500 word essay they will compare and contrast local and network news sequencing with their own daily news broadcast.

Current Events Awareness—

Students—by reading their local newspaper, Twitter feed, online news organizations, watching the morning news or listening to the radio or podcasts—will come to class each day prepared to talk about community, city, county and national news as it pertains to the student body. This awareness of current events locally and nationally makes for an informed campus as student broadcasters take select events and make them relevant to their core audience. During class, students will constantly monitor CNN for breaking news and will rewrite copy (typically 200-300 words) as needed to update the daily live broadcast.

It is often harder to say something meaningful in a concise way than it is in an elongated way. The crafting “down” of a piece for television news is a very real and professional writing skill. This is a skill students will practice all year as they produce news and features stories for the live broadcast.

Writing in Broadcast Style -Broadcast Style Writing

Using the Jeff Rowe text as a guide, students will write in the unique broadcast style with shortened sentences using clear, concise language and active verbs in the present tense. Scriptwriting is a daily focus of this class as students write scripts not only for the daily, live broadcast but also for their feature stories, breaking news stories, commentaries, digital journalist packages and so on. Students will develop a writing style that delivers news to the viewer in segments that are easily understood. Viewers rely on the news source to give them as much information as possible in brief segments without demanding a long attention span. Students will practice using **active** verbs which tell “who did what”. Example: Passive, “The gun was found.” Active, “The boy found the gun.”

During the school year students will write approximately twelve full news or feature story scripts. Their initial copy will typically be 200-300 words in length. Students will then, in subsequent drafts, craft their writing by editing down to a broadcast appropriate length. This is a task that will involve “cutting, cutting, editing, editing” so that the final story fits the standard news or feature story total run time. Students will use as their “filter” the responsibility of taking their intended audience into careful consideration by choosing their words deliberately.

-Writing for the Ear

Students will practice an informal, conversational style during live broadcasts as broadcast writing needs to be presented in a person-to-person style that develops a sense of friendship between the listener and the student broadcast journalist. The students will become aware that writing a broadcast script requires adherence to a different format/style than writing a story for print media. A broadcast writer needs to keep “ears and eyes” in mind when developing a script for television; the story needs to be easy for the listener to understand (ears) and constructed to be simple for the broadcast talent to read (eyes). Students will practice writing news copy so that the story can be understood on the first listen. Using CNN Newsource content, students will compare their edited news copy with the actual copy written CNN news writers. Students will practice precise use of words where the writing is clear and coherent and stylized appropriately for their intended audience (teen, staff and community viewers). Using the industry standard 150 to 175 words per minute pace of a professional news anchor, students will write anchor intros and tags to actual CNN content through our licensed access rights to Newsource.

-Writing for Time

Tags will become an everyday task for the person writing the script. Every story will need a tag in and a tag out. This extra bit of information or perspective will help cement the story in the viewer’s mind. Writing for Time are daily writing activities where students will develop writing skills to address what is most significant in the story.

-Writing from Video

Students will learn to log the sound bites they gathered in the field, they will watch their stand-ups and write down the in and out time of their best take. They will write their anchor introduction and if they present any statistics in their story, they will create a graphic for

inclusion in the story. Students will learn, by practicing, to tell write their stories by weaving the sound bites with their voice track. Students will shoot and edit natural sound breaks. Natural sound makes the story complete. Students will practice writing and voicing their stories so that they sound natural (conversational). This important skill will be reinforced as they become aware that they talk differently than they write. Their voice should feel like a natural part of the story. Students will write to the images. The images should be able to tell a story all by themselves with the reporter's words filling in the holes for their viewers. Students will initially write a 750 word essay using their pre-recorded sound bites (from interviews) to wrap and weave their own writing around the sound bites. On the second edit, students will rewrite their copy to fit a standard total run time of 90 seconds for a feature or news package. Students are writing from video to tell the story. Working collaboratively, students work in teams of two as they produce their news and feature story assignments for the news broadcast.

