

ENVIRONMENTAL & SCIENCE DOCUMENTARY TELEVISION

UNC Hussman School of Journalism and Media (<http://hussman.unc.edu/>)

MEJO 562, Fall 2020

Thursday, 5:00 p.m. to 7:45 p.m., via Zoom

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Office hours: Via Zoom by appointment (request via email)

Course Description and Goals

This course teaches students skills to conceive, write and produce a five- to six-minute video story with an environmental or science focus. Because of COVID-19 precautions and to ensure the health of all concerned, classes will be taught remotely. Each student will have the opportunity to participate in a field video shoot for a segment to be broadcast and streamed on [SciNC](https://www.unctv.org/watch/unctv-originals/sci-nc/) (<https://www.unctv.org/watch/unctv-originals/sci-nc/>), the science and technology program of [UNC-TV](https://www.unctv.org/) (<https://www.unctv.org/>) (North Carolina Public Media).

As a participant in this course, you'll learn the following:

- How to research an environmental and science television report.
- How to field produce an environmental and science television report.
- How to script an environmental and science television report.

MEJO 252 ("Audio Journalism"), MEJO 560 ("Environmental and Science Journalism") and MEJO 565 ("Environmental Storytelling") are recommended preparatory courses, but not prerequisites.

Because the course combines broadcast reporting and technical familiarity with scientific and environmental concepts, the learning curve is steep. It's expected that students will spend many hours working on their projects outside class. Since each of you will work on a team, active participation in all aspects of the course is essential. A team member who fails to do his or her job can delay or undermine the entire team's project. So, team participation will be an important element in determining your grade for the course.

Required Texts

Readings for the course include a primer written by a Pulitzer Prize-winning journalist on how to craft a narrative and a textbook by two veteran broadcast journalists on the basics of preparing a video news report. The required texts are the following:

Franklin, Jon. [Writing for Story: Craft Secrets of Dramatic Nonfiction by a Two-Time Pulitzer Prize Winner](http://www.amazon.com/exec/obidos/tg/detail/-/0452272955/102-7960016-8183318?v=glance) (<http://www.amazon.com/exec/obidos/tg/detail/-/0452272955/102-7960016-8183318?v=glance>), Peng Rand, Reprint edition, 1994, 288 pp., \$17.00. ISBN: 9780452272958.

Wenger, Debora and Deborah Potter, [Advancing the Story: Quality Journalism in a Digital World](https://www.amazon.com/Advancing-Story-Quality-Journalism-Digital/dp/1544332459) (<https://www.amazon.com/Advancing-Story-Quality-Journalism-Digital/dp/1544332459>), (<https://www.amazon.com/Advancing-Story-Broadcast-Journalism-Multimedia/dp/1608717143>) Fourth Edition, CQ College Press, 2019, ISBN: 978-1544332451. (Third Edition is acceptable, but chapter orders are different from the Fourth Edition).

Assignments

The keys to successful environmental and science video journalism are extensive research, accurate and fact-checked reporting and good writing. To succeed as a video documentary writer, you'll need to thoroughly understand your subject matter, maintain a tight focus on your story line and communicate your ideas simply and clearly. I expect that you'll meet all deadlines for doing assigned reading, researching your stories, setting up field shoots, turning in shoot schedules, logging video and preparing scripts. Because of COVID precautions, participation in the field shoots will be voluntary. Not attending because of transportation or health issues will not affect your grade in the course, although I hope as many of you as possible participate in the field shoots while taking appropriate COVID precautions, including wearing masks and maintaining recommended social distancing. If attending a Thursday and/or Friday field shoot conflicts with one of your other courses, please consult with Dr. Linden as soon as your team receives an assigned Thursday/Friday for your two-day shoot. In most cases in the past, talking with and seeking accommodation from your other professor(s) have facilitated students participating in field shoots that would otherwise conflict with other courses.

Makeup of Teams

The major focus of the course is production of a five- to six-minute television report telling a science-based story about an environmental challenge facing a North Carolina state park.

Each production team will be comprised of a segment producer, one or two associate producers and a scriptwriter. Dr. Linden will serve as executive producer for all reports. Final script approval of the student-produced segments will rest with Professor Linden in consultation with Frank Graff, managing producer and anchor of UNC-TV's "SciNC" program.

