

## **Advanced Broadcast News Practices**

JMC – 46052; JMC – 56052  
Class 9:15 am - 10:30 am TR  
Room 104 Franklin Hall

### **YOUR FIRST ASSIGNMENT IS TO READ THIS SYLLABUS TODAY!**

#### **GET YOUR VIDEOTAPE TODAY**

First Story Due (script and narration audio file only) a Week from Today by Class

#### **Write in Split-Script Format**

Be sure to print a hard-copy of your script prior to class.

The first story is an individual story; it's not a team report.

Required Text: Journalism 2.0

Readings as Assigned

Check <http://www.tvspy.com> daily

Ok folks. Your first assignment is to read this syllabus. You need to do that today; you need to review it carefully from start to finish. But let me say we may be tearing up the schedule quite a bit. I'll adapt this course as we progress.

If you actually want to work in the media business, this class should be a ball. If you've already decided you can't stand the news business but you've got so many credits you simply need to finish the major, come and see me. If, by chance, you're still wearing your student hat, take it off and burn it. Put on your professional hat. Nobody hires students. Employers hire professionals. Be a pro.

Just so there's no confusion that means among other things: dark video isn't acceptable, over modulated audio isn't acceptable, graphic text without a drop shadow is not acceptable. Graphics that aren't title safe aren't acceptable. Mic cords that aren't properly dressed aren't acceptable. By this time, you should be familiar enough with both field equipment and software that you can take care of the technical items. If you can't, we need to address that immediately.

This course is about getting you ready. This course is about making sure you know how to report. Reporting is not slapping video and an audio track on a timeline. It's doing stories that matter instead of blather that doesn't. From a production standpoint, it means producing pieces that make you want to watch.

What is on your personal web site right now that you'd want a potential employer to watch? What multimedia projects have you produced that show off your ability?

Are you ready? Are you ready to hit the professional job-hunt trail? Are you ready to work in a professional multimedia newsroom? You need to be asking yourself those

questions. You should identify those skills you need to develop during this semester and work to improve specific skills.

If you truly want to be a video reporter or producer, this class should be the most fun you've ever had in your university journalism career. I say "video reporter," not broadcast reporter because television and typical television newsrooms are changing dramatically. Amidst the process of continual change there is one constant. There will always be a need for good video storytellers. The term storyteller may seem unprofessional. To the contrary, the key to good journalism, regardless of medium, is to be able to tell a compelling a story.

Stop doing boring stories. Produce interesting ones.

The key to getting good stories is developing a solid reporting protocol. Essential in that is asking questions. The reporter who gets the best stories is the reporter who asks better questions. **The job of a journalist is not to be human microphone stand.**

At the end of last semester we saw the article that we reviewed in class today about how the athletic department is struggling to maintain profitability. No it's not. The headline isn't accurate. The first sentence of the story is contradicted by the second. We have an athletic department that is losing several million dollars a year, a department subsidized by every student on this campus. That's a story that demands serious, direct questions.

Are you thinking like a journalist? As you watch and listen to reports, do you see what works and what doesn't? Do you spot the editorial holes? Do you see follow-up stories? Do you see worthwhile stories all around you?

You've all seen brand new preschools built on a concrete slab with no basement. Where do the children go if there's a tornado?

Who are the worst professors, the ones students complain about semester after semester? Why aren't we reporting on them? Why aren't we examining their personnel files? Who are the best professors? I've been at this University for five years. I've never seen a student report on the best and worst professors. Why would our student journalists not be doing such an obvious and worthwhile story? If you saw a headline on KentNewsNet.com that says "Worst Professors at Kent," would you read it?

How many students at Kent even know KentNewsNet exists? Prof. Grubb's research class has conducted research on how the site is perceived. What does it show?

If a business sends an employee to a university for training, every single penny is tax deductible as a business expense. When parents send a son or daughter to a university for an education, only a tiny fraction of the expenses can be deducted. If our nation is so concerned about education and about families, why do our tax laws treat businesses so much better than families?

What questions do you have for the Ohio Congressional delegation?

You've all been student journalists at Kent. How many lawsuits have been filed against this university and why? How often have you checked?

College-age students have some common denominators. Their hormones are raging and they drink a lot. That's a dangerous formula that can lead to sexual assault. According to the Kent State Police, there virtually are no sexual assaults. Is that believable?

Kent State used to list all sexual offenders attending the university. Now, that list is gone. How come? Why would Kent State not want to make it easy for students to know if they're sitting next to a sex offender in class or living next to one? A couple years ago Kent hired a convicted sex offender (a former teacher who had molested a student) to teach. What's happening now?

How many public records requests have you submitted in your student reporting career? How did the public agency respond? Did it obey the law and provide the information, or did it violate the law and not disclose? Why did KSU adopt a new policy on responding to public records requests that's in violation of Ohio law?

## **Ask better questions, and you'll find and produce better stories.**

Sit back and wait to be told what to do and you might as well go apply for a job at Walmart because you won't get hired at a professional news operation.

Keep in mind, no employer is going to look at your exams. No employer cares about your grades. Martha Raddatz, chief White House correspondent for ABC News dropped out of the University of Utah. She doesn't have a college degree. She knows how to write, she knows how to ask questions, she knows how to verify information, she knows how to report. Do you? Are you getting grades or developing your professional skills?

## **GRADES (Note: final grades will be A, B, C, D, F - no minus or plus)**

Every story will be graded on multiple elements. Those elements may change from story to story. But some of the elements upon which you will be graded include:

- Anchor Lead
- Script
- Narration/Delivery
- Reporting (usually double or triple weighted)
- Open
- Sound Bite Selection
- Use of Natural Sound
- Audio Mix
- Lighting
- Editing
- Graphics
- Close

Each element is graded on a five-point scale. 5 = A, 4 = B, 3 = C, 2 = D, 1 = F. If an element is double or triple weighted, simply multiply. For example, if the reporting is triple weighted and counts 15 points, then 15 = A, 12 = B, 9 = C, 6 = D, 3 = F.

You will be given two grades: a student grade and a professional grade. The student grade is the one that goes in the book, and it's the grade that gets reported to the University. It's the one that counts for your GPA. The professional grade is how I would treat you in a newsroom. For example, if your audio mix is off and the natural sound makes it difficult to hear a voice track that would probably be a C for a student grade. In the professional world, it's an F.

**A MISSPELLED WORD IN A GRAPHIC IS A ONE-GRADE DEDUCTION.** So if you produce a story that's rated as an A but you have a misspelled word in a graphic, it's now a B.

**EQUIPMENT TURNED IN LATE RESULTS IN A ONE-GRADE DEDUCTION.**

If there is a factual error in the story, the story is given an F.

Any story that misses deadline is an F. Stories not turned in at all are given two F's.

### **EXTRA CREDIT AND RECUTS**

Extra credit is available. If you feel you need extra credit to improve your grade, it's your responsibility to suggest the extra credit project. I must approve all extra credit projects in writing no later than the end of class on April 2. All extra credit projects must be submitted by 5 p.m. April 28. Projects missing that deadline will not be accepted.

If you want to recut a project to improve a project grade, please check with me first.

### **A FEW RULES AND POLICIES**

No food or drink is allowed in lab.

This is a journalism course. Fabrication is NOT allowed. Making up quotes or information is not ethical or acceptable. *Anyone found guilty of fabrication will be given an F for the course.*

Plagiarism, using someone else's work as your own, is unacceptable. *Anyone found guilty of plagiarism will be given an F for the course.* Attribution is essential. If you have questions while writing/producing a story regarding proper attribution, please talk to me BEFORE you hand in the assignment. That is your responsibility.

As a video reporter, you often get images and video from a variety of sources. You need to be able to identify the source of all visuals used in your reports.

## **EXAMS**

There will be a midterm. Final: TBD There will be unannounced software checks and quizzes on what's been discussed and reviewed in class.

## **CLASS CONDUCT**

Consider this class as you would an editorial review session. You would not simply get up and walk out of a meeting with your manager. Do not do that here. Use this class to start practicing your professional conduct. If your news manager calls an editorial review session for 9 a.m., you don't show up at 9:03. The six o'clock news doesn't start at 6:01 or 6:02. It's expected that you will be on time, ready to work at the beginning of class.

## **COPYRIGHT**

Ownership of the copyright for work submitted for this course is shared jointly by you and the School of Journalism and Mass Communication. You have rights to the work. The School has rights to the work. Without question, I will use some of your stories as examples in future classes.

**STUDENTS WITH DISABILITIES:** If you have a documented disability that requires accommodations for the work in this course, please let me know the first week of class. Remember, students with disabilities need to contact the Office of Disability Services in the Michael Schwartz Student Center (672 -7972)

## **READINGS**

Please be sure to read the assigned chapters BEFORE class. It's hard to have a discussion when you haven't read the material. It is expected that you will read all handouts the day they are given. You may find "embedded assignments" in the handouts. An embedded assignment is one that's included in a handout but never discussed in class. Your first embedded assignment is this one: Write a story proposal on a story you want to produce the first month of this course. Please bring a printed copy of your completed assignment to class next time. I will collect them at the beginning of class. Format should be: your name, story slug, story in a sentence followed by your story synopsis. This is a graded assignment.

## **FIGHT FOR YOUR IDEAS**

This is a newsroom that invites discussion and encourages disagreement. Do not hesitate for a moment to disagree with me. Do not hesitate to tell me you think what I'm saying is crap. But be ready to use facts and logic to present your position. Do NOT think of me as your professor or this as a class. Consider me your news director. This is your newsroom.

## **FRONT LOAD YOUR PROJECTS**

With the exception of the first story, you'll usually have two weeks to work on a report. Front load your research and shooting. If you delay, if you turn a two-week story into a one-week story, you will be in trouble. Use this class to develop your professional skills. **Plan** your research, interviews, shoots, scripting and edit sessions.

**WORKING IN TEAMS.** Television is a team sport. Seldom do you work by yourself. If a team member is not performing, do NOT ignore it. Solve the problem. If the team member is not responding, see me. Take charge. Get it done. Do not delay. Do not let problems linger, address and solve them quickly.

At this point in your career, you need to be producing professional quality work. Take a look at <http://www.mediajobpod.org>. Click on Web Reporter, and then click on Hoag Levins. Go back and click on TV reporter and click on Tim Peek. These people are looking to hire professional journalists. Marginal video and audio are no longer acceptable. However, if you do not wish to be held to professional standards, if you are taking this course simply to meet a graduation requirement, please sign the professional standards release form (separate handout).

### **IMPORTANT**

Don't be surprised if you do not understand an assignment. **I will intentionally give vague assignments.** As a reporter, it is your job to ask questions and to clarify the assignment. One of the skills essential for every reporter to develop is the ability to clarify and confirm information.

If you have questions about an assignment, your grade, an exam or anything else to do with this course, it is YOUR responsibility to come and see me. Plan ahead and conduct yourself in a professional manner. If you're having trouble with software, with editing, with research, ASK for help. We need to discuss research and reporting strategies BEFORE you produce the piece, not after the fact.

As you look at the schedule, you'll see some of it is not defined. The reason for that is simple. I don't know yet what kind of newsroom we have. We will adapt the schedule to meet the needs of this group, and we will respond to the news of the day. I'm also waiting on some software that will hopefully allow us to do weekly live-shot assignments.

