

Environmental & Science Documentary Television

[UNC Hussman School of Journalism and Media](#)

MEJO 562, Fall 2023

Thursday, 3:30 p.m. to 6:15 p.m., Carroll Hall 11

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Office hours: 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. Each student will have the opportunity to participate in a field video shoot for a segment for broadcast and/or streaming on [Sci NC](#), the science and technology broadcast program from [PBS North Carolina](#).

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

- How to research an environmental or science video report.
- How to field produce an environmental or science video report.
- How to script an environmental or science video report.

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

Because the course combines video 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. Team members who fail to do their jobs in a timely manner can delay or undermine the entire team's project. Please know that team participation will be a key 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](#), 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](#), Fourth Edition, CQ College Press, 2019, ISBN: 978-1544332451. (Third Edition is acceptable, but chapter orders are different from the Fourth Edition). *Note that assigned chapters in this book are available on Sakai->Course Reserves.*

Video & Audio Equipment

To check out equipment from the School's Park Library, book your gear through Connect2 at this site: <https://equipmentroom.mj.unc.edu>. You can watch a video on how to reserve gear on Connect 2 at <https://uncch.hosted.panopto.com/Panopto/Pages/Viewer.aspx?id=25595de0-78e6-4502-9dfb-aef401498998>. Instructional manuals for loaned gear are available at (Read) <https://guides.lib.unc.edu/equipment-room/check-out> OR (video) <https://youtu.be/dGGZBoX2BDI>. manuals for loaned gear are available at (Read) <https://guides.lib.unc.edu/equipment-room/check-out> OR (video) <https://youtu.be/dGGZBoX2BDI>.

Assignments

The keys to successful environmental and science video journalism are extensive research, accurate and fact-checked reporting, and great writing. To succeed as a video documentary scriptwriter, 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. All teams will have a scheduled Thursday/Friday field shoot in either October or the first Thursday/Friday in November. 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 the past your talking with and seeking accommodation from your other professor(s) have facilitated students participating in field shoots that otherwise would have conflicted with other courses.

Deadlines

Deadlines listed in the syllabus may change at any time during the course of the semester. Each student needs to consult the syllabus on at least a weekly basis and also consult with their supervising producers as either the instructor or the supervising producers may change deadlines as circumstances warrant.

Makeup of Teams

The major focus of the course is production of a five- to six-minute video report telling a science-or environmental-based story.

Each of the four production teams will be comprised of a producer, two associate producers/researchers, and a scriptwriter. Two of the teams may have a fifth member who will act as second camera and possibly as video editor if qualified by prior experience. All four teams will work with a professional videographer/video editor from PBS NC. Dr. Linden will serve as executive producer for all four reports. Final script approval of the student-produced segments will rest with Professor Linden in consultation with Frank Graff, managing producer and anchor of [PBS NC's "Sci NC"](#) program.

Student Job Descriptions

Producer: The producer is the person ultimately responsible for coordinating all research related to the report and for making sure that the team meets its deadlines. In consultation with their 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. The producer succeeds by delegating responsibilities to team members and making sure that all tasks are completed in a timely manner.

Associate Producer/Researcher: The associate producers/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.

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 your team and then with Dr. Linden. If a team member believes that there is a factual or content error that can't be reconciled with the scriptwriter, that team member should contact Prof. Linden.

Video Editor/Videographer: All four teams will work with Bob Gunter, a PBS NC videographer with years of professional experience. If a team member has the requisite skills, that team member may be named as a second camera to work in collaboration with Bob Gunter. Bob will also work with the teams to video edit your projects. If a student or students in the class have extensive video editing experience, it's possible that one or more of those students could assume the role of video editor. Final decisions on naming of students and second camera and/or video editors lies with Dr. Linden in consultation with Bob.

All team members: Our goal is for each team member to interview at least one person featured on camera. Before you schedule any on-camera interview, you must pre-interview a source, preferably on the phone, to determine if that source is knowledgeable, articulate and willing to be available during your team's scheduled field shoot. Before committing a source to an interview, talk with your producer to confirm that that the interviewee has a perspective that aligns with your team's story line. 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 scriptwriters in meeting their 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, scriptwriter, student videographer and/or student video editor). Dr. Linden will solicit your job preference(s) prior to making team assignments.

Final Exam

During the final exam period, we'll critique your finished projects.

Grading

Your grade will depend upon your class participation (20%), contributions to your production team (60%), and the quality of your completed video report (20%).

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 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.
- 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 (60% of your final grade) will be determined as follows: (60 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 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 and with the required details enumerated above. *Please begin logging your hours out-of-class as soon as you begin work on your team project. Don't wait to log your hours until shortly before you're required to turn in your log.*
- b) How have you collaborated with your team members? Keep in mind that succeeding in documentary work requires teamwork.
- c) The quality of your individual contribution whether as producer, associate producer, scriptwriter, video editor and/or second camera?
- d) Have you completed your team responsibilities in a timely manner? Remember that I expect

professional journalistic standards of promptness and preparation during **every phase** of the project. 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 (20 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 copyrighted material? Please note that you **cannot** lift video or audio 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 and will lead to your report not being featured on air and/or on the PBS NC website.
- g) Is there a human interest angle?

