

## **BROADCAST JOURNALISM II**

**August 2011**

### **I. Course Description**

Broadcast Journalism II is a one-year course offered in grade 11 as part of the Video Productions Program. In addition to developing technological capabilities within their content area, this course seeks to encourage students to improve their writing, speaking, and organizational skills. The course will cover the theoretical, philosophical and practical aspects of TV newswriting and editing and focus on style, techniques, methods and mechanics. This course will work to enhance the skills students learned in Broadcast Journalism I in the art and techniques of writing and editing for TV Broadcast. Equipped with an in-depth understanding of media, their aesthetic function, their social, historical, and political impacts, these second year students will continue their work in the television studio in a more intensive application of theory and technical skills. Building upon understanding and skills developed in the Introduction class, students will produce, write, edit, and broadcast a daily announcements program, a news magazine show (with segments in the format of Dateline, 48 Hours, or 60 minutes), create advertising spots, specialty videos, and independent films. As a requirement, students will be expected to seek out projects dealing with extra-curricular functions held at Passaic County Technical High School. All work will be produced for a school-wide audience as well as for entry into the Passaic County Film Festival.

The design of the class requires students to work both individually and as part of a production team, thus preparing them not only for college but for the workplace as well.

### **II. Course Objectives/Outline**

- I. To produce successful writing, and on-air performance techniques.  
(1.2/D5; 1.3/D1; 3.2/A3,3.3/D3,4, B9, D1,3; 8.1.4.A.3 8.18.A.3, 9.1.12.C.5, 9.1.12.E.1)
  - A. Write a script for an editorial/commentary using an appropriate lead, and ending.
  - B. Plan, Organize, Compose, and edit a script for a School News Broadcast including both live and pre-recorded segments.
  - C. Write news copy for a newscaster using an informal, conversational, flowing writing style designed to communicate effectively to a TV audience.
  - D. Write news copy specific to the personalities of a news anchor.
  - E. Produce a live broadcast using proper camera, audio, and on-air performance techniques.  
(8.1.4.A.3, 8.18.A.3)
  - F. Employ proper on-air performance techniques including: posture, articulation, and eye contact (3.3/D3)
  - G. Develop effective evaluation techniques in relation to using the most favorable camera angles for on-air personalities. (3.3/D3 9.1.12.C.5)
  - H. Employ proper techniques for the communication between the technical director and the on-air personality in order to allow for the proper address of the viewing audience.  
(3.3/D3 9.1.12.E.1)
  - G. Employ the proper techniques involved in the use of a teleprompter. (8.1.4.A.3)

- II. Proper interview writing, and on-air performance techniques. (1.3/D1; 3.2/A3,4, B9; 3.3/B1, D1,2,3)
- A. Prepare for an interview by creating questions, appropriate responses, follow-ups, and conclusions.
  - B. Write well formulated questions for interview. (3.2/A3,4, B9)
  - C. Prepare and practice appropriate responses to answers of questions that might occur during the interview process. (3.3/B1, D1,2,3)
- III. Write a script for an editorial/commentary using an appropriate lead and ending. (3.2/A3,4, B9,D1, D3)
- A. Investigate different ways to end a “story” including: ending with your last bit of supporting information, ending with information on what is going to happen or what is likely to happen in the future, by telling the audience how to obtain more information, or by making a clear connection to something mentioned at the beginning of your story. (3.2/B9)
  - B. Apply the use of an ending to editorial/commentary copy. (3.2/B9)
- IV. Students will be able to write an effective feature story. Students will collaboratively create a presentation.

#### STANDARD 3.2 (Writing)

##### **A. Writing as a Process (prewriting, drafting, revising, editing, post writing)**

Analyze and revise writing to improve style, focus and organization, coherence, clarity of thought, sophisticated word choice and sentence variety, and subtlety of meaning.

Exclude extraneous details, repetitious ideas, and inconsistencies to improve writing.