If you miss a class, it's your responsibility to call and check to see if there's an assignment. Do NOT send important communication via email. Call.

### **HAVE FUN**

If you're truly a journalist, this should be the most fun you'll ever have in college. No stories are off limits. We have no advertisers exerting pressure to kill a story. Get aggressive. I said, GET AGGRESSIVE. Unlike many other countries, in the United States of America the law is on our side. The press has access. Public records are exactly that: public. Quit doing trivial, simple, meaningless feature stories. Push yourself. Produce stories that develop your skills. Produce stories that break news. Produce stories that will help get you a job. Be a journalist.

###

**Advanced Broadcast News Practices**  
**Tuesday/Thursday 9:15 – 10:30 Rm. 104 Franklin**  
**Assignment Schedule**  
**Spring 2009**  
(subject to change – and it's 99% certain it will change)  
**Story Topics TBD**

**Required Text: Journalism 2.0**  
<http://www.tvspy.com> (daily)  
<http://www.povnter.org> (Romenesko)

**Assigned Readings: Aim for the Heart by Al Tompkins**

**Note:** Without question, this schedule will change. We will adapt to what you're confronting in the field. TV2 will come up with some deadline projects for us. That is yet to be determined. Although we will certainly be changing and adjusting topics, there are a few items that will not change: the story due dates, the midterm exam, and the due date for the Station Call Project. We will most likely do a couple live-shot projects that will supplant one of the story assignments. Some of you may run into a story that needs additional time. We will deal with that on a team-by-team basis.

Any story extensions must be approved in advance *in writing*. Deadline extension forms are in the Advanced Folder on Supernaut. Make sure you keep all signed Deadline Extension forms in your folder. Extension forms without my signature are not valid.

Do not ask for an extension the day before a project is due. It will not be approved. PLAN AHEAD.

**Week of January 19**

- |         |   |
|---------|---|
| Class 1 | Story one assignment – do a story.<br>Production Requirements<br>Developing the Reporting Protocol<br>- Asking questions<br>HANDOUTS: Assignment 1<br>Split-Script Examples<br>Production Requirements<br><b>Assignment: Story 1 – script due a week from Today</b> |
| Class 2 | The Multimedia Mindset<br>Implications for your job hunt<br>Implications for your reel<br>FCP checks - attributes, key framing, graphics<br>LiveType<br>Reporting Team Assignments  |

## **Handout Assignment: Story Proposal**

### **Week of January 26**

- Class 1      Story 1 script reviews  
Revising Scripts on Deadline  
Focus Statements (NPR.org)  
Lighting Checks – lighting the interview
- Class 2      **Assignment: Station Call Project**  
In class story proposals (these are videotaped)  
Team Assignments (these will change during the course of  
the semester)

### **Week of February 2**

- Class 1      Reporting Protocol Review  
Story Development – you need to come to this class with  
specific ideas on stories you want to pursue.
- Class 2      Digital Still/Document Assignment  
                 in-class edit  
                 story due by the end of class.  
**Story 2 Due by Class**

### **Week of February 9**

- Class 1      Interview Strategy – In-class interview exercise.  
This is videotaped
- Basic Math Exam - in class.
- Class 2      **Story 2 Due by class**  
Lighting/Shooting Reversals  
                 planning/preparation - phone scouting  
                 coordination with videographer  
                 using props  
                 in-class shoot and edit

### **Week of February 16**

- Class 1      Story 2 Review  
Handout: Framing the Story, Voices of Your Story
- Class 2      Adding Alpha Channels to Photoshop Graphics  
Interviewing  
                 - focus  
                 - listening  
                 - performance questions  
                 - the summary question  
                 - confirmation statements/questions  
**Story 3 due by class**

### Week of February 23

- Class 1 Live-Shots  
Hopefully, we'll have the required technology to do this.
- Class 2 Story Assessment. We will use this class to assess the quality of the stories produced thus far. Are you improving and adhering to your reporting protocol? Are you front loading? Are you practicing and developing the skills you need, or are you repeating old bad habits

### Week of March 2

- Class 1 Finding and qualifying experts.  
In-class expert search.
- Class 2 Localizing National Stories.  
Questions for the Ohio Congressional Delegation  
Numbers - making them relevant to the viewer.  
**Story 4 due by class**

### Week of March 9

- Class 1 Undercover shoots  
- scouting  
- security  
- legal issues  
Finding great stories at the court house  
the docket sheet  
complaints  
depositions  
court orders  
Product Liability (personal injury)  
EEOC  
Environmental Violations
- Class 2 Essential Data Collection  
- field layouts and data formats  
- payroll rosters  
- grade data (Pick-a-Prof)  
- searching for data

### Week of March 16

- Class 1 Station Call Project Due  
Station Call Review
- Class 2 **Midterm Exam**  
**Story 5 due by Class**

**Week of March 23 - Spring Break**

**Week of March 30**

- Class 1 Story 5 review
- Class 2 Deadline edit project TBD

**Week of April 6**

- Class 1 Designing your personal Web site.
- Class 2 Job Interviews  
Your sales pitch  
Developing Your Reel  
MediaJobPod.com  
**Story 6 due by class**

**Week of April 13**

- Class 1 Getting information from legislative staffers  
Utilizing PR professionals
- Class 2  
**Final Story Development**

**Week of April 20**

- Class 1 Story 6 Review
- Class 2 In-class Review – Your Web Sites.

**Week of April 27**

- Class 1 Final Story Update  
Resume Review (bring an electronic copy of your resume to class; bring an electronic copy of any cover letter you've sent to class)
- Class 2 TBD  
**Final Story Due (depending on deadlines; this may get pushed to the next class period).**

**Week of May 4**

- Class 1 Final Story Review
- Class 2 Resume DVD due (subject to change)  
In-class assessment

**Week of May 11 FINAL EXAMS**

**Computer-Assisted Reporting – JMC 40004, JMC 50004**  
**Spring 2009**  
**Monday/Wednesday 12:30 – 1:45**  
**Room 334 Moulton Hall**

Professor Karl Idsvoog  
Office: 330-672-8301 Room 101-C Franklin Hall  
Weekend Home: 513-474-0166  
email: [kidsvoog@kent.edu](mailto:kidsvoog@kent.edu)

REQUIRED TEXT: Computer-Assisted Reporting – A Practical Guide  
by Brant Houston

**FIRST ASSIGNMENT: READ THIS ENTIRE SYLLABUS TODAY.**

**Second Assignment: Order the book. Check Amazon or <http://www.ire.org>  
At the IRE site, on the top menu, select Resource Center, then select IRE Books**

**Answer the following:**

An employer hires you because:

- A. You have a journalism degree. (Reminder: a degree without skills is worthless)
- B. The reports on your web site demonstrate you have the ability to produce worthwhile stories.

Award-winning stories require:

- A. Superficial reporting and dull writing.
- B. Passion.

Journalism graduates who get hired in the best jobs paying the most money:

- A. Are the graduates who have figured out how to get the best grades with the least amount of work.
- B. Are the graduates who have developed their reporting skills and who produced solid reports while in college.

A college degree in journalism is relatively worthless if you haven't developed your reporting skills. Employers don't care about your GPA. They care about what you can contribute to the business. What will your work, specifically the stories you're producing at Kent State, show them?

**USE THIS COURSE TO PRODUCE STORIES  
THAT WILL HELP GET YOU  
A JOB!**

Compelling journalism demands passion. Do you have the curiosity, the drive, and the ambition to do excellent work? Nearly every major enterprise piece utilizes CAR skills. Good reporters know CAR skills are essential for daily reporting.

What do you want to report? What story do you want to tell? What's the most compelling way to tell that story? Computer-assisted reporting gives you the tools and skills to go after and produce stories that will make a difference to your readers, your viewers, and your community. Today we watched a story about an Ohio business hiring fashion designers from foreign countries. We saw a Congressman pledge to introduce legislation to require employers to advertise for American workers BEFORE hiring foreign workers. Did the Congressman do a thing? You just looked at a single database that is filled with potential stories. Do you see those stories? Reporters don't wait to be told what to do. Good reporters are constantly going after and developing stories.

What stories are you developing?

If you think analyzing data seems boring, go to the resource center on the Investigative Reporters & Editors web site (<http://www.ire.org>) and take a look at some of the award-winning reports. Put in any topic that interests you and see what you find.

## Search stories

Please enter search terms or enter the *Story Number* :

"university president"

Optionally...

Restrict by Year:

Sort by:

Order by:

In fact, that's your assignment for the next class, and it's due at the beginning of class. Go to the IRE site and list *three different stories* from the IRE Resource Center on a topic or topics of interest to you. Since we're in Moulton Hall and may not be configured yet for Supernaut, print two copies of your assignment (one for you and one for me). Story slug is: IRE Stories, followed by your full name. Please copy and paste the description for each story to a Word document and explain why this topic is of interest to you. Be sure to include the IRE story number. This assignment is what's called an embedded assignment. It wasn't discussed in class. But since you were assigned to read the syllabus, you discovered it. For class Thursday in addition to handing in this assignment, be prepared to discuss the *purpose* of an embedded assignment.

### IMPORTANCE OF DATA

Every public agency of any size in this country is computerized. Their purchasing is computerized. Their personnel and pay rosters are computerized. Data on crime, hazardous waste, dangerous railroad crossings, unscrupulous stockbrokers, life expectancy and almost anything else you can investigate is on some database somewhere. With the computer, you're able to examine that data. You can also build your own databases. You'll be doing that in this course. How do the salaries of area high school football coaches compare to the salaries of the chemistry, Spanish or English teachers? How does road construction affect the response time for emergency vehicles? How many miles do KSU coaches drive in the 31 automobiles provided to

the athletic department? And when the athletic department loses 3.75 million dollars a year, why is it giving automobiles to all its assistant coaches? How many KSU administrators are provided cars and what do they cost? The speed limit on campus is 15 mph. How many high-speed chases have their been? Why are we buying campus police cars with huge V8 engines and how much gas do they use? That data is kept and it is public. It's just waiting to be analyzed.

Every semester you evaluate your professors. In addition to filling in the dots, you have to opportunity to add your written comments. What happens to those? Have you ever seen a story since you've been here on the worst professors at Kent? Why not?

When it comes to finding good stories, think of data could be or should be kept. Is it? How many high school football players receive concussions? Are high schools required to report serious injuries? If so, what does the data show?

The original plans for Franklin Hall called for two television studios, not just one. KSU said there wasn't money. But it turns out KSU has 350 million dollars in reserve funds. So why did it refuse to dip into that bundle of money when building Franklin Hall? Once again, it's data analysis that helps reporters get the facts they need to ask the questions that need to be asked.

*Brant Houston writes in his book, "No student or beginning journalist should be without these (computer-assisted reporting) skills." He is absolutely right. CAR skills are essential.*

**Course Description:** We will do three basic things: go after information, analyze it, and write/produce stories about it. You'll improve your web searching capability. You'll learn how to use a spreadsheet (Excel) and a database (Access).

### **Math**

What's the difference between the average and the median value? And what in the heck is the mode and why should you care?

