

AUDIO JOURNALISM

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

MEJO 252.1, Spring 2021

Monday, Wednesday 2:00 p.m. - 3:15 p.m., via Zoom

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This class will be taught remotely via Zoom. After successfully completing MEJO 252, you'll have the skills to conceive, produce, script and voice an audio news or feature report. You'll also learn how to work with your classmates to conceive and produce a podcast.

About The Course

Audio journalism combines the skills of news writing, audio production, audio editing, voicing and reporting. To succeed in the course, you'll need to achieve competence in all these areas. MEJO 252 is a Level 1 concentration course for journalism majors interested in pursuing careers in broadcast, video and audio journalism. MEJO 121 (Intro to Digital Storytelling) and MEJO 153 (Writing and Reporting) are strongly recommended as courses to take either before or concurrently with MEJO 252.

Course Goals

- *To learn audio writing, reporting and voicing skills;*
- *To integrate news writing skills with reporting practices into the production of professional audio news and feature reports;*
- *To conceive and produce a professional-grade podcast;*
- *To learn standards of good reporting established by reputable, professional news organizations.*

Equipment

You will need to have or purchase the following equipment for this class.

- *Smartphone with a voice recording app:* If you face a financial challenge, please contact your instructor and contact Stephanie Brown <swbrown@unc.edu>, director of the Hussman Park Library, who may be able to assist you with purchase of the

equipment if it's not available on loan from the Park Library. On the iPhone, Voice Memo will work as will the free version of ShurPlus MOTIV (https://www.shure.com/en-US/products/software/shure_plus_motiv). For interviews you can use Zoom or Zencaster (<https://zencaster.com/>) from your laptop or desktop computer.

- *Wired lavalier microphone*: If you do an in-person interview (not recommended during COVID restrictions), you'll need a wired lavalier microphone available from Amazon and other sites. A limited number of wired lavalier mics are available in the Park Library.
- *Headphones*: Ear buds that came with your smartphone will work. Higher quality headphones will help you know more clearly whether the sound you're hearing is coming from your immediate environment or from your recording.

Gary Kirk, Hussman Broadcast & New Media Manager, will discuss recording options when he talks with our class on Monday, Jan. 25.

Software

You'll need to download the latest version of Audition from Adobe Creative Cloud which is licensed to UNC students. You can download Audition and other Adobe software by using your UNC email address and onyen and by going to the following site: <https://software.sites.unc.edu/adobe/> (<https://software.sites.unc.edu/adobe/>)

Attendance/Punctuality

As in the broadcast industry, punctuality and meeting deadlines are not just important, they're essential. If you're sick or have a personal emergency, please email your instructor at linden@unc.edu in **advance** of class. After three unexcused absences, each additional absence will result in a 10-point drop in your final grade.

Internet Connection Problems

If you are having Internet connection problems, please let me know in **advance** of class.

Zoom

As this MEJO 252.1 section is taught remotely, you'll need to have the class Zoom URL to attend. That URL will be e-mailed to you two days before your first class. You'll need to use your UNC e-mail address to login into Zoom. If you use a different e-mail address, Zoom will deny you access. Also, this Zoom class will be password-protected. The password for the class will be included in your initial Zoom

e-mail invitation. Please be aware that content on Zoom for this class is owned by UNC and is under copyright protection. Please do **not** post your Zoom class recording or any portions of it to social media or on the Web. Doing so will be considered an honor code violation. If you have Zoom access problems, please let your professor know. If you're Zooming from a residence or locale with Internet transmission issues, you can disable your video feed if that helps you stay connected.

Stories and Assignments

Stories and assignments are due at the times assigned in the syllabus. Late assignments will result in a 10-point drop in grade per day.

Submitted Assignments

All assignments must be word-processed. Please be sure to **double space** your script which should be written in a sans serif font, either Arial or Geneva. At the bottom of each assignment, please list the name and phone number of each source whom you interview for your story. Failure to list your sources and their phone numbers will result in a 10-point deduction.

Naming Convention: When submitting an assignment, please use the following naming convention for all submissions: LastName_Assign#1.mp3 and LastName_Assign#1.docx (e.g., **Linden_Assign#1.mp3** and **Linden_Assign#1.docx**).

Syllabus

Please check your syllabus **before** each class. The schedule and/or assignments may change without your being notified by e-mail. All changes will be reflected in the syllabus accessible via Sakai->Syllabus. The syllabus may change at any point during the semester. Please be sure to rely on the online syllabus rather than a saved version of it.