Apply the characteristic of broadcast style known as WYSWYS (What you see is what your say) in a broadcast news script. This technique addresses the frequent need to add words, phrases and/or punctuation marks that are not required in print style in order to affect the cadence of the wording when read aloud by a broadcaster.

Review and edit work for spelling, usage, clarity, and fluency.

Use the computer and word-processing software to compose, revise, edit, and publish a piece. Reflect on own writing and establish goals for growth and improvement.

## **B. Writing as a Product**

Foresee readers' needs and develop interest through strategies such as using precise language, specific details, definitions, descriptions, examples, anecdotes, analogies, and humor as well as anticipating and countering concerns and arguments and advancing a position.

Provide compelling openings and strong closure to written pieces.

Use the responses of others to review content, organization, and usage for broadcast.

## **C. Writing Forms, Audiences, and Purposes (exploring a variety of forms)**

Employ the most effective writing formats and strategies for the purpose and audience.

Develop the broadcast technique of “writing to time” in which news stories are structured to fit into a specified air time.

Demonstrate personal style and voice effectively to support the purpose and engage the audience of a piece of writing.

Develop a linear (straight-line) approach toward storytelling for broadcast news stories in order to avoid confusion for the viewer.

Demonstrate the ability to translate print-style language of written copy into a conversational language that is easily understood by a viewing audience.

Demonstrate the ability to translate jargon into broadcast style language.

## **III. Methods of Student Evaluation**

### Methods of Evaluation will include:

Assessment of work will come from instructor and classmates. We will examine each other's work in a workshop format where we can praise the merits of the work, understand its shortcomings, and strive to improve our processes over the course of the year. Timely completion of projects is a vital component of student work in that news-show deadlines must be met. The consequence of not making a show deadline (without extenuating circumstances acknowledged by the teacher in advance) is 40% when the project is actually completed.

1. Test and Quizzes.
2. Active involvement in all collaborative activities.
3. Newswriting/Scriptwriting projects.
4. Final editing project.
5. Long and short version films for class projects and outside contest entries as well as Skills USA.

## **IV. List of Textbooks, Instructional Materials & Software**

### Resources for Students/Teachers

Radio-TV Newswriting: A Workbook. Wulfemeyer, Tim K., Iowa State University Press: Ames, Iowa. 1995.

## **RESOURCES/ACTIVITIES GUIDE**

### **1. Production of a school news program.**

#### **The News Package**

The mainstay of the PCTI studio is the news package which includes elements such as narration, stand-ups, interviews/SOTs, writing in broadcast style, natural sound, graphics, and other aspects that help video tell the story of the news. The News Package format (and the many elements that make it up) will be the main thrust of instruction in the class, and it will be the product that will be assessed. Because the show relies on the timely completion of each news package, a significant late penalty will be assessed to packages turned in after the deadline.

#### **Special Segments**

Local newscasts customarily encompass much more than hard news stories. Typically, they cover sports and the weather, deliver one or more sets of headlines, and often include a “light” item known as a *kicker*. While the weather is primarily written “straight,” sports and kickers give broadcast news writers wide latitude in both style and content. Students will practice writing these segments in a generic format in order to build templates for the actual scripts for the news show. Anchors will then practice reading these generic templates on the teleprompters. News writers will self-evaluate the effectiveness of their work when read aloud in order to revise for effectiveness and style.

### **2. Production of TV narrative segments (in both a “short” version and “long” version which demonstrate an in-depth journalistic process.**

#### **Public Service Announcements, Music Videos, TV Commercials, etc.**

Students will also produce smaller projects that may also air on the news program and the news magazine show. The goal of these projects will be to provide instruction on individual elements of production; however, they will also provide the student an opportunity to provide a public service, share their talents with friends, or to give voice to their more creative side. Based on merit, such pieces will also be eligible for the various competitions to which we will be sending our work, and students will receive a grade for their work.