If you have a black hole in math, if math makes you nervous, take a breath and relax. We are not doing advanced calculus. We're using software programs that will do computations for you. That's great if you get it right. Do it wrong, and now you have lots and lots of inaccurate information. What we will be doing in this class is learning how to find data and how to ask questions of the data. If you know right now you're going to have problems doing percentages or if a huge table of numbers just makes you shiver, come and see me.

Perhaps this sounds boring. You want to be an entertainment reporter. Well, entertainment is a business. Every box office story is a data story. You want to work in sports? Sports is data story after data story. You want to be a feature reporter. What are the top five names for newborn girls, for boys? It's a data story. No matter where you turn, if you want to go beyond the superficial, you run right into data.

### **A Few Rules and Policies**

No food or drink is allowed in the computer lab.

This is a journalism course. Fabrication is NOT allowed. Making up quotes or information is not ethical or acceptable. *Anyone found guilty of fabrication will be given an F for the course.*

Plagiarism, using someone else's work as your own, is unacceptable. ***Anyone found guilty of plagiarism will be given an F for the course.*** Attribution is essential. If you have questions while writing/producing a story regarding proper attribution, please talk to me BEFORE you hand in the assignment.

Students With Disabilities: If you have a documented disability that requires accommodations for the work in this course, please let me know the first week of class. Remember, students with disabilities need to contact the Office of Disability Services in the Michael Schwartz Student Center (672 -7972)

Copyright: Ownership of the copyright for work submitted for this course is shared jointly by you and the School of Journalism and Mass Communication.

**Text:** Computer-Assisted Reporting – A Practical Guide by Brant Houston. We'll be utilizing many of Brant's online exercises. You can find the chapter exercises for the book at <http://www.ire.org/carbook/TOC>. IMPORTANT: Download the chapter exercises to your own CD. Brant's book is a fabulous self-contained tutorial.

**Saving Your Work:** Save your work to your folder in the class folder for CAR on the JMC server. We'll review procedures on that today.

### **ASSIGNMENTS, GRADES, EXAMS**

Each assignment is given a specific point value. For written projects, you'll be graded on various elements on a 5 point scale where 5=A, 4=B, 3=C, 2=D, 1=A. Some elements will be weighted more than others. If an item is worth 10 points, simply double the grading scale, 10=A, 8=B, 6=C, 4=D, 2= F. For a quiz or exam, you'll be given a point and letter grade.

**If you have any concerns or questions about your grade, do NOT delay seeking clarification. It is YOUR responsibility to come and see me regarding any grades.** Do NOT send email. Call. Come and see me so we can discuss and clarify whatever questions you have.

Our schedule (subject to change) calls for you to write three major projects (Excel CAR report, Access CAR report, CAR profile). There's a midterm exam (lectures, Excel) and a final exam (lectures, Excel & Access). And we'll be doing some in-class deadline writing assignments.

**Class participation counts for 5% of your grade.** If you choose to sit and be silent, that's certainly your choice. But you've just lost 5% of your grade.

**Attendance also counts.** Miss two classes during the first six weeks and you've just lost another five per cent of your grade. If you can't make class for a legitimate reason, let me know in advance. Again, please call. This is a course where one skill builds upon another. Show up late, and what we're doing on Excel or Access will make no sense because you weren't here for the first steps of the exercise. Think of it this way. What time does the six o'clock news start? What would happen to any anchor who was late to the newscast?

Journalists have to be on time. If you have a course or job conflict that makes it difficult to be here at the start of class, please see me immediately.

A factual error in a story is a one-grade deduction.

A misspelled name in a story is a one-grade deduction.

For broadcast pieces, a misspelled word in a graphic is a one-grade deduction.

For online pieces, a misspelled word in a head, subhead or menu is a one-grade deduction.

Any assignment missing deadline is an F. Assignments not turned in at all are given a double F.

Some of you may come up with databases that we want to pursue. There may be news events that provide reporting possibilities. So there will be some flexibility in the course. The tentative breakdown on what counts for what is:

### **EXTRA CREDIT**

Extra credit projects are available. All extra credit projects must be approved in writing by the beginning of class Thursday, April 2. All extra credit projects are due, unless stipulated otherwise in writing, by beginning of class, Tuesday, May 5.

### **ONLINE V BROADCAST**

We have people with a variety of interests in this course. You will not be locked into a single format. For your major projects, it is your choice.

### **PROBLEMS WITH THE COURSE OR ANY ASSIGNMENT**

**I will often give vague instructions.** That is intentional. A critical skill for any reporter to develop is the ability to clarify information. I will not tell you what notes to take. When you go to a news conference or go into an editorial review with your managing editor or senior producer, nobody tells you what notes to take. Nobody tells you how to prepare. They simply expect you to conduct yourself as a professional journalist. I'm here to train professionals and to help you become a professional journalist.

**If you have a complaint about the course or an assignment, do NOT remain silent. Come and see me. That is YOUR responsibility.** If you feel frustrated, do not remain silent. Come and see me. If you do not understand the requirements of any specific assignment, do not remain silent. Come and see me. It is YOUR RESPONSIBILITY to ask questions and to clarify the assignment. DO NOT ASSUME. Do NOT send complaints via email, although please feel free to put your complaint or concern in writing. In fact, I encourage you to write your complaint. That helps you focus. But once written, we need to discuss it. One of the skills essential for reporters to develop is the ability to solve problems. Seldom are personnel, reporting, or production problems solved via email. We will probably do some team projects. If you have a problem with a team member, do not avoid the problem. Solve it. Remember, if your team member is not doing his or her job, it will hurt YOUR grade.

### **REMINDER:**

This is a journalism course. Spelling, grammar and punctuation count. Do not rely on spell-check. Proofread. As indicated previously, a misspelled word on a graphic reduces your grade by one grade. For any project, a misspelled name is a one-grade deduction.

I can foresee where some of you may have trouble at first catching on to using a spreadsheet or a database. If you are having a problem please do NOT avoid it. Come and see me ASAP so we can solve the problem.

Some of you may be in this course simply because it fills a requirement and you can't take any other course. Don't be sad. You should be incredibly happy. Reporters who don't have CAR skills are facing an incredible disadvantage in the job market. Why would any news manager

want to hire a reporter who doesn't have CAR skills? Develop your CAR skills and you increase your employability. Develop your CAR skills, and you'll be able to do those stories that break news, that have impact.

## Use this course to do what journalists are supposed to do.

###

# Computer-Assisted Reporting Spring 2009 – M/W 12:30 – 1:45 Room 334 Moulton Hall Tentative Schedule

### ATTENTION!!!

### This schedule is subject to change.

You can be 99.99% certain this schedule will change based on the demands and progress of the class.

By the second week, you should be focusing on a reporting project you want to pursue.

If you miss a class, it is YOUR responsibility to check on any missed assignments or changes in assignments.

#### Week of January 19

Class 1

The importance of CAR for your reporting and career.  
Cost of Athletic Recruiting – A CAR Project.  
Saving/retrieving files on Supernaut  
Downloading exercises for your book  
Assignment: Read Chapter 1 Computer-Assisted Reporting

#### Week of January 26

Class 1

CAR story examples  
Importance of Data Analysis  
Sports  
Environment  
Business  
Entertainment  
Multimedia elements for your CAR Project  
Developing & improving your reporting protocol  
Handout: Basic Research Steps  
Assignment: Read Chapter 2 Computer-Assisted Reporting  
**Assignment: Write a proposal on a story you want to do.**  
Read Chapter 3 - Spreadsheets

Class 2

Online data searching

#### Week of February 2

Class 1

Excel  
naming/formatting cells and rows  
basic math (add, subtract, multiply, divide) with Excel

Calculating percentages  
Story Proposals due (graded assignment)

Class 2 Excel - outliers  
Parts to a Sum  
Basic Math/Percentage Review  
Appoint News Managers for story pitches

### **Week of February 9**

Class 1 Oral Story Pitches (graded assignment)

Class 2 Reporting Team Selections  
Project 1 Topic Selection  
In-class time for project 1 development

### **Week of February 16**

Class 1 Calculating Mean, Median

Class 2 Excel - calculating per capita  
Graphing Data for your research, interviews and stories.

### **Week of February 23**

Class 1 CAR Reporter Guest Speaker

Class 2 Project 1 update

### **Week of March 2**

Class 1 In-class time to work on your reporting projects.

Class 2 **Project 1 due - Story Review**  
**Assignment: CAR PROFILE – due Thursday, April 9**  
You must put your name and subject in the Profile Database.  
Two reporters cannot do the same person. Use this project to make a worthwhile contact in the business.

### **Week of March 9**

Class 1 Midterm Exam

Class 2 Data Reporting Project – Topic Discussion  
Important: This needs to be more than a brain-storming session. You need to have facts on a project you want to pursue. That means prior to this class you will have done some preliminary research, you will have talked to some sources, you will have determined with a relatively high

degree of certainty that the story is there.

### **Week of March 16**

- Class 1 Into to Access: Formulating queries
- Class 2 Data Reporting Project Final topic due (This is your choice - don't wait until this date to think about the story you want to do. I need to approve the project BEFORE you proceed. You need to have this approved prior to Spring Break. If you delay, you will dig yourself a reporting hole.)  
Access – building a database  
Deciding what fields to include

### **Week of March 23** Spring Break

### **Week of March 30**

- Class 1 Linking Tables
- Class 2 In-class reporting assignment

### **Week of April 6**

- Class 1 Planning Multimedia Elements for CAR projects.
- Class 2 CAR Profile Due/Presentations  
CAR Profile In-class Review

### **Week of April 13**

- Class 1 Finish CAR Profile Presentations  
Data Acquisition  
Format for data public records requests  
Assignment: Public Records request (due beginning of class Thursday)
- Class 2 Review Public Records Requests

### **Week of April 20**

- Class 1 Mapping
- Class 2 CAR Reporter – guest speaker

### **Week of April 27**

- Class 1 Final Project Update

Class 2 In-class time to work on final projects.  
Reminder: No extensions given on the final project.  
Projects missing deadline are an F.

**Week of May 4**

Class 1 Final Projects due - final project review

Class 2 Final Project review  
Final Exam Review

**Week of May 11 FINAL EXAMS**

####

## EDITING WITH AVID

THURSDAY, 2:15 – 5:00 ROOM 117 FRANKLIN HALL  
REQUIRED TEXT: AVID EDITING: A GUIDE FOR BEGINNING &  
INTERMEDIATE USERS BY SAM KAUFFMANN

LET ME BEGIN BY RECOUNTING THE EXPERIENCES OF A COUPLE STUDENTS IN THIS COURSE. ONE STUDENT WHO ABSOLUTELY HATED AVID (A DIE-HARD FCP USER) SUDDENLY FELL IN LOVE WITH AVID. AFTER HALF THE SEMESTER THE STUDENT SAID, “I JUST FEEL I CAN DO SO MUCH MORE WITH IT.” AND INDEED, THE STUDENT PRODUCED SOME FABULOUS WORK. THAT SAME SEMESTER IN THE LAST WEEK OF CLASS, ANOTHER STUDENT CAME UP TO ME AND SAID, “YOU REALLY CAN’T LEARN THIS (AVID MEDIA COMPOSER) IN A SEMESTER CAN YOU?” I ASKED THE STUDENT HOW MUCH TIME OUTSIDE OF CLASS THE STUDENT HAD SPENT EDITING. THE ANSWER: NONE.