Student Job Descriptions

Producer: The producer is the person ultimately responsible for coordinating all research related to the report and for lining up all people and locales featured in the report. In consultation with his/her team and with Dr. Linden, the producer determines the focus of the report. The producer, together with the associate producers and scriptwriter, scouts field locations and provides preliminary and final shoot schedules to Dr. Linden by the required deadlines. As producer, you'll succeed by delegating responsibilities to your team members and making sure that all responsibilities are completed in a timely manner. Remember that throughout the entire project, up to and including the shoot, the "buck" stops with the producer.

Associate Producer/Researcher: The associate producer/researchers are responsible for carrying out all jobs assigned by the producer. Those jobs include (but are not limited to) performing research, scouting field locations, and pre-interviewing sources featured in the report. When the producer is unable to fulfill his/her responsibilities, the associate producers may be asked by Dr. Linden to fill in as required.

Scriptwriter: The scriptwriter's main responsibility prior to the field shoot is to provide the team with working scripts by the required deadlines. After completing the field shoots, primary responsibility on the team shifts from the producer/associate producers to the scriptwriter. As scriptwriter, you'll complete several drafts of the script that you'll vet first with members of your team and then with Dr. Linden. In team disputes about the content and/or style of the script, the scriptwriter has the final say. If a team member believes that there is a factual or content error that can't be reconciled by the scriptwriter, that team member should contact Prof. Linden.

All team members: If your report features enough sources, then each team member will pre-interview at least one person featured on camera and/or conduct the field interview of that person. If you're unsure how to find and contact sources, please talk with Dr. Linden who will help you. Team members will **share** in tape logging, a laborious process but critical to the shaping of the script and the eventual video editing of the report. (Logging must be completed by the designated deadlines as late logging will delay the scriptwriter in meeting her/his deadlines.) All team members will participate in the script review process.

Selection of job responsibilities: Dr. Linden will determine your particular team role (producer, associate producer, or scriptwriter). He'll solicit your preference prior to making his team assignments.

Final Exam

During the final exam period, we will have a class critique via Zoom of your finished projects.

Grading

Your grade will depend upon your class participation (20%), contributions to your production team (50%), and the quality of your completed video report (30%).

Your participation grade will be determined by the following:

- a) Have you done the assigned reading on time and can clearly communicate lessons learned from the reading?
- b) Have you contributed to Zoom class discussions?
- c) Have you attended class regularly and on time? Late arrival to class (even by a few minutes) will be counted as an absence. Consider arriving in class on time as a deadline you have to meet. A reporter who misses a deadline is usually a reporter who loses a job. If you are experiencing Internet connection problems, please let me know as soon as possible and in advance of the weekly class meeting.
- d) Have you prepared for the field shoot by completing your assigned tasks? Are you on time for **all** scheduled interviews and appointments? Did you go the extra mile in assisting your team in non-assigned tasks?

Contributions to your video team (50% of your final grade) will be determined as follows: (50 points maximum):

a) Have you kept a contemporaneous work log of time spent in all out-of-class, project-related activities? **The log should note the amount of time (by date and in hours) spent each week during the preparation of your video report.** For each entry, note the job that you performed (e.g., research, telephone or Zoom pre-interview, scouting trip, etc.) The instructor will ask for the log (no more than one page) to be emailed on the day of the last class session. Please **total** the number of hours spent on these out-of-class activities in your work log. You **cannot** pass the course unless you turn in your work log on time.

b) How have you collaborated with your team members? Keep in mind that succeeding in broadcast and documentary work requires teamwork.

c) What's the quality of your individual contribution whether as producer, associate producer or scriptwriter?

d) Have you completed your team responsibilities in a timely manner? Remember that I expect professional broadcast standards of promptness and preparation during every phase of the project. In broadcast journalism, one team member failing to deliver at any point in the production process can affect many people, including your team, other teams and sources who are taking time away from busy schedules to accommodate you. Team members who don't carry their fair share of the team's load will be graded accordingly.