-Writing in Linear Format

Students will practice writing so as to get to the point and get there fast! Students will write their news copy using as few words as possible. Students will practice avoiding relative clauses. "Dracula, who feeds on the blood of humans, only comes out at night." This interrupts the flow. Instead, they will try "Dracula feeds on the blood of humans. He only comes out at night." Students will use the Student Television Network's newswriting exercises to practice rewriting examples (2 to 3 pages of examples) as a warm-up activity.

-Conversational Writing Tone

Students will avoid using word jargon and eliminate word clutter when possible. They will always use conversational style English when writing their copy. They will be mindful of not using industry-specific language to tell a broadcast news story. Their job is to break down the jargon and sift through the language so they can be clearly understood. Peer feedback will be used to assess whether students are writing in clear conversational tone. The use of descriptive words that evoke pictures, facial expression, body language and announcers tone will be evaluated. Were the feelings, facial expressions congruent with the script? This is a daily activity for student anchors who rotate into the anchor slot. Every student in the program writes, anchors and reports on a rotating basis. Up to five students anchor each live, daily broadcast.

-Structure Leads, Elements

Students will ask themselves prior to any news cast-- is your copy timely, is it important, is it local, relevant, and does it effect people? The "lead" needs to keeps its promise and give the viewer a reason to keep watching. Writing leads is a daily activity as every student rotates into the numerous anchor slots.

Students will review Al Tompkins "News Storytelling Formula":

Once upon a time... (the setting)
Suddenly... (the complication)
Fortunately... (the resolution)
As it turns out... (the closing/summary)

Or, a traditional story frame:

As it turns out...	(what happened)
Once upon a time	(the background)
Suddenly	(the main action of the story)
Fortunately	(conclusion)

The students will develop (write) ten different scenarios using both Tompkin's formula and the traditional story frame formula.

-Recognizing Libelous Speech

Students will discuss the actual rules governing speech, press, and assembly at our school and district. Are these rules fair? What exactly does the First Amendment protect? What are student's rights as young people, on and off campus? If students rights, and campus rules are not widely known, why not.

*The responsibility of radio and television journalists is to gather and report information of importance to the public accurately, honestly, and impartially. The RTNDA Code of Ethics will be reviewed (Radio-Television News Directors Association). Students will write a 250-500 word analysis/summary of the RTNDA's Code of Ethics and describe how it applies to CHSTV's live broadcast and documentary films for KPBS.

-Jargon Translation into Broadcast Style Language

Students will avoid using word jargon and eliminate word clutter when possible. They will always use conversational style English when writing their copy. They will be mindful of not using industry-specific language to tell a broadcast news story. Their job is to break down the jargon and sift through the language so they can be clearly understood. Reviews from their peers will be their guide to judge if they have been easily understood. Students will be provided with a single paged example of an over-saturated word jargon piece that they will reword by eliminating jargon and word clutter.

NEWS STORIES

Common Core Alignment: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. A. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions. B. Develop the topic with well-chosen, relevant, and sufficient facts. C. Use appropriate and varied transitions to link the major ideas, create cohesion. D. Use precise language and vocabulary. E. Provide a concluding statement that follows from and supports the information or explanation presented.

-Package Assignments (Including long form news and feature stories)

Students pitch, produce, shoot, write, and edit a complete broadcast-quality package, approximately 1min 30 sec in length, every three weeks during the school year. The different types of packages include Hard News, Personal Interest, Feature, PSA, Customized Feature Stories focusing on the campus's diversity, sponsored stories on student scholars, athletes, artists, etc.

Packages are the heart and soul of a news broadcast and students will learn to differentiate between a variety of package styles. Students are assigned a variety of packages that will include hard news, breaking news, investigative storytelling and feature stories. The writing process will take them through the various stages of package story development as they write to the 5 W's, engage in research and pre-production, conduct the interview(s), and then write, revise, edit and finalize copy for the finished piece. These ongoing assignments also stress the importance of time management and contingency planning in the likelihood that circumstances can and will change over the course of producing the package. Word length is dictated by the total runtime of the finished story. Students are writing to the sound bites they have acquired and selected during the interview process.