TWO STUDENTS. ONE WAS A SUCCESS STORY. THE STUDENT TOOK ADVANTAGE OF THE CLASS TO ELEVATE HER PROFICIENCY, SKILL AND ABILITY AND PRODUCED SOME GREAT WORK. THE OTHER WAS A WASTE. THE STUDENT DID AS LITTLE AS POSSIBLE. RATHER THAN LEAVING THE COURSE WITH IMPROVED SKILL, HE LEFT WITH A GRADE. EMPLOYERS DON’T ASK TO SEE YOUR GRADES. THEY ASK TO SEE YOUR WORK. WHAT CAN YOU PUT ON YOUR WEB SITE RIGHT NOW THAT DEMONSTRATES TO A POTENTIAL EMPLOYER THAT YOU WOULD BE WORTH HIRING? THIS IS A COURSE WHERE YOU SHOULD BE ABLE TO PRODUCE SOME WORK YOU CAN SHOW TO EMPLOYERS. AND AT THE VERY LEAST, YOU CAN BECOME COMFORTABLE WITH AN EDITING PLATFORM THAT IS MORE WIDELY USED THAN ANY OTHER IN BOTH NEWS AND THE MOTION PICTURE INDUSTRY.

THIS IS NOT A HIGH-PRESSURE COURSE.

IN THIS CLASS, WE HAVE STUDENTS AT VARIOUS LEVELS OF PROFICIENCY. DON'T WORRY IF THE PERSON NEXT TO YOU SEEMS TEN STEPS AHEAD. EACH OF YOU NEEDS TO PUSH TO THE NEXT LEVEL AND BEYOND. BY THE END OF THIS COURSE, YOU SHOULD FEEL TOTALLY COMFORTABLE EDITING ON THE AVID PLATFORM. AVID MEDIA COMPOSER IS ON EVERY COMPUTER IN 117 FRANKLIN. IT'S ALSO ON EVERY COMPUTER IN THE EDIT SUITES (ROOM 104, ROOM 106 FRANKLIN). AND IF YOU LEARN AVID MEDIA COMPOSER, YOU'LL BE

ABLE TO QUICKLY ADJUST TO ANY OTHER AVID EDITING SYSTEM. THE BASICS ARE THE SAME.

### PROJECTS

THIS COURSE BEGINS WITH THE BASICS. EVERYONE WILL DO SEVERAL OF THE SAME EXERCISES. WE WILL EDIT:

1. BASIC SEQUENCES
2. INTERVIEWS
3. MUSIC VIDEO (NOT A COMPLETE SONG)
4. STILL IMAGES/MOTION
5. A CLIENT PROJECT
6. A FINAL PROJECT OF YOUR CHOICE. YOU CAN SHOOT THIS. YOU CAN USE VIDEO PROVIDED BY ANYONE ELSE. THE FOCUS HERE IS ON YOUR EDITING. BUT OFTEN TO GET WHAT YOU WANT, YOU NEED TO SHOOT IT. THIS IS YOUR MAJOR PROJECT. YOU SHOULD BE THINKING NOW OF WHAT YOU WANT TO DO. IF YOU WANT TO DO A TEAM PROJECT, THAT'S FINE. BUT WE HAVE TO DISCUSS THAT. PROBABLY EACH OF YOU HAS BEEN PART OF A TEAM WHERE ONE TEAM MEMBER DIDN'T CONTRIBUTE. THAT'S NOT ACCEPTABLE.

YOU WILL LEARN HOW TO:

1. CHANGE THE SIZE AND POSITION OF ANY VIDEO FRAME
2. ADJUST THE SPEED OF YOUR VIDEO CLIP
3. DESIGN GRAPHICS
4. WORK WITH MULTIPLE LAYERS OF VIDEO AND AUDIO
5. EDIT WITH MULTIPLE STREAMS OF VIDEO (AVID ALLOWS 4)
6. ADD MOTION TO ANY FRAME OR VIDEO CLIP

THIS IS A COURSE WITH A GREAT DEAL OF FLEXIBILITY.

IF YOU'RE ALREADY A MODERATELY ADVANCED EDITOR AND WANT TO USE THIS CLASS TO EDIT VIDEO YOU'VE SHOT, THAT'S FINE. JUST TALK TO ME FIRST. IF YOU WANT TO WORK ON A PROJECT OTHER THAN THE ONE ASSIGNED, THAT'S FINE. JUST GET APPROVAL FROM ME FIRST.

TODAY, YOU'VE HAD A CHANCE TO WATCH SOME OF THE PROJECTS EDITED IN THIS COURSE. FOR YOUR FINAL PROJECT, YOU HAVE TOTAL FREEDOM TO PRODUCE ANYTHING YOU WISH WITH THE EXCEPTION OF PORNOGRAPHY. YOU MIGHT CALL THIS A "PUT THINGS ON MY REEL" COURSE. THE QUALITY OF WHAT YOU PRODUCE IS TOTALLY UP TO YOU.

### A FEW RULES AND POLICIES

NO FOOD OR DRINK IS ALLOWED IN THE COMPUTER LAB.

PLAGIARISM, USING SOMEONE ELSE'S WORK AS YOUR OWN, IS UNACCEPTABLE. ANYONE FOUND GUILTY OF PLAGIARISM WILL BE GIVEN AN F FOR THE COURSE. THERE'S NO PROBLEM GETTING ADVICE OR HELP FROM A FELLOW EDITOR. BUT ONCE THAT EDITOR SHOWS YOU HOW, THEN DO YOUR OWN EDITING. SEGMENTS EDITED BY SOMEONE OTHER THAN YOURSELF WILL BE CONSIDERED PLAGIARISM. IF YOU WISH TO USE PREVIOUSLY EDITED CLIPS IN PART OF YOUR PROJECT, PLEASE SEE ME BEFORE YOU BEGIN EDITING.

STUDENTS WITH DISABILITIES: IF YOU HAVE A DOCUMENTED DISABILITY THAT REQUIRES ACCOMMODATIONS FOR THE WORK IN THIS COURSE, PLEASE LET ME KNOW THE FIRST WEEK OF CLASS. REMEMBER, STUDENTS WITH DISABILITIES NEED TO CONTACT THE OFFICE OF DISABILITY SERVICES IN THE MICHAEL SCHWARTZ STUDENT CENTER (672 -7972)

COPYRIGHT: OWNERSHIP OF THE COPYRIGHT FOR WORK SUBMITTED FOR THIS COURSE IS SHARED JOINTLY BY YOU AND THE SCHOOL OF JOURNALISM AND MASS COMMUNICATION.

### **GRADES**

EACH PROJECT WILL BE GRADED ON A VARIETY OF ELEMENTS (OPEN, GRAPHICS, EDITING, EFFECTS, MUSIC, AUDIO MIX, CREATIVITY, ETC.) ON A 5 POINT SCALE.

5 = A  
4 = B  
3 = C  
2 = D

1 = F

YOU'LL RECEIVE A STUDENT AND A PROFESSIONAL GRADE. FOR EXAMPLE, LET'S SAY YOUR AUDIO IS OVER MODULATED FOR A PORTION OF THE PRODUCED PIECE. THE STUDENT GRADE IS A 3 OR A C. THE PROFESSIONAL GRADE IS A 1 OR AN F BECAUSE OVER MODULATED AUDIO IS NOT ACCEPTABLE. IF YOU DISAGREE WITH THE GRADE GIVEN, THAT'S FINE. MAKE YOUR ARGUMENT. IF YOU DON'T

UNDERSTAND THE REASON FOR A GRADE, ASK ME. DON'T REMAIN SILENT.

### PROBLEMS WITH THE COURSE OR ANY ASSIGNMENT

IF YOU HAVE A COMPLAINT ABOUT THE COURSE OR AN ASSIGNMENT, DO NOT REMAIN SILENT. COME AND SEE ME. THAT IS YOUR RESPONSIBILITY. IF YOU DO NOT UNDERSTAND THE REQUIREMENTS OF ANY SPECIFIC ASSIGNMENT, IT IS YOUR RESPONSIBILITY TO ASK QUESTIONS AND CLARIFY THE ASSIGNMENT. DO NOT ASSUME. DO NOT SEND COMPLAINTS VIA EMAIL, ALTHOUGH PLEASE FEEL FREE TO PUT YOUR COMPLAINT OR CONCERN IN WRITING. IN FACT, I ENCOURAGE YOU TO WRITE YOUR COMPLAINT. THAT HELPS YOU FOCUS. BUT ONCE WRITTEN, WE NEED TO DISCUSS IT. ONE OF THE SKILLS ESSENTIAL FOR ALL PROFESSIONALS TO DEVELOP IS THE ABILITY TO SOLVE PROBLEMS. SELDOM ARE PERSONNEL OR PRODUCTION PROBLEMS SOLVED VIA EMAIL.

## **Tentative Schedule**

Subject to change

Thursday, January 22

- The Avid Interface
- Toolset menus
- Starting a new project
- Creating bins
- Navigating the timeline
- Saving Timelines
- Importing video
- Capturing
- Review Chapter 3 – The Project Window

Thursday, January 29

Basic edits  
Enlarging Reducing Tracks  
Snapping to Cut Points  
Trimming – Dual-Roller; Single-Roller  
Entering Trim mode on selected track  
Review Chapter 2 Basic Editing

Thursday, February 5

Edit in-class presentations  
Edit critiques due  
Reminder: bring music for next time appropriate for a 30 second action car-driving sequence.

Thursday, February 12

Audio  
Video Transitions  
Mapping the Keyboard  
In-class edit – Action Sequence with Music  
Review Chapter 8 - Sound

Thursday, February 19

Client meeting  
In-class time for planning still shoots for client project  
Action Sequence Review

Thursday, February 26

Linking Tracks  
Interview edit

Thursday, March 5

Key-Framing  
Interview Edit Review  
Still photos due for client project.

Thursday, March 12

Avid Title Tool  
Effects  
Review Chapter 10 - Titles  
Review Chapter 11 - Effects

Thursday, March 19

Music Video In-class edit

Thursday, March 26 – NO CLASS – SPRING BREAK

Thursday, April 2  
Class-time for Client Project

Thursday, April 9  
Client Projects Due  
Client Project Presentations

Thursday, April 16  
Guest Speaker  
Final Project Proposals Due (this may be pushed up a week; start planning from the beginning of the semester a project you want to produce. Team projects are allowed)

Thursday, April 23  
Exporting file types  
EDL's  
Exporting to DVD

Thursday, April 30  
Class-time for editing final projects

Thursday, May 7  
FINAL PROJECT PRESENTATIONS

WEEK OF MAY 11 – FINALS – NO FINAL EXAM. YOUR FINAL PROJECT SERVES AS YOUR FINAL EXAM.