The quality of your completed video report will be based on the following (30 points maximum):

- a) Does the story have a strong focus?
- b) Is the story compelling?
- c) Are environmental science lessons accurate and explained in ways that non-scientists can understand?
- d) Are there a variety of knowledgeable sources?

e) Did you thoroughly search for appropriate archival materials (e.g., photos, videos, recordings, art) that lend perspective and context to your story? Have you received written permission for use of any copyrighted material? Please note that you **cannot** lift video from the web without having first obtained **written** permission from the owner of that material. That caveat applies to videos or photographs from public agencies as well.

f) Was your story fact checked? A major factual error, including misspelling of proper names, will result in a significant deduction in your final grade.

g) Is there a human interest angle?

If you're concerned about your performance or your grade in the course, please schedule a Zoom or phone session with the instructor at any point during the semester. Dr. Linden will provide feedback upon request.

Additional Assignments for Graduate Students

Graduate students in the class will have additional assignments not required for undergraduate students in the class. Also, graduate students may be asked to review the scripts of the undergraduate students and to offer critiques of those scripts in class.

Grading Scale (for undergraduates)

94 - 100 A
91 - 93 A-
88 - 90 B+
84 - 87 B
81 - 83 B-
78 - 80 C+
74 - 77 C
71 - 73 C-
68 - 70 D+
61 - 67 D
60 and below F

Grading Scale (for graduate students)

Honors
Pass
Low Pass
Fail

After one unexcused absence, each additional absence will result in a drop of one letter grade in the course. This is an upper division/graduate-level seminar, and your presence and contribution are essential. You **cannot** pass this course with more than two unexcused absences. Remember that we meet just once a week so your attendance is required for EVERY class meeting.

How To Succeed in This Course

- Attend all classes *on time*. Remember late arrival to class (even by a few minutes) is counted as an absence.
- Complete readings **before** the appropriate classroom discussions.
- *Participate* actively in class.
- *Complete* all work responsibilities by your deadlines.
- Work *cooperatively* with your team members.
- Make sure all facts in your stories are accurate and sourced.
- Ask Dr. Linden questions either during class or during office hours if you're unclear about any aspect of this course or your job responsibilities.

Course Schedule

WEEK 1 - AUG. 13: INTRODUCTION TO ENVIRONMENTAL & SCIENCE DOCUMENTARY TELEVISION

* Prior to the first class, turn in Student Data Sheet that was emailed to you.

* Review fundamentals of writing news for broadcast television.

* View the three previous episodes on North Carolina State Parks produced by last year's teams.

<https://www.pbs.org/video/snakes-are-crucial-to-the-health-of-merchants-mill-pond-nhcrfo/> (<https://www.pbs.org/video/snakes-are-crucial-to-the-health-of-merchants-mill-pond-nhcrfo/>) (**Snakes crucial to the health of Merchants Millpond**)

<https://www.pbs.org/video/crowders-mountain-is-being-loved-to-death-xdcdn3/> (<https://www.pbs.org/video/crowders-mountain-is-being-loved-to-death-xdcdn3/>) (**Crowders Mountain being loved to death**)

<https://www.pbs.org/video/how-lake-waccamaw-got-rid-of-hydrilla-agz4x1/> (<https://www.pbs.org/video/how-lake-waccamaw-got-rid-of-hydrilla-agz4x1/>) (**How Lake Waccamaw got rid of hydrilla**)

Assignment for next class:

Email to Dr. Linden by Friday, August 14, 6 p.m., your rankings for job assignments (producer, associate producer, and scriptwriter) and also note whether you'd be *unable* to attend any one or more of the four field shoot dates of Oct. 1-2, Oct. 15-16, Oct. 22-23 or Oct. 29-30. If you have not emailed your Student Data Sheet by the first class, please attach that document along with your preferences for job assignments. (You'll find the template for the Student Data Sheet in the Resources folder of Sakai (<https://www.unc.edu/sakai/>)).

After I receive your job preferences, I'll email class members your team assignments (including your individual job assignment).

Reading for next class:

Linden, Tom. "Medical Reporting for the Electronic Media," in Barbara Gastel's Health Writer's Handbook (Second Edition), Ch. 9, pp. 161 - 183. (Reading available in Resources folder of Sakai (<https://www.unc.edu/sakai/>)).

Wenger & Potter, chapters 2, 3 and 6 from Wenger & Potter (**Fourth** Edition) **OR** chapters 2, 3, and 5 (Wenger & Potter, **Third** Edition).