This process takes approximately three weeks and the writing must be crafted and edited down to broadcast standard story runtime length (90 to 120 seconds). Most often first draft packages will exceed this length. Students are working collaboratively on package assignments and they will plan, write, revise, edit, and rewrite until their package is finally approved for air.

These packages will become part of the Daily Live Show. Once the package has been completed the students receive feedback through the, 'Package' Feedback/Peer Evaluation Sheet.' Students will make specific comments about the writing, audio, editing, photo journalism (video, shots, composition,) voice-over, and overall impact of the piece. Students will make adjustments to their package after the evaluation process as needed prior to airing. This evaluation process is a vital part of the learning process.

-Forms

Students will practice using the fewest words possible. The writer will create a "hook" that will capture the viewer's attention, tell them the basic facts and take them to what is new in the story. There always needs to be a main character, tension and a resolution.

Students will assess this by always checking: Is there a: "Hook." (How did you capture your viewer's attention?); "Complication." (Problems move the story along.) "Surprise" (Keeps people interested.) "Information" (What is new?) "Resolution" (Closure.) Students are ever mindful that journalists gather facts and they tell stories. As a whole class activity, students will view and evaluate stories produced by reporter Steve Hartman and they will discuss how Hartman's style is aligned with the Hook, Complication, Surprise, Information and Resolution reporting style.

-Assembling the News Package

Students will learn to write to the images. Students will review and practice writing to the images by looking at their footage, b-roll, interviews, etc. and then crafting their writing to fit the images. The images should be able to tell a story all by themselves, but their writing will fill in the holes for the viewers. Images will be provided and students will practice writing to the images. Students will practice this skill by writing 150-200 word "quickwrites" as regular warm-ups during the daily morning meetings.

FIELD REPORTING

Pre-Interview Techniques—

The importance in preparing for an interview can't be overstated. Students understand that they shouldn't ask questions they should know the answer to. For example, what is an athlete's best performance, what awards have they won, where did they go to high school and college, how many siblings do they have?

Talking to family members or longtime friends can give student journalists a window into the subjects' background and reveal things that they were unaware of or unfamiliar with. Knowing your subject will lead to a better interview.

Students learn to ask open-ended questions to elicit better answers.

If students are interviewing children, they must get permission from the parents for the child to be on camera.

Conducting the On-Camera Interview—

While on assignment, students need to have a plan, but be flexible. Students will learn to read their subjects and be sensitive to the interviewee and not ask inappropriate questions.

Student journalists should have questions ready, but by listening to their subjects, other impromptu questions will arise and the storyline may change. Also, follow up questions may lead to more interesting revelations.

Also, students learn not to focus too much on their next questions, as they might miss something that will lead to more interesting revelations.

Elements of a Stand-up—

The idea behind stand-ups is that the journalist on camera serves as a guide for viewers, leading them through the television screen, deeper into the story, showing through words, reactions and body language what it's like on location.

Student reporters often seem to forget standard journalistic practices during those seconds when their faces, as well as their voices, are on the air. It's then that attribution sometimes disappears. All manner of stereotype, slant and speculation may be proffered. In the full thrall of the standup syndrome, reporters simply voice their opinion or, worse, drop in a line merely because it's punchy.

Students will study standups (KGTV's Joe Little, a CHSTV mentor, is known nationally for his standups.). Students will learn how, when and where to insert a standup so that it serves as a bridge in a story.

Students will practice placing standups in a story where a point needs to be made where there is no video to advance the story.

“Walk to nowhere”, pointless standups are discouraged. Standups that utilize a prop, demonstrate something, or tie together a story will become common practice as students develop content for the morning broadcast.