#### **PCTI Extracurricular Events**

As members of the PCTI television staff, the students will often be called upon to produce videos for concerts, staff, student organizations, school assemblies and more.

#### **Feature Stories**

As both a challenge and an opportunity to display their talent for originality, students will participate in the creation of a feature story. As opposed to hard-news stories, which must be shot and packaged in haste to meet deadlines, feature stories are often planned and shot over a longer period of time and are “undated,” that is, they may be shot and packaged, then placed on a “standby” basis for broadcast whenever time and circumstances permit. Students will practice the skills needed to create a successful feature story such as: concept development, researching, effective investigative reporting skills, storyboarding, story structure, composing the story, production planning and scheduling, developing effective “bridge” techniques, writing and recording narration, interviewing, scripting with sound bites,

scripting with anchor voice over, scripting with graphics, scripting with picture/video components, developing a shooting schedule, etc.... Such pieces will be considered for entry into film festivals and various video contests.

**VI. SCOPE AND SEQUENCE**

**COURSE OUTLINE/STUDENT OBJECTIVES**

The student will be able to:

N. J. Core Curriculum Standards	Indicators	Course Outline/Student Objectives
3.2 3.3 8.1 1.2 3.5 1.3 9.1	D1 D1,2,3 B1,2,3 A2 B1 A1 A2 D1 A4,11 D5 C3 D4 A3 C5 W9	<p>I. The Producer and Producing (The News Package, Special Segments, Public Service announcements, Music Videos, Commercials, Narrative Films and Feature Stories)</p> <p>A. Recognize the elements of and participate in pre-production planning (program ideas, production models, developing a proposal and presenting the proposal, participating in the entire writing process such as: concept development, planning, storyboarding, story structure, plot development, exposition through resolution – in narratives, voiceovers, wraparounds, bridges, video placement, graphic placement and narration script)</p> <p>B. Coordinate productions including the above and below-the-line personnel, production equipment, scheduling, and additional production factors</p> <p>C. Participate in the production process including production meetings, scheduling, facilities requests, log information, publicity and promotion, and rehearsals and performance</p> <p>D. Function as part of both production staff and technical crew for weekly news program, feature stories, short and long-version narratives, special segments and television commercials</p> <p>E. Participate in post-production activities including editing, feedback</p>

		and evaluation, and record keeping
8.1 9.1 1.2 1.2 1.3	A3 C5 E1 E2 B1 D5 D1 D5 D4 A2 D1	II. The Director and Directing (Weekly News Program, Monthly Magazine and Commercials) Recognize the director's roles as artist, technical adviser, and coordinator  B. Recognize and participate in the director's pre-production activities: process message, production method, production team and communication, scheduling, script formats, script marking, floor plan and location