Viewing for next class:

Watch previous student-produced environmental video reports at the following website:

<http://scimedjournalism.web.unc.edu/tag/nc-state-parks/> (<http://scimedjournalism.web.unc.edu/tag/nc-state-parks/>)

WEEK 2 - AUG. 20: FINDING THE STORY/NEWS GATHERING/SCRIPTWRITING

* Review basics of scriptwriting as outlined in the Linden chapter in Barbara Gastel's Health Writer's Handbook (Second Edition), Ch. 9, pp. 161 - 183.

* Review chapters 2, 3 and 6 from Wenger & Potter (Fourth Edition) or chapters 2, 3, and 5 (Wenger & Potter, Third Edition).

Assignment for next class:

Each team should work on a 100-150 word pitch that includes a news hook and a sentence that tells viewers why they should care about your story. The story also needs to have good visuals that help to convey to viewers a science lesson. Identify one character who will be the "face" of your story. In constructing your pitch, consider the elements that Jon Franklin in his book "Writing for Story" considers the essentials to a compelling narrative.

Reading for next class:

Franklin: Writing for Story Preface (pp. xv - xix), Chapters I through VII (pp. 21-166), Appendix A (pp. 216-235).

Viewing for next class:

View past episodes of SciNC at <http://science.unctv.org/content/ncsciencenow/stories>. (<http://science.unctv.org/content/ncsciencenow/stories>)

WEEK 3 - AUG. 27: FINDING THE STORY/NEWS GATHERING/SCRIPTWRITING

* Review Jon Franklin book.

* Discuss Franklin's "formula" for a successful narrative.

* Discuss the narrative construction of a video mini-documentary as evidenced by previous stories in the North State Parks series on UNC-TV's SciNC program.

Assignment for next class:

Each team should meet in a video chat with team members on Monday, August 31, or Tuesday, Sept. 1, to refine your story ideas. By 12 noon, Thursday, Sept. 3, the scriptwriter for each team -- in consultation with team members -- should email Prof. Linden your story pitch. That pitch should run no more than 150 words. Below the pitch summary, list at least five possible on-camera sources. For each source include job title, telephone number, and email address. Also, suggest B-roll (no more than five shots) that you anticipate will help to visually tell your story.

WEEK 4 - Sept. 3: STORY PITCHES -- Guest speaker: Katie Hall, N.C. State Parks Public Information Officer

* In the first half of class, each team will have an opportunity to talk about their story pitches with Katie Hall from N.C. State Parks.

* Second half of class, Dr. Linden will meet in breakout rooms separately with each of the teams.

* During the time your team is not in consultation with Dr. Linden, each team should use that opportunity in your breakout room to further develop your story ideas.

Assignment for next class:

Each team should refine their story pitches for presentation next Thursday, Sept. 10, to the producer and anchor of SciNC, Frank Graff. Before the next class you should make initial contact with all your proposed sources to clarify the focus of the story. Occasionally, you'll find that your proposed story doesn't have legs. If that's the case, notify Dr. Linden who will work with you to find an alternate story.

Lastly, please email Dr. Linden by 8 p.m. Tuesday, Sept. 8, your pitch sheet that you'll present to Frank Graff next Thursday, Sept. 10. Please limit your pitch sheet to no more than two doubled-spaced pages. The pitch sheet should include a 100-word story summary, list of possible interviewees with their titles, email addresses and mobile phone #s. Also include four suggested b-roll sequences that will develop your science lessons.

WEEK 5 - SEPT. 10: STORY PITCHES -- Guest speakers: Frank Graff (<https://www.unc.tv/watch/unc.tv-originals/sci-nc/>), UNC-TV SciNC producer, reporter and anchor, & Bob Gunter, UNC-TV videographer

- * Present story pitches to UNC-TV Sci NC producer Frank Graff.
- * Tips from videographer Bob Gunter on scouting your field locations.
- * Watch previous class documentary pieces on UNC-TV at <http://scimedjournalism.web.unc.edu/tag/nc-state-parks/>. (<http://scimedjournalism.web.unc.edu/tag/nc-state-parks/>)

Assignment for next class:

Contact all possible sources by phone to gather information and to determine your final list of on-air interviewees. If possible, complete a scouting trip to your shoot locale by the weekend of Sept. 12-13. All **scriptwriters** should prepare **first 60 seconds** of your working script (that includes 20-second anchor intro and the first 40 seconds of your story). Please email your script to Dr. Linden by **6 p.m. Wednesday, Sept. 16**.