LIVE NEWS BROADCAST

-Interview Techniques

“Remember, don’t do interviews; have conversations.” Al Tompkins/Poynter Institute

Students will practice asking “OPEN-ENDED QUESTIONS”

We will review the fact that “Open-Ended” questions cannot be answered with a “yes” or a “no.” Open-ended questions do not offer a choice, such as “Do you feel X or Y? Great conversation starters include: “How did...? What if...? Why do...? Tell me about...? What do you think about...? How does/did this make you feel...? .

- How will we know...
- Is there anything else...
- What is most important to you...
- What might be changed...
- how did this affect you....?
- How does this make you feel...
- Tell me more...
- Describe...
- Can you explain...?
- Is there more...
- What else would you like to tell me...?

Students will learn other valuable skills: MIRRORING: “He says, “We’ve had difficult times,” respond: “What do you mean by difficult times?”

Listening is also essential to the live interview. Students will spend as little time talking and as much time as possible listening. People hate silence, so let them fill it in.

Students will write informative copy that can be easily visualized or demonstrated, not just abstract ideas. Use of descriptive words that evoke pictures, facial expression and body language.

WRITING ASSIGNMENTS

Please Note: Please also see Key Assignments (above) that include a myriad of writing assignments.

Teams will work in a collaborative style from start to finish.

Focus is on integration and presentation literacy.

Teams will produce clear and coherent writing in which the development,

organization, and style are appropriate to task, purpose, and audience.

Students will strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach. Students will use technology, including the Internet, to produce and publish (i.e. air or broadcast) writing to interact and collaborate with their team members.

TASK: Broadcast News Writing

DESCRIPTION: Team writes a news script from wire copy. Assignment will begin with a 300 word script that will be revised and edited down to a final word length aligned with the 90-second total runtime requirement.

TRT Length: 90 secs

OBJECTIVES: Write an original television news script. Type the script on a computer to flash drive. Do not add information to your script that was not in the wire copy.

PROCEDURE: Students will receive wire copy and be asked to write an original 90-second television news script. The wire copy will contain information for as many as 6 stories and students will decide which stories to report, will choose the appropriate lead story, and will rewrite them into a short newscast. News script will be fair and unbiased.

CRITERIA: Written copy will be conversational, professionally written, scripts will include important information and transitional devices that help with the overall flow of the piece. The scripts will be read aloud and they will be critiqued to see if the writer has written news which can be effectively spoken aloud, with appropriate sentence structure, interesting leads and overall clarity. Also evaluated will be the news judgment that was revealed in the choice of news items and order in which they were presented.

Common Core Alignment: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

TASK: Action Sports

DESCRIPTION: Teams are given sports footage, logos and music and they will compile an action sports reel. Written length with combined narrative and notes will begin at 250 words. A rewrite will focus on choosing the most essential details while refining the script so that it fits the 60-second total runtime requirement.

TRT Length: 60 secs

OBJECTIVES: Edit an action sports montage using the clips provided

PROCEDURE: Teams will create an "Action Sports Reel" for a given athlete

CRITERIA: Highlights will communicate the action and statistics in a memorable way

Highlights should get the viewer's attention and keep it

Use of sports lingo and overall pacing are very important

Creativity and overall impact of the highlight will be the major criteria in the evaluation process.

Common Core Alignment: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

TASK: Commentary

DESCRIPTION: Team produces a segment designed to persuade an audience. Students will research the topic of their commentary with a focus on providing evidence for their claim(s). Research will include planning, revising, editing and analyzing as they attempt to persuade the audience. First drafts will be 500-700 words in length. The final edited and rewritten commentary will be an appropriate length to fit the assigned total runtime of the segment. Industry standard word length (average words per minute reading speed) here will dictate a final edit in the 200 word range.

TRT Length: 90 secs

OBJECTIVES: Students will produce a commentary segment designed to persuade an audience. Segments may include graphics and b-roll shots. Students may use humor, irony or any other persuasive device to make their point. Video effects, titles and graphics may be used.