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**BROADCAST DOCUMENTARY - JMC 46054**

**Tuesday/Thursday 12:30 – 1:45**

**104 Franklin Hall**

**Professor: Karl Idsvoog**

**Office: 330-672-8301 101-C Franklin Hall**

**Weekend Home: 513-474-0166**

**email: [kidsvoog@kent.edu](mailto:kidsvoog@kent.edu)**

**NOTE: If it is important, do not use EMAIL. Call.**

**REQUIRED TEXT: Journalism 2.0 by Mark Briggs**

**Your first assignment is to read this entire syllabus TODAY!**

Most likely, there are no newsrooms, studios, agencies or production houses where beginners have editorial freedom, the chance to pursue stories they want.

You have that freedom here.

For you as a beginning producer, this should be a great opportunity. Use this course to produce great work, work that sets you apart from the competition, work that will help you get a job.

Compelling video production demands passion.

What stories do you want to tell?

There are no topics off limits. In this class, students have producing compelling reports on an Akron drag queen, Korean War vets, and Huntington's disease. That all sounds fairly serious. You don't have to focus on serious issues. You can pursue any story you wish. Perhaps you want to do a doc on a huge frat party – the preparation, the shopping, the arrival of the beer kegs, the drinking and eating, the vomiting and hangovers. That's fine. What's demanded in this class is that you produce an interesting story. Previous classes have done award winning work and they've done absolute crap. What will you do? It's up to you.

GET SELFISH. DO STORIES YOU WANT TO DO.

What's the most compelling way to tell your stories? What are the realistic parameters of the productions? Do NOT waste time planning a production you cannot do. Topic selection is key. Define the idea in writing. FOCUS. Beginning producers often fail to deliver compelling stories because they fail to focus, and they fail to plan. Putting your idea down on paper forces you to focus. DO NOT KEEP YOUR IDEAS IN YOUR HEAD.

In a single sentence, tell me what your story is! WRITE IT.

**IMPORTANT REMINDER: This is a journalism course.** We are not producing propaganda films or movies or commercials or a cable television screaming match. Accuracy and fairness are essential. Factual errors are not acceptable.

Your projects will be broadcast quality. That means you need broadcast quality lighting. You need a broadcast quality audio mix. This is not just a classroom exercise. I fully anticipate and expect your projects will be broadcast or streamed or both. These should be reports you can show to prospective employers.

By this point in your career, you have developed numerous reporting/producing skills. This is a place where you apply ALL those skills. Don't think of this as a course. **This is your newsroom.** I am your editor, executive producer, and on occasion, field producer. Television is not produced in the classroom; it's produced in the field. Setting up for a confrontational interview is far different than setting up for a puff piece. Please keep me informed of the time and location of all major shoots.

**IMPORTANT: KEEP ALL PLANNING NOTES. KEEP ALL FIELD NOTES.**

**DEADLINES**

Deadlines are met. There is no such thing as a missed deadline.

When you miss deadlines in the real world, you get chewed out, suspended, or fired. **Here, anything turned in late is an F.** That's simply a reminder. I do not expect anyone to turn in anything late. I expect this group to produce first-rate work.

Different projects have different production demands. It's quite possible different projects will have different deadlines. We will deal with this on a team-by-team basis.

### **PRODUCTION TEAMS**

Television is a team sport. You'll be producing in teams. An essential skill for any multimedia journalist is the ability to work with other people. You'll be grading each other on your teamwork.

Throughout the course, we'll be focusing on three areas:

1. **Your producing/reporting skills:** Developing specific skills and techniques you need to produce a long-term project. You're not running out and shooting a couple sound bites and some video to cut a 1:20 piece. You'll be producing an in-depth reports on topics of your choosing. You'll have multiple voices, numerous tapes, lots of information. Your job is to produce compelling, interesting stories. If you don't plan your interviews, if you simply let the camera roll, if you ask imprecise questions, if you fail to "think video," you will have a mess. That's why developing your shoot plan is critical to the success of your project.

2. **Your projects:** The tentative plan is to produce three team projects. Each team must keep a production folder that will include basically everything you do, from research to final script. We'll examine your project proposal, your research, your interview strategy, your shoot plan, everything. What works, what doesn't? How can it be improved? Is it fair? Is it interesting? Is it clear? How can we improve it? Most likely, you'll make lots of mistakes on project one. That's fine. That's expected. The key for your success in this course is to apply the lessons learned from the first project to the other two. In other words, don't repeat the same mistakes.

In addition, you will do either a written or audio or video profile of a documentary producer of your choice. You'll get more details on that assignment in a few weeks.

3. **Documentaries:** We'll watch them, critique them, sometimes we may re-edit and rewrite portions of them.

### **OTHER ITEMS**

**PROJECT 1: To get us thinking multimedia, this will be a combination video/stills project. Unless we change that today. We will move into production mode quickly.**

**FORMAT:** In today's multimedia world, we need to think multimedia. Again, we'll work on a team by team basis. Do NOT think of documentary only as a story for television. You may want to produce your project for the web. You may want to do an audio version for radio. What elements does your production require?

We'll shoot standard DV, not widescreen. When checking out cameras, make sure they're set to standard DV.

**Equipment:**

We'll set up teams immediately. **Each team needs to check out a hard drive from room 114 Franklin Hall. Get the 250 gig drives if they're available.** You'll keep these for the entire semester. You will upload all video to your hard drive. You'll be able to edit on any machine available. If you're buying your own hard drive, make sure it has a minimum speed of 7200.

Cameras: try to shoot with the JVC's. PLEASE IMMEDIATELY REPORT ALL EQUIPMENT PROBLEMS.

Microphones: Remember, the reporter's question can be as important as the answer. Sometimes the response makes no sense without the question. Make sure you take the microphones you need for the specific shoot. **Reporters must wear microphones.** I will be watching your raw video. I do not want to see interviews where I can't hear the reporter.

Videographers should **always wear headphones.**

If you lose or break a piece of university equipment, get the proper part number and order a replacement. You pay for it. For most items, you'll find the best price at <http://www.bhphotovideo.com>.

**STUDENTS WITH DISABILITIES:** If you have a documented disability that requires accommodations for the work in this course, please let me know the first week of class. Remember, students with disabilities need to contact the Office of Disability Services in the Michael Schwartz Student Center (672 -7972)

### **Grades**

Every production is graded and assessed on individual elements on a five-point scale (5=A, 4=B, 3=C, 2=D, 1=F). Each element is given a student grade and a professional grade. The student grade is what is submitted to JMC and counts for your grade point. The professional grade is what is expected in a working newsroom. It's not fair to expect students to immediately produce professional quality work. However, it's a far greater disservice to allow students to believe that unacceptable work is good enough in the working profession. For example, if audio is over modulated the student grade would probably be a 3 or C. The professional grade is an F. Over modulated audio is not acceptable. The reporting grade is always double or triple weighted. Production is irrelevant if you get the facts wrong or fail to get them.

Here is an example of how projects are graded.

5=A, 4=B, 3=C, 2=D, 1=F			
Sample Grade Grid	points	student	professional
anchor lead	5	4	1
open	5	4	3
lighting	5	4	3
videography	5	4	3
standup	5	3	1
editing	5	4	1
audio	5	4	1
script	5	4	1
delivery	5	3.5	2.5
reporting	10	8	5
graphics	5	4	3
bites	5	4	3
close	5	2	1
interest/watchability	5	3	1
This could have and should have been much better.			

Do not hesitate to disagree with any grade you receive. Just make a professional argument. If you have any question about how you're doing in the course, come and see me. I fully expect that with the creative freedom allowed in this course that everyone will do quite well. You're all journalism majors. This is what you want to do for a career. This course gives you the opportunity to show what you can do, and you'll have the time to do it.

You'll also be graded on the elements in your production folder, i.e., research notes, shoot plan, questions, talent script, backward planning sequence etc. Greater weight will be placed on your final project.

**Factual Accuracy**

Regardless of what area of media or business you work, factual accuracy is essential. The ability to clarify information, to distinguish fact from speculation is essential. Your projects must be factually accurate. Factual errors will result in a minimum deduction of one grade on the project.

**Plagiarism:** Anyone found guilty of plagiarism will be given an F in the course, and I will recommend to the director of the school that you be expelled from JMC.

**Reading Assignments**

**It's expected that you will read all assigned readings, and that you will read all handouts.** You may find "embedded assignments" in the handouts. An embedded assignment is one that's included in a handout but never discussed beforehand in class. Your first embedded assignment is to turn in five possible doc projects at the beginning of next class. In other words, on a single piece of paper put your name and write five story ideas, five focused sentences. At this point, these are simply ideas. Don't spend a lot of time researching these. When everyone has five ideas, we'll have a good number of potential topics to pursue and discuss for next time. But please, focus as much as possible. Don't say you want to do a doc on homeless children or global warming. That's like saying you want to do a doc about the universe. This is your first

graded assignment. Again, it is due at the beginning of our next class. We need to move into research mode immediately and production mode very quickly.

### **PROBLEMS WITH THE COURSE OR ANY ASSIGNMENT**

**If you have a complaint about the course or an assignment, do NOT remain silent. Come and see me. That is YOUR responsibility.** If you do not understand the requirements of any specific assignment, it is YOUR RESPONSIBILITY to ask questions and to clarify the assignment. Indeed, the ability to clarify information is an essential skill for a reporter or producer to develop. It's a skill highly useful in all professions. Sometimes, I will intentionally give vague assignments. Don't guess. It is your responsibility to clarify the assignment. **DO NOT ASSUME.** Do NOT send complaints via email, although please feel free to put your complaint or concern in writing. In fact, I encourage you to write your complaint. That helps you focus. But once written, we need to discuss it. One of the skills essential for producers to develop is the ability to solve problems. Seldom are personnel, reporting, or production problems solved via email. If you have a problem with a team member, do not avoid the problem. Solve it. Remember, if your team member is not doing his or her job, it will hurt YOUR grade.

**Beware, I do NOT write everything on the board.** I do NOT tell you what will be on an exam. I do NOT tell you when to write something down or when to take notes. I am NOT going to say, "this is important, this will be on the exam." Professionals do NOT need to be told when to take notes. Your boss is not going to tell you what notes to take. Neither will I.

**COPYRIGHT:** Ownership of the copyright for work submitted for this course is shared jointly by you and the school of journalism and mass communications. You have rights to the work. The school has rights to the work. On those productions where you need talent release forms, make sure you have talent sign three copies: 1 for talent, 1 for you, 1 for me.

**MUSIC:** We have a couple music libraries. If you are using music for your production, make sure you have rights to the music.

**IMPROVE YOUR ABILITY:** This a course where you can truly dissect and analyze your ability to produce television. Take advantage of the opportunity. Produce professional productions, and have fun doing it.