In-class Computer and Electronic Device Use

In class, all electronic devices (other than your computer) are to remain off at all times.

Daily Newspaper Subscription

Like all journalists, you should have an working knowledge of major news developments reported by reputable news organizations. During the semester you'll have occasional textbook and current events quizzes. You'll receive at least two

days notice about an upcoming quiz. Content for the quizzes will be based on assigned reading and/or current events drawn from the reporting of the Washington Post. You can access the Washington Post for free at this UNC-sponsored site:

<https://go.unc.edu/wapo> (<https://go.unc.edu/wapo>)

Textbook

Kern, Jonathan, *Sound Reporting: The NPR Guide to Audio Journalism*, The University of Chicago Press, 2008, ISBN: 978-0-226-43178-9, \$20.00, 382 pp.

Supplementary Readings:

In addition to assigned readings, supplementary reading will be available on Sakai->Resources and Saki->Course Reserves.

Radio Newscasts & Podcasts:

Award-winning local and national radio newscasts are heard on WUNC (<http://www.wunc.org/>) (91.5 FM). You're also encouraged to listen to *This American Life* (<http://www.thisamericanlife.org/>), the radio documentary series that airs Saturday afternoons at 1:00 p.m. and is repeated the following Friday evening at 7:00 p.m. on WUNC-FM.

Also, check out the School's award-winning, student radio newscast, Carolina Connection (<http://carolinaconnection.org/>), broadcast Saturday mornings at 8:30 a.m. on WCHL 97.9 FM and streamed at carolinaconnection.org (<http://carolinaconnection.org/>). In 2017 and 2018 Carolina Connection was the winner of the Edward R. Murrow Award for America's best student audio newscast. Throughout the semester you'll be able to pitch your best work to the Carolina Connection producers. Don't miss this opportunity to work with a nationally-acclaimed, student broadcast. If you want to volunteer for Carolina Connection, contact Prof. Adam Hochberg at ahochberg@unc.edu. During the last third of the class you'll work with classmates to produce a podcast. Just as good writers learn by reading, good audio producers learn by listening. In that vein please follow a news-based podcast of your choice.

Missed Quizzes and/or Midterm Exam:

If you miss a textbook or current events quiz, there is no makeup quiz. The quiz portion of your final grade will be the average of all the quizzes that you have taken during the semester. A missed quiz will not count against you.

Grading Breakdown

You cannot receive a passing grade in the course unless you complete all assignments. Your final grade will be computed as follows:

Participation	10%
Quizzes	10%
Project #1	10%
Project #2	15%
Project #3	20%
Project #4	25%
Podcast	10%

Participation

Working in the news business should be fun, and this class ought to be fun, as well. The class will operate like a newsroom. Don't expect a regular college lecture class. Effective newsrooms establish a climate where there's a healthy collision of ideas about story assignments, approaches, writing, and production, among other issues. You may disagree with points made by classmates or the instructor, but please temper any criticism with respect for the other person's viewpoints.

One of the primary forms of participation in class will be discussion, even debate. As a class and in breakout groups, you'll think through issues together, both critiquing your own work and the work of others. To create a climate conducive for participation by everyone, please follow these discussion guidelines:

- Be ready to share and explain your opinions. Feel free to disagree with others, but be specific in your assertions and back them up with evidence.
- Listen carefully and respond to other members of the group. Be willing to change your mind when someone demonstrates an error in your logic or use of facts.
- Don't hesitate to ask for clarification of any point or term you don't understand.
- Be honest, but sensitive in critiquing the work of others. Keep the focus on the work, not the individual. Critique the work product as carefully as you would want someone else to critique your own. Remember that when people critique your work, they're not critiquing you as an individual, but rather your work... all with the intention of helping you become the best possible journalist you can be.
- When critiquing your own work, be as objective as possible. Once you get out into the working world, often you'll be the only one actively critiquing your work.

Grading Rubric for Assignments

During the course of the semester, you'll prepare several audio stories and a team-based podcast. The grade for each of the audio stories will be determined as follows (with 100 points possible for each assignment):

1) A maximum of 40 possible points for **reporting** based on the following:

- a) Did you interview a variety of sources, each of whom was knowledgeable about the focus of your story?
- b) Did you consult primary sources that provided context and background for your story?
- c) Did you do original reporting?

2) A maximum of 40 possible points for **writing** based on the following:

- a) Did you write clearly?
- b) Was your writing tight?
- c) Did you follow style rules enumerated by *Sound Reporting* author Jonathan Kern and by your instructor?
- d) Did your story flow well?
- e) Did your story have a tight focus and stick to your six-word message (as discussed in class)?