WEEK 6 - SEPT. 17: SETTING UP THE FIELD SHOTS

- * Review Franklin's narrative journalism formula (as explained in his assigned book) and relate it to your team's story.
- * Tips on how to set up field shoots.
- * Tips on how to select appropriate B-roll.
- * Tips on conducting interviews.
- * Learn what's required for logging your tapes.

Assignment for next class:

All **producers** should upload to the Forums section of Sakai by Wednesday, Sept. 23, your shoot schedules for viewing at the next class.

WEEK 7 - SEPT. 24: DISCUSSION OF FIELD SHOTS, STORY LINES AND SHOOT SCHEDULES

* Four 30-minute breakout sessions will run consecutively during class time for each team to discuss their shoot schedules, field shoot logistics, B-roll choices, focus of field interviews and working scripts with Dr. Linden. During time that Dr. Linden is meeting with other teams, your team should discuss the logistics of your shoot and further refine your storyline.

Assignment for next class:

A Team - "**A**" **team scriptwriter** should email first 60 seconds of working script to team members and to Dr. Linden by Monday, Sept. 28, at 12 noon. "**A**" **team producer** should email **FINAL** shoot schedule to team members, Dr. Linden, UNC-TV videographer Bob Gunter <rgunter@unc.tv.org> by Monday, Sept. 28, at 12 noon. Be sure to let Dr. Linden know of any special videography needs (special lighting, audio, etc.) at the time that you send your final shoot schedule so he can notify our UNC-TV videographer. Also be sure to append at the end of the shoot schedule your checklist of b-roll and nat sound that you want to capture during your shoot. Please itemize EVERY shot you think would be absolutely necessary to *visually* tell your story.

WEEK 8 - NO CLASS - A Team Field Shoot - OCT. 1 (Thursday) & OCT. 2 (Friday)

Assignment for next class:

A Team - Log all B-roll and interviews from field shoot after video with burned-in time code is uploaded to you on YouTube. Please finish transcribed log by Wednesday, Oct. 14, and email MS Word copy of the log to Dr. Linden. Scriptwriter, please complete first post-shoot script by 6 p.m., Tuesday, Oct. 20, and email script in MS Word to Dr. Linden. Dr. Linden who will send you back a revised script by Sunday, Oct. 25. Based on the revised script, please send a second draft of the script to Dr. Linden by Wednesday, Oct. 28, at 6 p.m. This is the script that will be critiqued during class on Thursday, Nov. 5.

Reading for next class:

Review Wenger & Potter's section on "Interviews," pp. 36-43 (Fourth Edition) or pp. 45-55 (Third Edition).

Review Wenger & Potter's section on "NewsGathering: Broadcast," pp. 51-78 (Fourth Edition) or pp. 61-91 (Third Edition).

Review Wenger & Potter's section on "Writing the Story: Broadcast," pp. 125-150 (Fourth Edition) or pp. 116-145 (Third Edition).

WEEK 9 - OCT. 8: REVIEW ZOOM SESSION ON KEY ELEMENTS TO A SUCCESSFUL FIELD SHOOT.

* Class discussion about interviewing tips from Wenger & Potter text.

* Class discussion about newsgathering for broadcast tips from Wenger & Potter.

* Class discussion about writing the story tips from from Wenger & Potter.

Assignment for next class:

A Team - Log all B-roll and interviews from field shoot after video with burned-in time code is uploaded to you on YouTube. Please finish transcribed log by Wednesday, Oct. 14, and email MS Word copy of the log to Dr. Linden. Scriptwriter, please complete first post-shoot script by 6 p.m., Tuesday, Oct. 20, and email script in MS Word to Dr. Linden. Dr. Linden will send you back a revised script by Sunday, Oct. 25. Based on the revised script, please send a second draft of the script to Dr. Linden by Wednesday, Oct. 28, at 6 p.m. This is the script that will be critiqued in class on Thursday, Nov 5.