###

### **BROADCAST DOCUMENTARY - JMC 46054 Tuesday/Thursday 12:30 – 1:45 104 Franklin Hall**

**This is a tentative schedule. It will change. If you miss a class, it is YOUR responsibility to check for any and all assignments. Remember, if it's important call. Do NOT use email for any important communication. Communicate with your team.**

#### **Week of August 25**

**Class 1**      Editing/lighting/shooting assessment  
JVC Checkout

Doc Viewing - student examples  
LasVegasSun examples  
Project Plan Review  
Communication Plan: Facebook?  
Journalism 2.0 – read chapters 1-4

**Class 2** Story topic review  
Refining Your Focus  
Production Team Selection  
Journalism 2.0 Review

### Week of September 1

**Class 1** Team Meetings  
Developing the Backward Planning Sequence  
Project 1 Story Proposals due  
Journalism 2.0 – read chapters 5-6

**Class 2** Team Meetings  
Brave New Films – ethics of attitude  
**backward planning sequence due**  
**Set up doc blog**

### Week of September 8

**Class 1** Project 1 In-class review  
Handout: Hallet Shoot Schedule  
Handout: White Show Proposal  
Designing the Shoot Plan/Fact-check list  
Seeing the Production/Planning Shots & Sequences

**Class 2** *Doc Viewing: Smoke*

### Week of September 15

**Class 1** Key Framing/motion review  
Apple Motion; Apple LiveType  
Multiple image screens

**Class 2** In-class deadline lighting exercises  
**Project 1 Due** (keep in mind this schedule may change. We will discuss the first day of class possibilities we may want to pursue. I will provide updated schedules as we modify our production schedules. Be sure to adjust your calendars to reflect all updated production schedules).

### Week of September 22

**Class 1** Interviewing  
Phrasing

Planning the questions  
Performance questions  
Summary questions  
Directing your talent  
Field Producer positioning

**Class 2** Doc Viewing - PUG

**Week of September 29**

**Class 1** Team Meetings

**Class 2** Producer Profile Presentations (**Profile Projects Due**)

**Week of October 6**

**Class 1** Wireless Mic  
Hidden camera/mic  
Boom mike - following the sound  
Photographer/audio coordination

**Class 2** **Project 2 due**  
Project 1 Viewings

**Week of October 13**

**Class 1** **Final Project Proposals due**  
**Caution:** You cannot wait until you're finished with the previous project to start thinking about a topic for the final project. As you can see, project 2 is due Thursday, October 9th and you need your proposal for project 2 in the next class. Do not delay.

**Class 2** Final Project Team Meetings

**Week of October 20**

**Class 1** *Project 2 Backward Planning Sequence due*

**Class 2** Chromakey lighting

**Week of October 27**

**Class 1** Doc Viewing - It's a Girl's World

**Class 2** *Final Project Shoot Plan Review*  
*Sequence Review – are you seeing the production?*

**Week of November 3**

**Class 1** Final Project Interview Reviews

**Class 2** Confrontational interviews

Safety & Security  
Getting the question answered  
Anticipating options

**Week of November 10**

**Class 1** Doc Viewing - God's Warriors

**Class 2** Directing Voice Talent  
Marking Scripts for Voice Talent  
Giving Yourself Audio Voice Options in the Field and the Studio.

**Week of November 17**

**Class 1** Project Two Team Updates

**Class 2** TBD

**Week of November 24**

**Class 1** Budgets  
Planning Post Production Costs  
Cost Overruns

**Class 2** Thanksgiving

**Week of December 1**

**Class 1** **Final Project – final edit checks**

**Class 2** **Final Project Review**

**Week of December 9**

**Final Exams....no final exam.**  
**Your final exam is your final project.**

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## **Video Field Production**

JMC 33043/Spring 2008

Lecture: Mon. & Wed., 9:15am – 10:30pm, Rm. 117 Franklin Hall

Lab: Mon. or Wed. 11:00am – 12:45pm

Professor: Karl Idsvoog, [kidsvoog@kent.edu](mailto:kidsvoog@kent.edu)  
Phone: 330-672-8301

Office Hours: Tues., Thurs 8:00 – 11:00  
and by appointment

Office Location: 101-C Franklin Hall

Required Text and *Textbooks*

Materials: *Video Production Techniques*, by Donald L. Diefenbach  
2008 Lawrence Erlbaum Associates

*Video Basics, 4<sup>th</sup> or 5<sup>th</sup> Ed.*, by Zettl,  
2004 Wadsworth/Thompson

*Screenings:*  
*Video Production Techniques(DVD)* by  
Donald L. Diefenbach

*DJTV*  
[www.digitaljuice.com/djtv](http://www.digitaljuice.com/djtv)

We will provide:

- (1) 1-MiniDV tapes per person and 1-MiniDV tape per team
- (2) 1-Production Binder with sleeves

Suggested Purchase: USB2 external hard drive: 7200rpm, at least 120gigs formatted as FAT32.  
Headphones for video editing.

Lab-KeyCard Will be provided free of charge card-key access to Franklin and NLE labs (Replacement will be \$25.)

### **Purpose of the Course:**

1. To familiarize you with the process of producing video projects shot single camera and edited.
2. To develop production skills in narrative, commercial and documentary styles. (this is not a news course; we'll do things here you should never do in news)
3. To develop specific production skills in videography, location sound recording, editing, lighting and directing for single camera production.
4. To develop your creative, decision-making and project managerial abilities through the conception, planning and production of quality video products.
5. To give you the opportunity to develop the qualities of discipline, punctuality, efficiency, dependability and cooperation, which are vitally necessary to a career in digital video production.

### **Policies and Expectations:**

1. You are to RESPECT each other, your casts, clients and the equipment.

2. You are to utilize professional equipment available for checkout (\$50 charge for the semester). Do not shoot with your own miniDV camera unless it's professional quality.
3. You are to master your equipment.
4. You are to read the assigned materials prior to coming to class.
5. You are to keep in regular contact with your team and cast members.
6. When meeting with clients or on field trips you will dress professionally.
7. Thank you for your attention.

**Attendance:**

As in the real world of work, it's expected you'll come to work and that you'll do so on time. This is your major. This class is your job. Please treat it as such. Video production is a team sport. Absences may be excused for illness or other emergency if you provide documentation. However, **you MUST arrange for another competent person to take your place on the crew, or the absence will be considered unexcused.** Any unexcused absence from a shooting commitment will reduce your project grade. (The professor reserves the right to determine what documentation is appropriate and how shooting experiences are to be "made up".) It is your responsibility to get missed lecture notes and assignments from other members of the class.

**TV-2 Requirement:**

To provide you with a real job shooting experience, you are required to work as a "stringer" videographer to shoot field footage for TV-2 News **one shift each week for the entire semester.** The general manager of TV-2 will coordinate schedules and the production manager will provide equipment training and expertise. If you are unable to make it to your shift due to illness or other emergency, it is your responsibility to find a competent replacement from this class. You must also inform that day's news producer of the situation. The TV-2 newsroom is in 240 Franklin Hall. The phone number in the newsroom is 330-672-2584.

**Grades:**

	<u>Points</u>	<u>Grade Scale</u>	
Individually Graded Work		A- = 450 - 455	A = 456 - 494
Written Work (2 x 25)	= 50	B- = 400 - 405	B+ = 445 - 449
TV-2 Requirement	= 50		B = 406 - 444
Pitch	= 15		
Exams (2 x 35)	= 70		C+ = 395 - 399
Projects (1 x 100)	= 100	C- = 350 - 355	C = 356 - 394
Editing Exercise	= 40		D+ = 345 - 349
			D = 306 - 344
			F = 0 - 299
Teamwork	= 135		
Projects (2 x 35) (1 x 65)			

Peer Evaluations		= 40	
Total Points		500	

**Projects:** (Before the day a project is due, please show work in progress to professor for input). Shows that are reedited to the level of “A” get 2 points added to the initial grade. Shows turned in after the due date and time will be reduced by one letter grade. Each project will begin with bars and tone for 30 seconds, slate for 10 seconds, black for 10 seconds (or countdown) before your show starts. This “leader” will not be counted to the total time for your show.

Finished projects will be shown in class, and will posted to YouTube by you.

Treatment (25pts.)	Individual	Write a treatment for a 10 min. narrative video.	Due. Mon. 9/15 @ 9:15am
Script (25pts.)	Individual	Write a 10 page script for a 10 min. narrative video in the proper format.	Due. Mon. 10/6 @ 9:15am
Pitching (15pts)	Individual	Pitch your idea for narrative script to panel of three experts.	Pitch in class. Mon. 10/6
Personal Profile Interviews (25pts) B-roll (25pts) Script (25pts) Editing (25pts)	Individual	Produce a short (5 min.) documentary about an individual person.	Due Wed. 10/8 @4:00pm
Replicate a Scene From a Movie (35pts) (includes storyboard)	Team Project	Scene to be approved in advance.	Due Wed. 10/22 @ 4:00pm
Edit a Scene from <i>Nash Bridges</i> (40pts)	Individual	From the raw footage of <i>Nash Bridges</i> edit an assigned scene complete with sound effects and music	Due Mon. 10/29 @ 4:00pm
Shoot and Edit Ten minute Narrative Film (65pts.)	Team Project	Film scripts selected by successful pitches to panel	Due Wed. 11/12 @ 4:00pm
Promotional Project (Includes Script)	Team Project	Produce a short promotional piece for a client.	Due Wed. 12/3 @ Noon

**Rotating Responsibilities:**

For the three team projects a student will NOT be the director, or videographer more than once. The audio responsibilities will be handled by the Audio for Video class members. They will assist you in location sound recording and post-production audio sweetening.

**Written Work:**

Your initial treatment for your movie is due September 15, 2008 in class (25 points). Your completed script and four copies are due October 6, 2008 in class

(25 points). If your script is one of the 3 or 4 selected to turn into a movie, you receive 10 points extra credit.

**Exams:**

There are two exams, a midterm and a final. **No make up exam dates will be scheduled.** If you know in advance that you will miss an exam, arrange with the professor to take the exam in advance. If you have an emergency, contact the instructor as soon as possible.

**Final:**

The final exam date is for screening final projects.

**Statement on Cheating and Plagiarism:**

The School of Journalism and Mass Communication deals in publishable works and educates its students for various aspects of publishing and other communications professions. Within this framework, every student must be aware of the following rules and definitions while in school or on the job:

Fabrication is, in phrasing first used by the Columbia University Graduate School of Journalism, the cardinal sin. Faking quotations, faking “facts”, reporting things that did not happen are not only reprehensible; they could be actionable in court.

Plagiarizing, as defined by Webster, is “to steal and pass off as one’s own the ideas or words of another”. It is unethical and, in cases involving creative work, usually illegal. One of the worst sins a communications practitioner may commit is to plagiarize the work of another – to steal his/her words, thought, or outline and pass them off as his/her own.

Duplicating work is defined as submitting the same work to more than one instructor (or publication) without the prior knowledge and agreement of both. Commission of any of these offenses while in school is grounds for disciplinary action. If the complaint is upheld, a variety of punishments may be imposed, from a reprimand to a lowered or failing grade in the course.

**Statement on Students with Disabilities:**

In accordance with University policy, if you have a documented disability and require accommodations to obtain equal access in this course, please contact the instructor at the beginning of the semester or when given an assignment for which an accommodation is required. Students with disabilities must verify their eligibility through Student Accessibility Services (SAS) located in Deweese Health Center (672-3391 or visit [www.registrars.kent.edu/disability](http://www.registrars.kent.edu/disability) for more information).

**Statement on Late Course Registration:**

Students who are not officially registered may not attend classes. If you do not officially register by the deadline for course registration, you will not receive credit for this course.

**Statement on Copyright:**

Ownership of the copyright for work submitted for this class is shared jointly by the student author(s), the School of Journalism and Mass Communication at Kent State University and the clients of the projects.