3) A maximum of 20 possible points for **production quality** will evaluate the following:

- a) Is your story of broadcast quality, free of audio glitches and with clear track, bites, and natural sound?

For the podcast assignment your grade will be based on the quality of your team's project as well as an individual worksheet that you submit that details your contributions to the podcast.

A numerical grade scale will be used on all papers and tests. Here are the letter equivalents:

FINAL GRADES

95 - 100	A
90 - 94	A-
87 - 89	B+
83 - 86	B
80 - 82	B-
77 - 79	C+
73 - 76	C
70 - 72	C-
67 - 69	D+
60 - 66	D
59 and below	F

Late Assignments

Late assignments (defined as assignments not turned in at the beginning of class on the dates due) will be assessed a penalty of 10 points per day until the assignment is turned in. An assignment not turned in within a week of its deadline will result in a zero grade for that assignment.

Notifying Sources

Every source whom you contact must be told at the outset of your conversation that she/he is being interviewed for a story that may be used on the air. You must have the source's permission to be quoted and/or recorded in an interview. It's the law,

along with being an Honor Code violation if you do not follow this procedure. At the end of your report, please type the name and phone number of each source whom you interviewed for any assignment. Failure to include source names and phone numbers will result in a 10-point deduction for that particular assignment.

Additional Considerations

Stories receiving the highest grades display intellectual depth, originality, creativity, news value, and flawless writing and production.

All work must be *original* and solely for this class. No assignment may be submitted for credit that was prepared as part of another class assignment.

Even though you're writing for the ear in audio and broadcast journalism, your words will find their way into text on the web. So, proper spelling is essential to maintain your credibility as a competent journalist. Misspelling of each word in a script will result in a two-point deduction. Misspelling of a proper name will result in a 10-point deduction. A major factual error may result in a failing grade for that assignment.

Under no circumstances should a journalist fabricate a source, quote or sound bite. Do **not** ask a source to stage or recreate a sound bite or have that source read a bite from prepared text. A trained broadcast journalist will be able to easily spot a canned sound bite. Be aware that staging is a form of fabrication and is an Honor Code Violation. Also, do **NOT** use sound effects or recorded music except for your podcast assignment in which you can use royalty-free music as a transitional device. One source of royalty-free music is Bensound (<https://www.bensound.com/royalty-free-music/2>). If you're using archival audio, please consult with the instructor before including it in your piece. Make sure before using archival audio that you receive *written* permission for its use from the owner of the material (either an individual, an organization or institution, or a broadcast entity). Besides fabrication, the other major journalistic ethical violation is plagiarism, the act of passing off another's words or ideas as your own. If you fabricate a quote or source, stage a sound bite or plagiarize another writer or source, you will be referred for an Honor Code violation. Engaging in plagiarism or fabrication is a career-ending move for a journalist.

Weekly Schedule

The following schedule will change during the semester. Please check the online syllabus **before** each class as changes in the syllabus won't be accompanied by e-mail notification.

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Week #1

Jan. 20: Introduction to the course

- *Review syllabus
- *Discuss course expectations
- *Discuss Audition, Sakai, Zoom & Panopto

Assignment for next class:

- Read the syllabus.
- Fill out the Student Data Form available in Sakai->Resources and email to Prof. Linden.
- Familiarize yourself with Audition, the audio editing program. Excellent tutorials on Audition are available for free from UNC Shareware at LinkedIn Learning (<https://software.sites.unc.edu/linkedin/>) (formerly Lynda).
- Simpler Audition tutorials (<https://helpx.adobe.com/audition/tutorials.html>) are available through Adobe.

Week #2

Jan. 25: Recording & editing sound (Guest Talk - Gary Kirk, Hussman School Broadcast & News Manager)

- * Learn the basics of recording and editing sound
- * Recommended audio equipment
- * How to use your smart phone as your recording device

Assignment for next class:

- Review Gary Kirks's slides available in Sakai->Resources.
- Read Kern, Chapters 1 (Sound and Stories) & 2 (Fairness).
- Download Audition from the Adobe Creative Cloud at <https://software.sites.unc.edu/adobe/> (<https://software.sites.unc.edu/adobe/>) & become familiar with it.