PROCEDURE: Teams are given a topic and then will produce a commentary segment. Plan the commentary segment. Record audio and video, edit and save the commentary on a flash drive.

CRITERIA: Looking for conversational and professionally written commentaries that make a convincing argument. Segments will provide insight and any visuals must be compelling. On-camera performance and the overall impact of the piece will be the major criteria in the evaluation process.

Common Core Alignment: Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

TASK: Public Service Announcement

DESCRIPTION: Team produces a PSA based on a given topic. Students will write a clear, coherent 250 word PSA script designed to convey a persuasive message. Final copy will be revised to a word length to fit the total runtime. This length will vary depending upon the choice of visuals and natural sound.

TRT Length: 30 sec

OBJECTIVE: Team will produce a public service announcement based on a given topic to an intended audience. Nature of the problem is clear and directly addressed by the call-to-action and explains how the problem will be addressed by the action requested. Segments may include graphics and b-roll. Effects, titles and graphics may be used.

PRODEURE: Teams will produce a public service announcement based on a given topic. Save the PSA segment on a flash drive.

CRITERIA: Looking for persuasiveness, strong overall messages, and appropriate pacing. Effects and graphics will be evaluated to see if they enhance the piece and make it more memorable. Does the piece use appropriate and varied transitions to link the major idea and use precise language and vocabulary? The question will be asked: are we left with a clear, concise, strong impression, which persuades as intended by the supplied topic.

Common Core Alignment: Rhetorical devices are strong and support assertions. Call-to-action irresistible. Deep understanding of the issue is evident. Relevance to students or intended audience is obvious. Nature of the problem is clear and directly addressed by the call-to-action. Explains how the problem will be addressed by the action requested. Video, audio or lighting used at a high technical level and creatively, without distractions or

gratuitous use of effects.

TASK: Live Reporting

DESCRIPTION: Team writes and delivers a live report from an event based on a provided video from a breaking news story. Students will work collaboratively in teams of two. Assignment will require brainstorming, notetaking, and writing several drafts (500-600 words) before recording the live standup. This assignment will include a tight deadline with the possibility that circumstances may change during the breaking news event. Students will need to adapt “on the fly.” The final copy will be turned in along with the flash drive.

TRT Length: 2 Min

OBJECTIVE: Write and shoot a live report, with an interview, based on a news package script and reporters notes from a breaking news scene. Do not add or make up information. Use only the information provided. Effects, titles and graphics created may be used.

PROCEDURE: Review the script of the news package (script only- no video.) Review the reporter’s notes. Write and shoot a live report with 4 segments: 1. Opening stand-up. 2. 10 seconds of black indicating where the package will be inserted. 3. A live interview on the scene of the breaking news. 4. Closing. Save your Live Report on a flash drive.

CRITERIA: Looking for a performance that is conversational and credible with important information presented in an interesting and appropriate manner. Interviews will be appropriate for the subject matter. Looking for clarity in all anchor interactions.

Common Core Alignment: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

TASK: Mobile App

DESCRIPTION: Team produces a short video based on a prompt using their mobile device. Research for this assignment will come from a diverse selection of media formats. Students will initially write a 300 word script that they will refine and edit to an appropriate length to fit the required total runtime.

TRT Length: 60 sec

OBJECTIVE: Record a short video based on a topic/theme using a mobile app such as Vine or Instagram.

PROCEDURE: Teams will produce a short video based on a topic/theme using the mobile apps. Plan, shoot and edit your video/audio using the mobile app Instagram. Post your video.

CRITERIA: Creativity will be of primary importance to this assignment. The delivery of a good concept and presentation of a strong theme will also be important.

Common Core Alignment: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

TASK: Multimedia Journalist

DESCRIPTION: Produce a feature story for broadcast and online print based on a given topic.