B Team - Finish pre-interviews and finalize shoot schedule. "**B**" team scriptwriter should email first 60 seconds of working script to team members and to Dr. Linden by Monday, Oct. 12, at 12 noon. "**B**" team producer should email final shoot schedule to team members, Dr. Linden, and UNC-TV videographer Bob Gunter <rgunter@unctv.org> by Monday, Oct. 12, at 12 noon. Be sure to let Dr. Linden know of any special videography needs (special lighting, audio, etc.) at the time you send your final shoot schedule so he can notify our UNC-TV videographer. Also be sure to append at the end of the shoot schedule your checklist of b-roll and nat sound that you want to capture during your shoot. Please list EVERY shot you think would be absolutely necessary to visually tell your story, but avoid listing B-roll that is peripheral to your storyline.

WEEK 10 - NO CLASS - B Team Field Shoot - OCT. 15 (Thursday) & OCT. 16 (Friday)

Assignment for next class:

B Team - Log all B-roll and interviews from field shoot after video with burned-in time code is uploaded to YouTube. Please finish transcribed log by Wednesday, Oct. 21, 6 p.m. and email MS Word copy of compiled log to Dr. Linden by that time. Scriptwriter, please complete first post-shoot script by 6 p.m., Sunday, Oct. 25 and email script in MS Word to Dr. Linden who will send you back a revised script by Wednesday, Oct. 28. Based on the revised script, please send a second draft of the script to Dr. Linden by Friday, Oct. 30, at 6 p.m. This is the script that will be critiqued in class on Thursday, Nov. 5.

C Team - Finish pre-interviews of subjects. "**C**" team scriptwriter should email first 60 seconds of working script to team members and to Dr. Linden by Monday, Oct. 21, at 12 noon. "**C**" team producer should email final shoot schedule to team members, Dr. Linden, and UNC-TV videographer Bob Gunter <rgunter@unctv.org> and his associate Drew Stevens <astevens@unctv.org> by Monday, Oct. 21, at 12 noon. Be sure to let Dr. Linden know of any special videography needs (special lighting, audio, etc.) at the time you send your final shoot schedule so he can notify our UNC-TV videographer. Also be sure to append at the end of the shoot schedule your checklist of b-roll and nat sound that you want to capture during your shoot. Please itemize EVERY shot you think would be absolutely necessary to visually tell your story.

WEEK 11 - NO CLASS - C Team Field Shoot - OCT. 22 (Thursday) & OCT. 23 (Friday)

Assignment for next class:

Team - Complete tape log 48 hours after you receive via YouTube the burned-in, time-coded field video. At that time please email tape log of interviews and B-roll to Dr. Linden. One week after you receive the time-coded tape log (but no later than 6 p.m., Saturday, Nov. 7), please email first draft of your script to Dr. Linden.

WEEK 12 - NO CLASS - D Team Field Shoot Field Shoot - OCT. 29 (Thursday) & OCT. 30 (Friday)

Assignment for next class:

"A" and "B" Teams - Please email latest revised drafts of scripts to Dr. Linden by Tuesday, Nov. 3, at 6 p.m. Upon receipt of these latest script drafts, Dr. Linden will email them to Frank Graff, our guest critiquer next Thursday, Nov. 5.

"C" Team - Finish your video logs and start working on your first script which should be emailed to Dr. Linden by 6 p.m.,

Saturday, Nov. 7, or sooner if you've completed it. If you finish your first draft of the script before the Nov. 5 script conference, then you may have a chance for Frank Graff to critique the script in person on Thursday, Nov. 5, during our next Zoom session.

"D" Team - Complete tape log 48 hours after you receive via YouTube the burned-in, time-coded field video from Bob Gunter. Email that completed tape log of interviews and B-roll to Dr. Linden. No later than 6 p.m., Saturday, Nov. 7, please email first draft of your script to Dr. Linden.

WEEK 13 - NOV. 5: FIRST SCRIPT CONFERENCE (Frank Graff, guest critiquer **unconfirmed)**

Assignment for next class:

"A" and "B" Teams - Please email revised drafts of your scripts to Dr. Linden by 6 p.m., Sunday, Nov. 8. Dr. Linden will email scriptwriters his revisions by 8 p.m., Wed., Nov. 11. Scriptwriters bring revised copies of scripts (based on Linden corrections) to second and final script conference in class on Thursday, Nov. 12.