If you're concerned about your performance or your grade in the course, please schedule a meeting with Dr. Linden at any point during the semester.

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

Graduate students will be assigned extra work and job responsibilities on their teams that will be commensurate with their level of experience and expertise.

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 class, 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.

Note About Deadlines in this Syllabus

The course schedule that follows is dynamic, and deadline dates and assignments may change without prior notice.

Course Schedule

WEEK 1 - AUG. 24: INTRODUCTION TO ENVIRONMENTAL & SCIENCE DOCUMENTARY TELEVISION

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

* Read & watch "[Tracking viruses can be tricky](#)," by Aliza Aufrichtig and Emily Anthes, Photo & Video by Jonah Markowitz, New York Times, August 17, 2022.

* Review fundamentals of putting together a compelling science video report.

* View four episodes for PBS North Carolina's "SciNC" produced by last year's teams.

<https://www.youtube.com/watch?v=0c90yLLQXcs> (Modern Science in the Ancient Skill of Falconry)

<https://www.youtube.com/watch?v=LLBug9NORIU> (Beware the Spotted Lanternfly)

<https://www.youtube.com/watch?v=54jq5r1m3ik> (North Carolina's Tiniest Turtle is in Trouble)

<https://www.youtube.com/watch?v=GbZwhiuUjM4> (How "Shellfies Can Help Save Box Turtles)

Assignment for next class:

Email to Dr. Linden by Friday, August 25, 6 p.m., your rankings for job assignments (producer, associate producer, or scriptwriter. If you have the requisite prior experience, you can also request the roles of second camera and/or video editor as a second role on the team. Please also note whether you'd be **unable** to attend any one or more of the three scheduled field shoot dates of Oct. 5-6, Oct. 12-13, Oct. 26-27, and Nov. 2-3. If you have not emailed your Student Data Form by the first class, please attach that document along with your preferences for job assignments. *Please note that only those with documented prior videography experience can assume the roles of either second camera and/or video editor.* (You'll find the template for the Student Data Form in the Resources folder of [Sakai](#)).

After I receive your job preferences, I'll email class members your team assignments (either Team A, Team B, Team C or Team D) and your individual job title(s) on your respective teams.

Required Reading for next class:

Wenger & Potter (**Fourth** Edition), chapter 2 (pp. 36-43), chapter 3 (pp. 51-75), and chapter 6 (pp. 125-150) **OR** Wenger & Potter, **Third** Edition), chapters 2, 3, and 5. (**NOTE: assigned pages from the Fourth Edition are in Sakai->Course Resources**).

Viewing for next class:

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

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

WEEK 2 - AUG. 31: FINDING THE STORY/NEWS GATHERING/SCRIPTWRITING

* Review Wenger & Potter (**Fourth** Edition), chapter 2 (pp. 36-43), chapter 3 (pp. 51-75), and chapter 6 (pp. 125-150) **OR** Wenger & Potter, **Third** Edition), chapters 2, 3, and 5.

* I expect every student will have carefully read all the assigned reading as I will be calling on you during class. Class discussion is not a substitute for having read the assigned chapters that provide an essential foundation for putting together an in-depth video report.

Assignment for next class:

Each team should write a 100-150 word pitch that includes a news hook and a sentence that tells viewers why they should care about your story. The pitch should specify a number of visuals that will help to convey to viewers one or more science lessons. Identify one character (the "face" of your story) who will be the main thread weaving your story together. In constructing your pitch, consider the elements that Jon Franklin in his book "Writing for Story" considers the essential elements of a compelling narrative (see reading assignment below). Email your team's pitch to Dr. Linden by Wednesday, September 3, at 6 p.m. and also post on Sakai->Forums->A, B, C or D Team Story Pitch. You'll be presenting this pitch at a later class in September to Frank Graff, the executive producer and host of PBS North Carolina's Sci NC program, and Bob Gunter, PBS NC videographer who will be our principal videographer for all four stories this semester.

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 tutorial about how to reserve audio and video equipment from the Hussman School at:

<https://uncch.hosted.panopto.com/Panopto/Pages/Viewer.aspx?id=25595de0-78e6-4502-9dfb-aef401498998>

View past and current episodes of SciNC at <https://www.pbsnc.org/watch/sci-nc/>.

WEEK 3 - SEPT. 7: WORKSHOP ON STORY PITCHES

Teams will meet with their respective members to flesh out their pitches. Utilize class time to figure out holes in your storyline and identify key characters to populate the story. Identify the main two or three science lessons and brainstorm about how to visually represent these science lessons. A key task will be to find a locale that will be the main site for your field shoot. The locale should be accessible to your key characters. Rather than pitching several talking heads, think about how your characters can **show** viewers the story rather than just tell the story. Dr. Linden will rotate among the four teams. Be prepared to pitch the story to Dr. Linden and take him through the story flow. As in all good journalism, your story should have an angle and not just focus on a topic. This will be your last in-class workshop before you present your story to PBS North Carolina in the next class session on September 14.