Jan. 27: How to identify an audio story

- * Questions about Gary Kirk's presentation & Audition
- * Review Kern, Chapters 1 (Sound and Stories) & 2 (Fairness)
- * Brainstorming a story

Assignment for next class:

- Project #1 pitch due Tuesday, Feb. 2, by 11:55 p.m.
- Read Kern, Chapter 3 (Writing for Broadcast).

Week #3

Feb. 1: News wraps

- * Review Kern, Ch. 3 (Writing for Broadcast)
- * How to do a news wrap pitch

Assignment for next class:

- Project #1 pitch due Tuesday, Feb. 2, by 11:55 p.m.
- Read Kern, Chapter 4 (Reporting).

Feb. 3: News wrap pitches

- * Breakout rooms to Share & critique news wrap pitches

Assignment for next class:

- Project #1 (News Wrap) due Sunday, Feb. 7, by 11:55 p.m.
- Read Ch. 5, 1898 Wilmington Race Riot Report (Sakai->Resources)

Week #4

Feb. 8: Reporting on race issues - Possible guest speaker TBA

- * First successful political coup d'état in the United States in the post-Civil War period to the present.
- * How to responsibly report on issues related to race, diversity & white supremacy

Assignment for next class:

- Read Kern, Chapter 5 (Field Producing).

Feb. 10: Project #1 (News Wrap) Critique

- * Share and critique News Wrap submissions.
- * Review Kern Ch. 5 (Field Producing).

Assignment for next class:

- Read Kern, Chapter 6 (Story Editing).

Week #5

Feb. 15: UNC Wellness Day (no class)

Assignment for next class:

- Prepare for Quiz #1 (on Kern, Chapters 1 through 5) on Feb. 17.
- Assignment #2 Pitch (Short Feature Package) due Sunday, Feb. 21 at 11:55 p.m.

Feb. 17: Quiz #1

- * Discuss Kern, Chapter 6 (Story Editing).
- * Discuss elements of a short feature package.

Assignment for next class:

- Assignment #2 Pitch due Sunday, Feb. 21, at 11:55 p.m.
- Read Kern, Chapter 8 (Reading on the Air).

Week #6

Feb. 22: Voicing

- * Discuss Kern, Ch. 8 (Reading on the Air).
- * Voicing Exercise

Assignment for next class:

- Read Loosening Lips: The Art of the Interview (<http://www.pbs.org/wnet/expose/2008/12/loosening-lips-the-art-of-the.html>) by Eric Nalder.
- Read "What's So Great About Terry Gross (<https://www.thisamericanlife.org/about/announcements/whats-so-great-about-terry-gross>)," by Ira Glass, This American Life Blog, Oct. 23, 2015.

Feb. 24: Interviewing

- * Keys to setting up a successful interview.
- * The pre-interview.
- * How to conduct a successful interview.

*Listen to Terry Gross interview of Sonny Rollins, "'Fresh Air' Celebrates The 90th Birthday Of Jazz Improviser Sonny Rollins (<https://www.npr.org/2020/09/07/909598297/fresh-air-celebrates-the-90th-birthday-of-jazz-improviser-sonny-rollins>)," re-broadcast Sept. 8, 2020.

Assignment for next class:

Assignment #2 (short feature package) due Sunday, Feb. 28 at 11:55 p.m.

Week #7

March 1: Critique of Assignment #2

Assignment for next class:

- Prepare for Quiz #2 on Wednesday, March 3, on Kern, Chapters 6 and 8 and Washington Post current events covering Feb. 25, 26 and March 1.

March 3: Quiz #2 and Incorporating Natural Sound in Feature Stories

* Quiz #2

* Listen to NPR report, "On the School Bus with Miss Fannion (<http://www.npr.org/templates/story/story.php?storyId=7072483>)," by Noah Adams.

* Listen to NPR report, "A Daughter of Coal Country Battles Climate Change -- And Her Father's Doubt (<http://www.npr.org/2017/02/16/515621840/a-daughter-of-coal-country-battles-climate-change-and-her-fathers-doubt>)," by Rebecca Hersher.

Assignment for next class:

- Begin work on Project #3 (Medium-length feature package) due Monday, March 15, at 11:55 p.m.
- Read Wenger & Potter, Chapter 8 (Storytelling) in Sakai->Course Reserves.

Week #8

March 8: Storytelling & Use of Natural Sound

* Discuss Wenger & Potter, Chapter 8 (Storytelling) available in Sakai->Course Reserves.