OBJECTIVE: Produce a story on a given topic for broadcast and online print. Effects, lower-third titles and graphics may be used.

PROCEDURE: Students will produce a story for both broadcast (90 seconds) and online print (final edit: 500 words). The assignment will be feature oriented. Record audio and video for a feature story including all visuals, sound bites and voice track. Snap 2 still pictures with your video camera, camera phone or handheld device, to be submitted with your print story. Write the online print story and save it as a PDF or Word document. Save the finished segment, the online print story and the 2 pictures on a flash drive.

CRITERIA: Stories must stick to the topic and get the viewer's attention and keep it. Beginning, middle, end, and overall pacing are important. Sound bites need to provide insight and the visuals must be compelling. The reporter track needs to be clear and strong. Online print stories will be well crafted and use correct spelling and grammar. Still pictures should be well composed and enhance the print story. Overall impact of the piece will be the major criteria in the evaluation process.

The feature story assignment will be a long-term collaborative project where students will work with a variety of partners, building on others' ideas and research. Initial word length for the print version of the story will be 1000 words. Through the revising and editing stage(s) the final copy for the print version will be 500 words and the broadcast script will be at a length that meets the required runtime.

Common Core Alignment: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

TASK: Anchor Segment

DESCRIPTION: Team writes and delivers a news script based on a wire copy. The initial script length will be 250 words. The final edited length will be in the 150-175 word range to meet the industry standard 150-175 words per minute for news anchors.

TRT Length: 60 sec

OBJECTIVE: Write and record an anchor segment based on the wire copy provided. Effects, titles and graphics may be used.

PROCEDURE: Team will write and produce an anchor segment based on the wire copy provided. Review wire copy. Write an anchor script. Record an anchor segment. Save your anchor segment on a flash drive.

CRITERIA: Looking for a performance that is conversational and credible with important information presented in an interesting and appropriate manner. Looking for clarity in speaking, good posture and appropriate clothing.

Common Core Alignment: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

TASK: Commercial

DESCRIPTION: Team produces a commercial based on a product or service. Students will research the given produce and initially write a 150 word script that will be revised to 80 to 100 words to fit the required total runtime.

TRT Length: 30 sec

OBJECTIVE: Produce a persuasive commercial for a given product. Segments may include graphics and b-roll. Only royalty-free music provided by Megatrax will be used. Video effects, titles and graphics may be used.

PROCEDURE: Plan the commercial segment. Record audio and video. Edit and save the commercial on a flash drive.

CRITERIA: Looking for persuasiveness, strong overall messages, and appropriate pacing. Effects and graphics should always enhance the piece and make it more memorable. We need to be left with a clear, concise, strong impression which persuades as intended by supplied topic.

Common Core Alignment: Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations and add interest.

TASK: Short Story

DESCRIPTION: Team produces a fictional short story based on a topic. Later in the year as a second semester assignment, students will work collaboratively in groups of four to six students to brainstorm topics/themes and then outline and write a 750 to 1000 word screenplay. This assignment will be given after the Student Television Network convention where students have attended writing workshops that are specific to this assignment.

TRT Length: 2 min

OBJECTIVE: Produce a fictional short story based on a topic/theme. Effects, titles and graphics may be used along with rights-cleared music provided by Megatrax. Keeping the prompt in mind create an engaging video that has a central theme or point.

PROCEDURE: Teams will plan, and produce a short story based on a topic/theme. They will consider lighting, audio, sound, photography, editing, graphics and titles.

CRITERIA: Careful attention will be placed on the pacing and impact of the visuals. Transitions will be powerful and link the major ideas creating cohesion. Concluding statement will be very important. Plot development will follow logic and interest will be sustained. Clear beginning, middle and end will also be noted. Creativity and imaginative skill will show mood and style. The delivery of a good concept, presentation of a strong theme, and use of effects (photographic and electronic), will all factor strongly.