**Lecture Schedule: (subject to change)**

<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
8/25 M	Introduction – Production and Treatment	Diefenbach-1
8/27 W	Professional Cameras and Recording	Diefenbach-3 Demonstration
9/3 W	Documentary Style & Interviews	Diefenbach-8 DJTV
9/8 M	Basic Location Sound and Lighting Techniques	Diefenbach-6 Demonstration
9/10 W	B-roll & Editing. Non-fiction	Zettl-385-386
9/15 M	Scriptwriting and Pitching	Handouts
9/17 W	Basic Directing/Editing a Scene— Replicate a Scene	Diefenbach-2
9/22 M	In Class Teamwork-Replicate a Scene	
9/24 W	Narrative Directing	Diefenbach-10 Handout
9/29 M	In Class Teamwork-Turn in Storyboards	
10/1 W	Edit a Scene from Nash Bridges	Diefenbach-4
10/6 M	Pitching Scripts in Class	By appointment
10/8 W	Review Personal Profiles	
10/13 M	Midterm Exam I	
10/15 W	Pre-Production and Script Breakdown	Diefenbach-9
10/20 M	Auditions and Production Schedule	Zettl 352-356
10/22 W	Intermediate Lighting Techniques	Demonstration
10/27 M	Intermediate Production Techniques	Demonstration
10/29 W	Screening of Replicated Scenes	
11/3 M	Graphics	Digital Juice DJTV
11/5 W	Screening of Nash Bridges Finished Scenes	
11/10 M	Commercial Approaches	Diefenbach-5
11/12 W	Intro to Working with a Client	Handout
11/17 M	Teamwork with Clients	
11/19 W	Experimental Film/Video	
11/24 W	Distribution	Diefenbach-11
11/26 M	Careers and Review	Diefenbach-12
12/1 W	Exam II	
12/3	Final – Show last projects	

## **Broadcast (multimedia) Beat Reporting**

JMC – 26008

11:00 - 1:45 Monday/Wednesday – Hirsch Lab

### **Required Text**

Writing Right for Broadcast & Internet News by Sharyl Attkisson & Don Vaughan

### **YOUR FIRST ASSIGNMENT IS TO READ THIS SYLLABUS TODAY!**

If you want to work as an online or broadcast journalist, you should love this course. Why? Simple. You'll be developing the skills you need to do the job as a multimedia reporter.

**YOUR GPA:** It's important for grad school. But most employers don't care about your GPA. They take one look at a tape or a DVD and they can tell whether you know what you're doing. How you approach this course is up to you. Use this course to develop your skills, you'll do well. Try to do as little as possible just to get a grade, and you should probably be looking for another major because you don't have the right attitude for this profession. You'll never get a job because you'll be competing with people who have been developing their skills, not getting grades. The choice is yours. If you discover you hate reporting, let's talk. With sixty million adjustments on the camera and software, this is a course where you can easily feel overwhelmed.

**DON'T GO NUTS!** If you're feeling overwhelmed, do not delay. Come and see me. We need to solve course problems immediately. Do not put them off. As I said, this course should be fun.

### **ATTENDANCE**

What would happen to an anchor who shows up three minutes late for a newscast? You know the answer. Do not treat this class like a class. This class is your job. Being on time isn't optional; it is required. Everyone is granted one unexcused absence. Being late is counted as an unexcused absence.

### **THE BEST NEWSROOM YOU'LL EVER HAVE**

There are no stories off limits. No advertiser is going to put pressure on management to kill a story. As your news manager, I'll try to make sure you are focused and working on a story that can be done in the time allowed. Your personal goal should be to make sure that by the end of this course, you have some stories you can show to a potential employer.

Keep in mind, all stories you do will be posted on the Broadcast Beat web site. Everyone can see your work. All of your stories are going to TV2 which is broadcast on cable.

### **YOUR BEAT**

Each of you will be assigned to cover a specific beat; you will be responsible for covering a specific area of the university. We'll be assigning beat teams the first two classes. As a reporter, it's your responsibility to not only have a sense of your beat but to stay informed on local and university news. Read the Kent Stater. Read the Akron Beacon Journal.

You'll receive story requirements the second week of the course. First we have to assess where we are in terms of your basic shooting and editing ability. It doesn't make sense to have you producing multiple interview stories if you're not able to shoot and cut basic sequences. We will do that immediately.

### **COURSE OBJECTIVES**

1. Develop a solid reporting protocol.  
All the effects, software and cameras are irrelevant if you don't know how to find and verify information. Journalists are not human microphone stands. If you develop a solid reporting protocol, you'll be able to attack any topic, any story. Fail to develop your reporting protocol and you'll be lost once you go beyond the simplest of stories.
2. Develop your eye.
3. Develop your ear
4. Develop your on-air delivery
5. Develop your skills as a multimedia journalist
6. Develop your sense of online usability.

### **GRADES (Note: final grades will be A, B, C, D, F - no minus or plus)**

Every story will be graded on multiple elements. Those elements may change from story to story. We'll begin with simple voice overs (VO), then advanced to complete packaged reports. But some of the elements upon which you will be graded include:

- Anchor Lead
- Script
- Narration/Delivery
- Reporting (usually double or triple weighted)
- Open
- Sound Bite Selection
- Use of Natural Sound
- Audio Mix
- Lighting
- Editing
- Graphics
- Close

Don't worry about an element until we've gone over it. For example, you won't lose points for not having a properly set back light until we've gone over lighting. However, don't shoot where there's no light. Interviews where you can't see a person's eyes are not acceptable.

Each element is graded on a five-point scale. 5 = A, 4 = B, 3 = C, 2 = D, 1 = F. If an element is double or triple weighted, simply multiply. For example, if the reporting is triple weighted and counts 15 points, then A=15, 12 = B, 9 = C, 6 = D, 3 = F.

You will be given two grades: a student grade and a professional grade. The student grade is the one that goes in the book, and it's the grade that gets reported to the

University. It's the one that counts for your GPA. The professional grade is how I would treat you in a newsroom. For example, if your audio mix is off and the natural sound makes it difficult to hear a voice track that would probably be a C for a student grade. In the professional world, it's an F.

For the initial stories, you will only be getting a student grade. It doesn't make sense to elevate standards until we've gone over the basics.

*Thoughtful class participation is expected.* If you don't participate, don't expect a grade higher than a B.

**A MISPELLED WORD IN A GRAPHIC IS A ONE-GRADE DEDUCTION.** So if you produce a story that's rated as an A but you have a misspelled word in a graphic, it's now a B.

**EQUIPMENT TURNED IN LATE RESULTS IN A ONE-GRADE DEDUCTION.**

If there is a factual error in the story, the story is given an F.

Any story that misses deadline is an F. If you need a deadline extension, come and see me. Do NOT wait until the last minute. Same-day deadline extensions will not be granted.

### **EXTRA CREDIT AND RECUTS**

Extra credit is available. If you feel you need extra credit to improve your grade, it's your responsibility to suggest the extra credit project. I must approve all extra credit projects in writing no later than the end of class on April 2. All extra credit projects must be submitted by 5 p.m. April 25. Projects missing that deadline will not be accepted.

If you want to recut a project to improve a project grade, please check with me first.

### **EXAMS**

There will be a midterm. Final: TBD There will be unannounced software checks and quizzes on the readings. When we review a specific function on Final Cut Pro or LiveType or Motion, be sure to practice it. There's a good chance there will be an in-class practical exam on it.

### **COPYRIGHT**

Ownership of the copyright for work submitted for this course is shared jointly by you and the School of Journalism and Mass Communication. You have rights to the work. The School has rights to the work.

### **STUDENTS WITH DISABILITIES**

If you have a documented disability that requires accommodations for the work in this course, please let me know the first week of class. Remember, students with disabilities need to contact the Office of Disability Services in the Michael Schwartz Student Center (672 -7972)

## **READINGS**

Please be sure to read the assigned chapters BEFORE class. It's hard to have a discussion when you haven't read the material. It is expected that you will read all handouts the day they are given. You may find "embedded assignments" in the handouts. An embedded assignment is one that's included in a handout but never discussed in class. Your first embedded assignment is this one. Write up two story ideas and explain in a paragraph or two why you think it would be of interest to viewers of TV2. In addition to your two story ideas, answer the following question. What is the purpose of the embedded assignment? Please bring a printed copy of your completed assignment to class; I will collect them at the beginning of Monday's (January 22) class

## **FIGHT FOR YOUR IDEAS**

This is a newsroom that invites discussion and encourages disagreement. Do not hesitate for a moment to disagree with me. Do not hesitate to tell me you think what I'm saying is crap. But be ready to use facts and logic to present your position. Do NOT think of me as your professor or this as a class. Consider me your news director.

## **WORKING IN TEAMS.**

Television is a team sport. Seldom do you work by yourself. In this class, you'll be shooting and editing both individual and team projects. If a team member is not performing, do NOT ignore it. Solve the problem. If the team member is not responding, see me. Take charge. Get it done

## **IMPORTANT**

Don't be surprised if you do not understand an assignment. I will intentionally give vague assignments. As a reporter, it is your job to ask questions and to clarify the assignment. One of the skills essential for every reporter to develop is the ability to clarify and confirm information.

If you have questions about an assignment, your grade, an exam or anything else to do with this course, it is YOUR responsibility to come and see me. Plan ahead and conduct yourself in a professional manner. If you're having trouble with software, with editing, with research, ASK for help. We need to discuss research and reporting strategies BEFORE you produce the piece, not after the fact.

REMINDER: If there is one thing you can count on it's that the schedule on the syllabus you receive today will change. As much as possible, we will try to maintain story production deadlines. If you miss a class, it is your responsibility to call and check to see if there's an assignment. Do NOT send important communication via email. Call or come and see me.

## **GET AGGRESSIVE**

You all read the Daily Kent Stater. I assume you all watch TV2. Which stories from last semester broke news? Which got your attention? Which stories did you watch that made you tell a friend about them? Do what reporters are supposed to do. And have fun doing it.

**Broadcast (multimedia) Beat Reporting**  
**JMC - 26008**  
**Assignment Schedule**  
(subject to change – and it's 99% certain it will change)  
**Story Topics TBD**

IMPORTANT: ALWAYS MAKE TWO DUBS OF YOUR REPORTS.  
ONE GOES TO ME. THE OTHER GOES TO TV2. FAILURE TO DELIVER A  
COPY TO TV2 WILL REDUCE YOUR GRADE BY ONE LETTER GRADE ON THE  
PROJECT.

NOTE: WITH THE EXCEPTION OF THE FIRST WEEK, ASSIGNED READING  
SHOULD BE DONE PRIOR TO THE CLASS.