## VII. PACING CHART

	WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	WEEK 6	WEEK 7	WEEK 8	WEEK 9
<b>M P 1</b>	NARRATIVE FILMS  CONCEPT DEVELOPMENT	NARRATIVE FILMS  STORY STRUCTURE PLOT DEVELOPMENT EXPOSITION THROUGH RESOLUTION	NARRATIVE FILMS  CONVERSION TO SCREENPLAY  EDITING AND EVALUATION	NARRATIVE FILMS  PRDUCTION PLANNING SHOT SCHEDULE STORYBOARDING NARRATION/SCRIPT SITE SELECTION ACTOR SELECTION	NARRATIVE FILMS  PRODUCTION PLANNING SHOT SCHEDULE STORYBOARDING NARRATION/SCRIPT EQUIPMENT ACTOR SELECTION	NARRATIVE FILMS  PRODUCTION PLANNING PRODUCTION MEETINGS SHOT SCHEDULE REHERSALS FILMING DIRECTING	NARRATIVE FILMS  PRODUCTION PLANNING PRODUCTION MEETINGS SHOT SCHEDULE REHERSALS FILMING DIRECTING	NARRATIVE FILMS  PRODUCTION MEETINGS POST-PRODUCTION ACTIVITIES RE-WRITES ADDITIONAL FILMING	NARRATIVE FILMS  POST-PRODUCTION ACTIVITIES EDITING VOICE-OVER SELF/PEER EVALUATION FINAL PRODUCTION EVALUATION
<b>M P 2</b>	THE NEWS PACKAGE CONCEPT DEVELOPMENT  COMMERCIALS, PSA, NEWS SEGMENTS, WEATHER	PRODUCTION MEETINGS SEGMENT SELECTION WRITING TO CONVEY MESSAGE STORYBOARDS	SEGMENT DEVELOPMENT & PLANNING CONVERSION OF WRITING TO SCRIPT/ NARRATION/ VOICE-OVER	SEGMENT-PRODUCTION PLANNING SHOT SCHEDULE STORYBOARDING NARR/SCRIPT EQUIPMENT ACTOR SELECTION	PRODUCTION MEETINGS SHOT SCHEDULE SITE SELECTION & EVALUATION REHERSALS FILMING DIRECTING	PRODUCTION MEETINGS SHOT SCHEDULE RE-WRITES REHERSALS FILMING DIRECTING	WRAP-AROUNDS VOICE-OVERS GRAPHIC PLACEMENTS BRIDGES VIDEO PLACEMENTS	PRODUCTION MEETINGS POST-PRODUCTION ACTIVITIES RE-WRITES ADDITIONAL FILMING	POST-PRODUCTION ACTIVITIES EDITING SELF/PEER EVALUATION FINAL PRODUCTION – BROADCAST
<b>M P 3</b>	FEATURE STORIES  CONCEPT DEVELOPMENT	FEATURE STORIES  STORY STRUCTURE PLOT DEVELOPMENT EXPOSITION THROUGH RESOLUTION	FEATURE STORIES  CONVERSION TO SCREENPLAY  EDITING AND EVALUATION	FEATURE STORIES  PRDUCTION PLANNING SHOT SCHEDULE STORYBOARDING NARRATION/SCRIPT SITE SELECTION ACTOR SELECTION	FEATURE STORIES  PRODUCTION PLANNING SHOT SCHEDULE STORYBOARDING NARRATION/SCRIPT EQUIPMENT ACTOR SELECTION	FEATURE STORIES  PRODUCTION PLANNING PRODUCTION MEETINGS SHOT SCHEDULE REHERSALS FILMING DIRECTING	FEATURE STORIES  PRODUCTION PLANNING PRODUCTION MEETINGS SHOT SCHEDULE REHERSALS FILMING DIRECTING	FEATURE STORIES  PRODUCTION MEETINGS POST-PRODUCTION ACTIVITIES RE-WRITES ADDITIONAL FILMING	FEATURE STORIES  POST-PRODUCTION ACTIVITIES EDITING VOICE-OVER SELF/PEER EVALUATION FINAL PRODUCTION EVALUATION
<b>M P 4</b>	FINAL PROJECTS CONCEPT DEV.  SHORT/LONG VERSION NARRATIVES, COMMERCIALS, PSA, SPECIAL FEATURES, MUSIC VIDEO	WRITING & PLANNING STORYBOARDING WRITING TO CONVEY SPECIFIC MESSAGE EXPOSITION THROUGH RESOLUTION	WRITING & PLANNING STORYBOARDING WRITING TO CONVEY SPECIFIC MESSAGE EXPOSITION THROUGH RESOLUTION	CONVERSION TO SCREENPLAY/SCRIPT  EDITING AND EVALUATION  PRESENTATION OF CONCEPT TO GROUP	PRDUCTION PLANNING SHOT SCHEDULE STORYBOARDING NARRATION/SCRIPT EQUIPMENT SITE SELECTION ACTOR SELECTION	PRODUCTION PLANNING PRODUCTION MEETINGS SHOT SCHEDULE REHERSALS FILMING DIRECTING	WRAP-AROUNDS VOICE-OVERS GRAPHIC PLACEMENTS BRIDGES VIDEO PLACEMENTS	PRODUCTION MEETINGS POST-PRODUCTION ACTIVITIES RE-WRITES ADDITIONAL FILMING	POST-PRODUCTION ACTIVITIES EDITING VOICE-OVER SELF/PEER EVALUATION FINAL PRODUCTION EVALUATION