Common Core Alignment: Story has engaging beginning, middle and end. Interest developed and sustained at a high level. Transitions are powerful and link the major ideas, creating cohesion. Use precise language and vocabulary. Provide a concluding statement that follows from and supports the information or explanation presented. Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose, and audience. Develop and strengthen writing as needed by planning, revising,

editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

TASK: **Sixty Second Silent Story**

DESCRIPTION: Team produces a 60 second silent movie based on a noun-verb-noun. The teams will collaborate by outlining, planning and writing a 300 word script (with dialog and screen direction) based on the 3-word focus statement. While the final product is a silent story and the audience will not hear the spoken words, the dialog will still be an important piece of the film. Students will storyboard the film. This exercise will assist students in their routine planning processes as they engage in telling stories as broadcast journalists.

TRT Length: 60 sec

OBJECTIVE: Produce a fictional silent movie based on a given 3-word focus statement. Focus statements will be in the form of a noun-verb-noun. No sound may be included in the final edit. Effects, titles and graphics may be used.

PROCEDURE: This exercise originated at the National Press Photographers Association to help producers, photographers and video journalists think before they record. Staging is the journalistic equivalent of lying; and since journalists stand for truth, facts, and ethics... you cannot ever stage in the real journalistic world. But for this exercise ... you can. You will get to direct your actors. It is critical as broadcast journalists that you think visually... and you can write visually with your camera. Watching your favorite news story with the sound down will force you to observe composition, editing, lighting... and whether you have succeeded in visual story telling.

CRITERIA: Will pay careful attention to the pacing and impact of the visuals in this exercise. The delivery of a good concept, presentation of a strong theme, and use of effects. (Photographic and electronic), will all factor strongly.

Homework—

Examples of assignments throughout the year include:

** How does CHSTV measure up to three of the nation's top college broadcasts?

Students are asked to dissect collegiate programs to see how their own work measures up. What are the strengths and weaknesses of their college counterparts? What changes would they implement? Length of this assignment should be one page. We are looking for succinct answers and observations.

** Watch entries from high school broadcasting programs throughout the country and summarize what they are doing that is helping them to produce compelling stories. Identifying what similar programs are doing can help CHSTV be competitive and achieve success at the national convention. Length of this assignment should be one page.

** Creating a policy for the CHSTV drone. After watching three short videos, students answer key questions like, 1. What are some of the potential problems for TV news stations that purchase a drone camera system to cover news? 2. What rules and policies would CHSTV put in place to guide how it uses drones in its broadcasts?

Create a policy for the following issues: privacy, safety, who should be allowed to fly, what training should we require. Length of this assignment should be one page.

Independent Viewing and Analysis Work Sheets—

Based on multiple sources and using various multimedia platforms, students are asked to rate “video quality and technique”, “audio quality and technique”, “creativity” and “overall rating” on a scale of 1 to 10. Students are asked to be as specific as possible in their comments. They are asked to keep in mind that a talent they are expected to develop in the course is an ability to effectively describe (using proper terminology) the strengths and weakness of the videos they are critiquing. At the end of the assignment, students are asked to comment on the specific techniques (shooting, editing, writing, sound, lighting) they saw in the video that they will or will not use in their own productions.

Daily Curriculum Work Sheets—

Using CNN Student News as a resource, student journalists turn in weekly sheets where they access video links and transcripts of CNN’s student news program, then must answer a variety of questions, including Media Literacy Question of the Day, Key Concepts, Fast Facts and Discussion Questions. Use of the detailed transcripts help students with reading comprehension and vocabulary.

Students are also encouraged to leave feedback on the CNN site, to determine how these news stories help in their understanding of complex, yet vitally important issues they will need for their advancement in the news media.

Common Core Alignment: Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

Instructional Methods and Strategies

The broadcast journalism class offers students an opportunity to televise a live morning news show to an audience of their peers (3000 students) and to a cable audience reaching 75,000 households each day. The program's cable replay each evening increases the number of potential eyeballs that will focus on the work of students in the class. That is the ultimate motivator.