* Listen to NPR reports about (<http://www.npr.org/templates/story/story.php?storyId=19171697>)Life's a Bike: The Tour de Bronx (<http://www.npr.org/templates/story/story.php?storyId=4135563>), A T. Rex Treks To Washington For A Shot At Fame (<http://www.npr.org/2014/04/16/303197882/t-rex-to-reveal-itself-at-the-smithsonian>)

Assignment for next class:

- Read "Tragedies & Journalists (<https://dartcenter.org/content/tragedies-journalists-6>)" from the Dart Center for Journalism & Trauma. The entire 40-page guide can be found in the "Article Sections" on the right side of the page. Or, you can click "View Entire Article" to access the guide
- Read Jad Melki, "Why Journalists Need to Learn About Trauma (<http://niemanreports.org/articles/why-journalists-need-to-learn-about-trauma/>)," Nieman Reports, Winter 2009 online.
- Read "CPJ Safety Advisory: Covering the build-up to the U.S. presidential inauguration (<https://cpj.org/2021/01/cpj-safety-advisory-covering-the-build-up->

to-the-u-s-presidential-inauguration/)," Committee to Protect Journalists, Jan. 14, 2021.

March 10: Staying Safe during Times of Violence & Compassionately Covering Victims of Violence & Tragedies

- * Review "Tragedies & Journalists" from the Dart Foundation.
- * Discuss dangers posed to journalists covering the insurrection at the Capitol on Jan. 6, 2021 and events that followed that day.

Assignment for next class:

- Project #3 (Medium-length feature package) due Monday, March 15 at 11:55 p.m.
- Read Kern, Chapter 12 (Producing).

Week #9

March 15: Narrative Audio Storytelling

- * Discuss Kern, Chapter 12 (Producing).

Assignment for next class:

- Complete Project #3 (Medium-length feature package) due tonight, March 15, at 11:55 p.m.

March 17: Critique of Project #3

Assignment for next class:

- Prepare for Quiz #3 on March 22 on Wenger & Potter, Ch. 8 (in Course Reserves) and Kern, Chapters 12 and 13.
- Think about what issue you want to focus on in your group podcast (4 students per group). Students will indicate first (#1) and second (#2) choices for preferred podcast groups on Google docs at https://docs.google.com/spreadsheets/d/1sPAX6ueLzoK3dyjCphvQlvRX9wuXoUx_1H9SIR0iYK8/edit?usp=sharing (https://docs.google.com/spreadsheets/d/1sPAX6ueLzoK3dyjCphvQlvRX9wuXoUx_1H9SIR0iYK8/edit?usp=sharing)

Week #10

March 22: Quiz #3 and Podcast Group Sign-ups

- * Quiz #3

* Discuss self-selections for podcast groups

* Discuss podcast rubric

Assignment for next class:

- Read Kern, Chapters 13 (Production Ethics) and 14 (Program Producing).
- Review "NPR Project Blueprint" in Sakai->Resources in preparation for defining the scope and focus of your podcast.
- Indicate your first (#1) and second (#2) choices for preferred podcast groups in Google docs at https://docs.google.com/spreadsheets/d/1sPAx6ueLzoK3dyjCphvQlvRX9wuXoUx_1H9SIR0iYK8/edit?usp=sharing (https://docs.google.com/spreadsheets/d/1sPAx6ueLzoK3dyjCphvQlvRX9wuXoUx_1H9SIR0iYK8/edit?usp=sharing)

March 24: Podcasts

- * Discuss "NPR Project Blueprint."
- * Discuss Kern, Chapters 13 (Production Ethics) and 14 (Program Producing).
- * Discuss team assignments for Podcast.

Assignment for next class:

- Begin your individual work on Project #4 (Designing Your Podcast) due Tuesday, April 6, at 11:55 p.m.

Week #11

March 29: Podcasts (cont.)

- * Discuss Kern, Chapters 13 (Production Ethics) and 14 (Program Producing).
- * Listen to NPR report: The Unlikely Friendship Between a Cat Litter Scientists and Charles Barkley (<https://www.wbur.org/hereandnow/2018/12/17/charles-barkley-lin-wang>).

Assignment for next class:

- Continue your individual work on Project #4 (Designing Your Podcast) due Tuesday, April 6, at 11:55 p.m.

March 31: Use of natural sound in feature stories

Assignment for next class:

- Complete individual work on Project #4 (Designing Your Podcast) due Tuesday, April

6, at 11:55 p.m.

Week #12

April 5: UNC Wellness Day (no class)

Assignment for next class:

- Read Kern, Chapters 18 (Beyond Radio") and 11 (Booking).
- Project #4 ("Designing Your Podcast) due Tuesday, April 6, at 11:55 p.m.