**Week of January 15**

- Class 1 Monday - no class - MLK Day
- Class 2 The role of the journalist  
The high price of bullshit  
The unasked question  
Human Microphone Stands at KSU  
The death of print & TV  
Beat Assignments  
Assignment: Check your beat  
Prospecting for stories  
Qualifying stories  
BRING YOUR CAMERAS TO THE NEXT CLASS.  
Assigned Reading: **Chapter 1 Attkisson**

**Week of January 22**

- Class 1 Shooting video  
Tripod position  
Sequences  
Match Edits  
Microphone placement  
Interviews (crossing the line)  
Wireless Mics  
Review Beat Story possibilities  
Confirm Beat Assignments  
**Assignment: Video Essay (individual projects)**  
**TRT: 45 - 1:15 Anchor lead required.**
- Class 2 FCP Review  
audio levels  
video levels  
lower-thirds  
sizing  
basic graphics

## Why you do NOT wallpaper

### Week of January 29

#### Class 1

**Video Essays Due at beginning of class. Remember to give a copy of your lead in and second tape to TV2.**

Broadcast Writing style

tense

attribution

abbreviations

numbers

titles

end marks

Video Essay Review

VOSOT - review examples

Assigned Reading: Chapters 2, 4 Attkisson

#### Class 2

Shoot VOSOT first hour

price of text books

price of food

tuition

Edit VOSOT's remainder of class

Assignment: Personal Profile (on your beat)

Deliver VOSOT's to TV2 by end of class.

### Week of February 5

#### Class 1

Reporting Protocol (you will apply this to every story)

Verifying FACTS

TV2 - News Director - what's expected

Script format

#### Class 2

Personal Profile due

Profile Review

Assignment: Dorm Floor

TV2 Promotion Director

**Beat Package 1 - Personal Profile - due Friday by 5 p.m.**

### Week of February 12

#### Class 1

Developing Sources

Planning Beat Story 2

Beat Package 1 Review

Assigned Reading - Chapter 6 - Attkisson

#### Class 2

Interviewing

Research

Question strategy

Performance Questions

Summary Questions

Confirmation

Reversals

**Working the Story**

Assigned Reading - Chapter 7 - Attkisson

**Week of February 19**

- Class 1      **Beat Story2 due at beginning of class**  
Story 2 Review  
Story 3 plan
- Class 2      Standups/Voice/Delivery

**Week of February 26**

- Class 1      In-class standups  
Green Screen Productions
- Class 2      Writing to Graphics  
In-class graphic design  
**Beat Story 3 due Friday by 5 p.m.**  
Assigned Reading - Chapter 8 - Attkisson

**Week of March 5**

- Class 1      Numbers & Comparisons - utilizing EXCEL  
Cost of War  
Story 3 Review  
Change BEATS - new team selections
- Class 2      Guest Speaker - following the money

**Week of March 12**

- Class 1      Focusing the story  
BRING YOUR CELL PHONES - you'll be doing research in class.
- Class 2      **Beat Story 4 due by class.**  
Story 4 Review

**Week of March 19**

- Class 1      Producing for the Web  
Credibility  
Interactivity  
Compression  
Assigned Reading - Chapter 5 - Attkisson
- Class 2      **Midterm Exam**

### **Week of March 26 - SPRING BREAK**

#### **Week of April 2**

- |         |   |
|---------|---|
| Class 1 | <b>Story 5 due by class.</b><br>Story 5 review      |
| Class 2 | Ethics<br>Assigned Reading - Chapter 10 - Attkisson |

#### **Week of April 9**

- |         |  |
|---------|--|
| Class 1 | In-class interview/edit<br>Cover video provided                    |
| Class 2 | <b>Story 6 due by class</b><br>Working the Story<br>Story 6 Review |

#### **Week of April 16**

- |         |   |
|---------|---|
| Class 1 | Story planning - final reports.<br>Lighting |
| Class 2 | In-class time to work on final projects     |

#### **Week of April 23**

- |         |  |
|---------|--|
| Class 1 | Live shots   |
| Class 2 | CAR<br>Course Evaluations<br><b>Story 7 (final story) Due by Friday 5 p.m.</b> |

#### **Week of April 30**

- |         |                               |
|---------|-------------------------------|
| Class 1 | Final Story Reviews           |
| Class 2 | Oral & Practical Examinations |

#### **Week of May 7**

**FINAL EXAMS I doubt there will be a final written exam in this course. What you learn we'll be able to watch.**

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### **Media Information Gathering**

Tuesday-Thursday 7:45 - 9:10

Room 122 Bowman Hall

Professor Karl Idsvoog

330-672-8301; [kidsvoog@kent.edu](mailto:kidsvoog@kent.edu)

(Note: If you have questions, it's best to call rather than email.)

**YOUR FIRST ASSIGNMENT: READ THIS SYLLABUS TODAY!**

**Text: Find It Online by Alan Schlein - Fourth Edition**

This is not your typical university textbook. It does NOT cost fifty or seventy bucks. It's written by a working journalist. Order it online at Amazon or anywhere else you want. Amazon has used copies. Make sure you get the Fourth Edition. You'll need the book in a week. Order it today.

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I've spent most of my career as an investigative reporter. In other words, I've spent most of my life searching for and verifying information. What can I teach you about how to find information? The answer is simple. Absolutely nothing.

Your education is not up to a teacher or professor or manager. Your education here at Kent State, like your education for the rest of your life, is up to you. If you so choose, you can learn a great deal in this course that will be valuable to you regardless of your choice of profession. If you choose instead to learn nothing, you will. The choice is yours.

Knowledge is power. The ability to ask precise, focused questions is an essential skill to develop in all professions. In order to find information, you must first ask questions.

In this course, if you choose to learn, you will develop the ability:

1. to ask better questions
2. to organize your research and pinpoint targeted publics
3. to maximize your efficiency in online searches
4. to write and submit public records requests (local, state & federal)
5. to qualify information and sources
6. to transfer data from the Web to spreadsheets
7. to pinpoint information with your phone calls
8. to differentiate crap from fact.
9. to find better stories
10. to improve your GPA

Many of you are probably uncertain of your career path. This course should give you an indication of whether you want to be a journalist.

**FINDING INFORMATION: A JOURNALISTIC REQUIREMENT**

There's a real advantage to being a reporter in the United States. When you ask a question, when you seek information, you're not imprisoned or shot (<http://www.rsf.org>). Despite the significant failure of corporate media organizations to hold institutions, government and the powerful accountable for their actions (<http://www.publicintegrity.org>; <http://www.publiccitizen.org>; <http://www.opensecrets.org>; <http://www.mediachannel.org>), the law is still on the side of free people.

What do you want to find out?

The value of your neighbor's house? The amount of toxic chemicals pumped into the air by a local manufacturing plant? Whether there's a safety recall on a used car you're planning to buy? The disciplinary record of a public employee?

Your first assignment is to read this syllabus. Your next assignment is to email me prior to the next class three topics you may wish to pursue for your final research project in this course. Be specific.

### **Students with Disabilities**

University policy 3342-3-18 requires students with disabilities be provided reasonable accommodations to ensure equal access to course content. If you're a student with a disability, please contact me the first two weeks of semester and let me know what arrangements need to be made. To verify eligibility, contact Student Disability Services (330-672-3391).

### **Food/Drink - NOT ALLOWED IN THE COMPUTER LAB.**

### **PLAGIARISM/FABRICATING/DUPLICATING**

Don't do this. Anyone found guilty of plagiarism will be given an F in the course. Anyone found fabricating information will be given an F in the course. Duplicating is defined as submitting the same work to more than one instructor without prior approval. Don't do this without approval.

### **GRADES**

Any assignment turned in late is an F.

I grade on a 5-point scale.

5 = A

4 = B

3 = C

2 = D

1 = F

Within any assignment, some elements may be more important than others. If so, they will be weighted accordingly. For example, if an item is worth 10 points, then an A = 10, B = 8, etc. If an item is worth 20 points, then an A = 20, B = 16, C = 12, etc. It will always be a multiple of the 5 point scale.

### **EXAMS**

There will be a midterm and a final. There will also be unannounced quizzes. Anyone missing class without prior approval or notification on a day in which there is an unannounced quiz will receive an F on the quiz. If there is serious weather and the university remains open, do not worry, there will not be a quiz on such a day.

### **EXTRA CREDIT**

Extra credit is available, and it's up to you. If you feel you need to do extra credit work to improve your grade, propose the project you wish to do. All extra credit projects must be approved in writing by April 1. All extra credit projects must be turned in by Thursday, April 28.

## **IMPORTANT**

If you have questions about an assignment, your grade, an exam or anything else to do with this course, it is YOUR responsibility to come and see me. I'm here to train professionals. I do not baby sit. However, I understand the student schedule can create significant logistical problems. You know your schedule. Ask yourself one question. What would you do in the professional world? You certainly would not keep the information to yourself. You'd discuss it with your managing editor or senior producer or news director. Do the same thing here. You'll have no problems getting the flexibility you need if you plan ahead and conduct business in a professional manner. However, if you ask for an extension the day before an assignment is due, you can be almost 100% certain the extension will not be granted.

###

## ASSIGNMENTS

**Note: THIS SCHEDULE IS SUBJECT TO CHANGE, AND IT MOST LIKELY WILL CHANGE. IF YOU MISS A CLASS, IT IS YOUR RESPONSIBILITY TO CHECK FOR ANY MISSED ASSIGNMENTS. MISSING A CLASS DOES NOT CHANGE THE ASSIGNMENT DEADLINE.**

**ASSIGNMENTS MISSING DEADLINE ARE GIVEN AN F.**

### Week of January 16

Class 1      Research Strategy  
                 Targeted Publics  
                 Clarifying what you want.  
**Assignment:** Defining your preliminary research

Class 2      Research Review

### Week of January 23

Class 1      Ohio Public Records Law (Read Schlein chapter 7)

Public Records Laws for every state  
Writing the Public Records request

Class 2 FOIA  
**Assignment** - public records request.

**Week of January 30**

Class 1 Excel  
Copying data to a spreadsheet  
Data and the Web  
**Assignment:** Searching for spreadsheets

Class 2 Lexis Nexis (Read Schlein, chapters 2,3,4)  
Lexis Nexis Search Assignment (Human Rights Watch)

**Week of February 6**

Class 1 Internet protocol, read Schlein, chapter 5

Class 2 Search engines

**Week of February 13**

Class 1 Search engines continued/vortals

Class 2 In class search project (Schlein, read chapter 8)

**Week of February 20**

Class 1 Searching for stories  
IRE.org  
Poynter.org  
Journalism.org  
Center for Public Integrity

Class 2 Credibility of sources

**Week of February 27**

Class 1 Finding/qualifying experts

Class 2 Library Research (class meets in Library - specifics to come)

**Week of March 6**

Class 1 Library Government documents (class meets in Libary - specifics to come)

Class 2 Midterm Exam

**Week of March 13**

Class 1 Phone interview  
Assignment: Congressional delegation/Human Rights Watch/etc

Class 2 Research report re: Phone Interview Preparation

**Week of March 20 - Spring Break**

**Week of March 27**

Class 1 Phone interview presentations

Class 2 Phone interview presentations

**Week of April 3**

Class 1 Court Documents  
docket/complaint/motions/court orders

Class 2 Online Government documents

**Week of April 10**

Class 1 Business Research

Class 2 Business Research

**Week of April 17**

Class 1 International Research

Class 2 International Research

**Week of April 24**

Class 1 TBD

Class 2 In class work - final projects

**Week of May 1**

Class 1 Final Project Presentations

Class 2 Final Project Presentations

**Week of May 8 - FINAL EXAMS.**

**END OF COUSE SYLLABI**

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