Performance feedback is generated fairly quickly from staff, students, parents, and members of the cable community who are watching the show and this viewer-generated feedback (written, word of mouth, social media-generated) is invaluable to the student journalists. The user feedback we seek out and receive becomes an instant “rating system” for how a show, a story or an interview resonated with the audience.

The class offers a “hands-on” learning environment in real world news gathering and news

dissemination. The program has propelled many of our graduates into positions (after university training) in the television and film industries as producers, directors, correspondents, news anchors, writers, film-makers and the like.

Day to day instructional methods include: Lectures, in class discussions, professional development workshops, hands-on demonstrations, textbook and resources readings, screenings, instructional videos produced by the Student Television Network and other professional organizations, guest speaker appearances and other appropriate methods.

A tremendous amount of time is spent working with students on performance-related skills for the live show. Each morning broadcast begins with a rehearsal where anchors run through their scripts, the control room staff review graphics, story rundowns (checking for errors in spelling, graphic design and a/v technical considerations). On air presenters run through the interviews with their guests as they plan the live interview, review and refine their questions, block the interviews (if necessary if an interview includes a demo or performance) and make final adjustments before the live broadcast.

A typical live broadcast can include multiple sets of guests, two packages, a "look live" and occasionally a live student performance. Choreography and timing is key.

Modeled after a real world news broadcast, each class period begins with a morning meeting where new material is presented, previous shows are critiqued in groups (technical detail, writing, on air presentation). Student producers work with the instructor to present new material and/or provide supportive, constructive feedback.

Students typically work in groups (generally in pairs) as they progress through the range of story assignments and projects to develop content for the daily show. Critical analysis of student work and performance will be assessed in groups (formalized via peer-created feedback sheets).

Students will use classroom textbooks and resource material and the Internet to learn the technical terminology and vocabulary that is unique to news broadcasts and journalism.

In class, hands-on demonstrations will be used to teach advanced camera operation, FCPx editing instruction and mastering audio for the NLE timeline and live broadcast.

Guest speakers and professional development workshops are a key instructional strategy as we have developed mentor relationships over the years with Les Rose (CBS Evening News), Bruce Patch (CBS San Diego), Irv Kass (CBS Network and local NBC), Kimberly King (KPBS) as they bring real world experience into our newsroom. Irv Kass works with students on media ethics issues that can arise in a scholastic broadcast setting (especially during our election coverage every other November). Bruce Patch works with students in small group workshops (students receive professional development credit) on photojournalism skill development and storytelling. Les Rose works with students on writing in news and feature packages (Les Rose has worked with CBS network reporter Steve Hartman for 25 years). Les uses Steve Hartman's stories as models for storytelling, writing to the video, and executing compelling stand-ups,.

Assessment Methods and/or Tools

- With the focus on writing and reporting, every student is required to report and anchor during the live news program. Every student works as a reporter and all of the students create and deliver content for the broadcast.
- Students working on the documentary films for PBS are evaluated on their pre-production research (as an example, our new film *Invisible Threat* required extensive reading and research on the science of vaccines, the immune system, disease prevention, herd immunity, the politics and social debate associated with the film's topic and so on).
- Primary assessment methods include quizzes, content exams, skills exams, projects, homework assignments, participation, daily journal entries and note-taking.
- Student assignments are assessed via a rubric where full news packages, feature stories, short documentary films, VOSOTs, PSAs and so on are evaluated on the writing, oral delivery (anchoring, live reporting, standups), editing, storytelling, and specific and overall production value.

Rubric feedback comes from both instructor and student-producer critiques.

- Students will be evaluated on their daily class participation, their participation during production using a rubric developed for this assignment.
- Student work is often critiqued by media professionals who mentor our program. This type of professional feedback can also come from media professionals who judge work submitted by students into the Student Television Network's national contests. While the feedback is not factored into the students' grades, the feedback is nonetheless invaluable.