April 7: Breakout sessions for respective Podcast groups

* Share your individual "Designing Your Podcast" Project #4 assignments with your team members.

* Begin work on integrating your individual contributions to make a cohesive team project.

Week #13

April 12: Podcast Workshop

* Critique Project #4 (Designing Your Podcast).

Assignment for next class:

- Begin work on final project due Friday, April 30, at 11:55 p.m..

April 14: Podcast Workshop

Assignment for next class:

- Continue work on group podcast due Friday, April 30, at 11:55 p.m.

Week #14

April 19: Podcast Workshop

Assignment for next class:

- Continue work on group podcast due Friday, April 30, at 11:55 p.m.

April 21: Podcast Workshop

Assignment for next class:

- Continue work on group podcast due Friday, April 30, at 11:55 p.m.

Week #15

April 26: Podcast Workshop

Assignment for next class:

- Continue work on group podcast due Friday, April 30, at 11:55 p.m.

April 28: Podcast Workshop

Assignment for next class:

- Continue work on group podcast due Friday, April 30, at 11:55 p.m.

Week #16

May 3: Podcast Class Presentations

May 5: Podcast Class Presentations

Final Exam, Monday, May 10, 12 noon - 3 p.m. Attendance Required (Podcast Presentations and Discussions)

Checklist for submitted stories

Remember the following points when preparing stories:

- * The lead is critical.
- * Make sure the anchor intro & reporter lead hook the reader and are free of style errors (including passive voice).
- * Writing: Correct spelling, grammar, structure, leads, avoidance of passive voice, etc.
- * Writing flow: Does the story flow well? Does it read well? Read your story aloud as you write your copy and before you submit it to the instructor. By hearing your story, you'll catch mistakes and improve the flow.
- * Audio quality: Are the cuts clear and of professional quality?

- * **Production:** Does the natural sound fit well into the story? Are natural sound transitions smooth?
- * **Delivery:** Is your speech clear and your delivery natural?
- * **News Value:** Is the story significant?
- * **On-air quality:** Is the story ready for broadcast or streaming? Is it free of audio glitches and factual errors.

All copy must be double-spaced and printed in 12-point, sans serif font. Names and contact information for sources should be listed after the end of your story.

Helpful Hints

Take advantage of every scholarship and award opportunity afforded to you in the School. You won't succeed without taking the initiative. Winning awards and/or scholarships will enhance your credentials.

Good oral communication skills and good writing skills are the *sine qua non* for production of a broadcast-quality piece. News is global. While not a requirement for this course, proficiency in a foreign language will enhance your credentials when competing with other graduates for jobs in the industry. In most areas of the country, knowledge of Spanish is not only important, but will help elevate you above others seeking employment. Outside course concentrations and proficiency in a foreign language are recommended for any student seriously interested in a long-term career in audio journalism.

Accreditation

If you successfully complete this course, you will be familiar with the following values and achieve the following competencies (in **bold face**) as established by the Association for Education in Journalism and Mass Communication. Specifically, you will know how to:

- **Understand and apply the principles and laws of freedom of speech and press as well as understand the range of systems of freedom of expression around the world, including the right to dissent, to monitor and criticize power, and to assemble and petition for redress of grievances;**
- **Demonstrate an understanding of the history and role of professionals and institutions in shaping communications, especially in the area of radio and television broadcast;**
- **Demonstrate an understanding of gender, race ethnicity, sexual orientation and, as appropriate, other forms of diversity in domestic society in relation to mass communications;**
- **Demonstrate an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society;**

- 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 your 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 you work.

The Honor Code

The Honor Code is in effect in this class and all others at the University. I am committed to treating Honor Code violations seriously and urge all students to become familiar with its terms set out in The Instrument of Student Judicial Governance at <http://instrument.unc.edu> (<http://instrument.unc.edu>). If you have questions, it's your responsibility to ask me about the Code's application. All exams, written work and other projects must be submitted with a statement that you have complied with the requirements of the Honor Code in all aspects of the submitted work.

(As noted in this syllabus, fabricating a source, fabricating purported statements of fact, misrepresentation of data or other information, and/or plagiarism constitute possible Honor Code violations.

Seeking Help

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

Diversity

The Hussman School of Journalism and Media follows the University's policy on Prohibiting Harassment and Discrimination as 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/>). If you do not have either the computer equipment or Internet connection necessary to participate in a Zoom-based, remote course, please talk to your instructor as soon as possible.

--syllabus revised January 15, 2021