## Broadcast Journalism II Student Handout

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### Student Proficiencies

Students will write in Broadcast Style daily; (LAL W.9.10.4, W.9.10.5, W.9.10.6)

- Students will extend their media literacy as message-makers; (9.1.12.E.1)
- Students will maintain reading habits that keep them abreast of current events; (W.9-10.8, 9.1.12.E.1)
- Students will take full responsibility for each story of every news show; (9.1.12.C.5)
- Students will master the on-camera interview, both in the field and in studio; (8.1.8.A.3)
- Students will demonstrate effective investigative reporting skills (9.1.12.E.1)
- Students will write to video with every edited project; (LAL W.9.10.1, 9.10.2, 9.10.3, 9.10.6)
- Students will master the art of telling stories using images and sounds; (8.1.8.A.3)
- Students will create projects unrelated to news (commercial spots, music videos, PSAs, promotional pieces, and graphical introductions and transitions, etc.) (8.1.4.A.3, 8.1.8.A.3, 9.1.12.C.5, 9.1.12.E.2, 9.1.8.E.2)
- Students will actively participate in the pre-production coordination for television programs and commercials to be produced for a school news broadcast. (8.1.4.A.3, 8.1.8.A.3, 9.1.12.C.5, 9.1.12.E.2, 9.1.8.E.2)
- Students will produce daily announcements, news shows, short and long version, narrative films and feature stories; (8.1.4.A.3, 8.1.8.A.3, 9.1.12.C.5)
- Students will recognize that actual production/coordination involves coordinating personnel, various kinds of production meetings, setting and meeting deadlines, choosing and booking facilities, developing effective shooting schedules and supervising rehearsals and performance of “on-camera” talent (9.1.12.C.5.)
- Students will actively participate in the production process of creating news programs to be produced for in-school news broadcasts (1.2/D5; 3.2/D1; 3.3/D1,2,3; 3.5/C3; 8.1.4.A.3, 8.1.8.A.3, 9.1.12.C.5 )

- Students will actively participate in post-production activities for school news programs to be produced for broadcast in school. (1.2/D5; 1.3/D4; 8.1.4.A.3, 8.1.8.A.3,9.1.12.C.5)
- Students will use a production model to move from idea to production and final distribution of a program to an audience. (9.1.12.C.5)
- Students will create a program proposal. (3.2/D1, 9.1.12.C.5)
- Students will present a program proposal. (3.3/D1, 9.1.12.C.5)
- Students will recognize that the production schedule should be realistic in terms of time constraints and studio availability. (9.1.12.C.5)
- Students will participate in the schedule of production work. (9.1.12.C.5)
- Students will use the appropriate script format for television news programs to be produced for air as part of a daily school news program. (3.2/D1)
- Students will create precise and easy-to-read script markings to help the director and other key production personnel (3.2/D1)
- Students will create a storyboard for television to be produced as part of a school news program. (1.2/D5; 8.4/D1)
- Students will assume the role of various job titles and duties within the scope of a TV news broadcast such as: News Director, Assistant News Director, Executive Producer, Producer, Associate Producer, Assignment Editor, Planning Editor, Reporter, Camera Operator, Sound Technician, Anchor, Writer, Videotape Editor, Field Producer, Researcher, Tape Librarian, Production Assistant, Green Screen /Chromo key Technician and Teleprompter Operator. Roles will be assumed in both rehearsals and the actual production. (1.2/D5; 1.3/D4; 9.1.12.C.5)