"C" Team - Please email revised draft of your script to Dr. Linden by 6 p.m., Saturday, Nov. 7. Dr. Linden will return his edits to you by 6 p.m., Tuesday, Nov. 10. Please revise that edited script and email revised script to Dr. Linden by Wednesday, Nov. 11, at 6 p.m.

"D" Team - Complete tape log 48 hours after you receive via YouTube the burned-in, time-coded field video. At that time please email tape log of interviews and B-roll to Dr. Linden. One week after you receive the time-coded tape log (but no later than 6 p.m., Saturday, Nov. 7), please email first draft of your script to Dr. Linden.

All teams - please remember to continue compiling your weekly work log due by email **Monday, Nov. 16, 5 p.m. Failure to turn in a daily work log for the semester will result in an incomplete grade in the course.** On the work log, please **total** the number of hours worked out-of-class for the entire semester. See the "Grading" section earlier in the syllabus for details.

WEEK 14 - NOV. 12: SECOND SCRIPT CONFERENCE (Helen Chickering, guest critiquer **unconfirmed) & COMPLETION OF ONLINE COURSE EVALUATION**

Assignment for next class:

ALL Teams - Please email revised drafts of scripts (based on comments and revisions in second script conference) to Dr. Linden by 6 p.m., Sunday, Nov. 15. Be sure you **DOUBLE CHECK** all time codes for every piece of audio and video before you email Dr. Linden your final scripts.

Final Assignments:

IMPORTANT! All teams - please remember to continue compiling your weekly work log due by email **Monday, Nov. 16, 5 p.m. Failure to turn in a daily work log for the semester will result in an incomplete grade in the course.** On the work log, please **total** the number of hours worked out-of-class for the entire semester. See the "Grading" section earlier in the syllabus for details.

Also, please complete the online course evaluation **NO LATER** than Monday, Nov. 16.

FINAL EXAM - Saturday, November 21, 5:00 p.m.

The Honor Code I expect that each student will conduct herself or himself within the guidelines of the University honor system (<http://honor.unc.edu> (<http://honor.unc.edu>)). All academic work should be done with the high levels of honesty and integrity that this University demands. You are expected to produce your own work in this class. If you have any questions about your responsibility or your instructor's responsibility as a faculty member under the Honor Code, please see the course instructor or Senior Associate Dean Charlie Tuggle, or you may speak with a representative of the Student Attorney Office or the Office of the Dean of Students. Please note the Honor Code is in effect during all off-campus, class-based activities like the field shoots and the edit sessions at UNC-TV.

Seeking Help

If you need individual assistance, it's your responsibility to meet with the instructor. If you are serious about wanting to improve your performance in the course, the time to seek help is as soon as you are aware of the problem - whether the problem is difficulty with course material, a disability, or an illness.

Diversity

The University's policy on Prohibiting Harassment and Discrimination is outlined on the Equal Opportunity and Compliance Office's webpage (<https://eoc.unc.edu/our-policies/ppdhrm/> (<https://eoc.unc.edu/our-policies/ppdhrm/>)).

UNC is committed to providing an inclusive and welcoming environment for all members of our community and does not discriminate in offering access to its

educational programs and activities based on age, gender, race, color, national origin, religion, creed, disability, veteran's status, sexual orientation, gender identity, or gender expression.

Special Accommodations

If you require special accommodations to attend or participate in this course, please let the instructor know as soon as possible. If you need information about disabilities visit the Accessibility Services website at <https://accessibility.unc.edu/> (<https://accessibility.unc.edu/>).

Accreditation

Among the many skills students will learn in this course, it's expected they will be able to fulfill the following values and competencies as enumerated by the Association for Education in Journalism and Mass Communication:

- understand concepts and apply theories in the use and presentation of images and information;
- demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity;
- think critically, creatively and independently;
- conduct research and evaluate information by methods appropriate to the communications professions in which they work;
- write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve;
- critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness;
- apply basic numerical and statistical concepts;
- apply tools and technologies appropriate for the communications professions in which they work.

-- syllabus revised August 3, 2020