Assignment for next class:

Each team should meet in person before the next class to further develop your story pitch and story line. By 6 p.m., Wednesday, Sept. 13, the scriptwriter for each team -- in consultation with team members -- should email Prof. Linden your story pitch and also post your first draft of the pitch in Sakai->Forums->A, B, C or D Team 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 possible interviewee include job title, telephone number, and email address. Also, suggest **B-roll** (no more than five sequences) that will help to visually tell your story. By the next class you should have pre-interviewed at least two of your intended sources. Viewing stories done by other organizations or reading stories published in local and regional media is no substitute for speaking to the sources yourselves. Do NOT pitch your story simply by having done an Internet search or a ChatGPT query. **If you do employ a generative AI search, make sure your storyline does NOT replicate in words OR story structure the answer to any query. That would be an Honor Code Violation. Be very careful in employing AI in preparing your storyline both because AI is not always reliable and also because any reproduction of an AI**

report would constitute plagiarism and be an Honor Code Violation.

WEEK 4 - Sept. 14: STORY PITCHES TO PBS NC (guest speakers: [Frank Graff](#), the executive producer and host of PBS North Carolina's "Sci NC" & Bob Gunter, Sci NC chief videographer)

* Each team will have 10 minutes to present their story pitches to Graff and Gunter.

* Following each team's pitch, Graff and Gunter will share their perspectives on your pitch and help you refine it further.

* Discuss the narrative construction of a video mini-documentary as evidenced by previous stories that you've viewed on PBS NC's "Sci NC" program.

* (Time Permitting) Review Jon Franklin book and his "formula" for a successful narrative.

Assignment for next class:

Each team should meet in person before the next class to further develop your story pitch and story line. By 6 p.m., Wednesday, Sept. 20, the scriptwriter for each team -- in consultation with team members -- should email Prof. Linden the second iteration of your story pitch and also post your second draft of the pitch in Sakai->Forums->A, B, C or D Team 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 possible interviewee include job title, telephone number, and email address. Also, suggest **B-roll** (no more than five sequences) that will help to visually tell your story. **IMPORTANT!** By the time you write this second pitch, you should have made phone contact with each of your possible sources and conducted a pre-interview. Be sure to identify each source you spoke to either in person or by phone. If you have not spoken personally with any listed source, note that as well.

Assignment for next class:

Over the next week pre-interview **ALL** your possible sources to develop your storyline and also to determine which sources would make for the best on-camera interviews. Share with your team new

information that you've obtained as your team narrows the focus of your story.

WEEK 5 - SEPT. 21: SCOUTING TRIP & SHOOT SCHEDULE

- * Tip on scouting your field locations.
- * Basics on developing a shoot schedule.

- * View the following PBS NC reports produced by former students in this class:

<https://scimedjournalism.web.unc.edu/2013/12/dismal-swamp-state-park/>

<https://video.pbsnc.org/video/nc-now-monday-december-3-2012/>

<https://scimedjournalism.web.unc.edu/2019/04/ginseng-poachers-in-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. All **scriptwriters** should prepare the **first 60 seconds** of your working script (that includes a 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. 27**, and also post the script to Sakai->Forums->A, B, C or D Team Story Script.

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](#)).

WEEK 6 - SEPT. 28: SETTING UP THE FIELD SHOOTS

- * 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 Wenger & Potter, Chapter 6.

- * Tips on how to develop a shoot schedule.
- * Tips on how to select appropriate B-roll.
- * Tips on conducting interviews.
- * Learn what's required for logging your tapes.

Assignment for next class:

The A Team supervising producer should email your FINAL shoot schedule by Monday, October 2, to Dr. Linden who will forward it to Bob Gunter, your PBS NC videographer. Also, post your shoot schedule on Sakai->Forums->A Team Shoot Schedule. Be sure to label each new version of your shoot schedule as follows: [story slug] shoot schedule v.1 (v. 2, v. 3, v. 4, etc.).docx. Your shoot schedule should evolve up to the date a day or two before your actual field shoot.

WEEK 7 - NO CLASS - A Team Field Shoot - OCT. 5 (Thursday) & OCT. 6 (Friday)

Assignment for next class:

A Team - Log all B-roll and interviews from your field shoot after video with burned-in time code is uploaded to you on YouTube. Please finish your transcribed log within two weeks after you receive it from Bob Gunter. Email your MS Word or Google doc copy of the completed log to Dr. Linden. Scriptwriter, please complete your first post-shoot script by 6 p.m., Tuesday, October 24, and share with your team. After the team has refined the script, scriptwriter should forward the script to Dr. Linden no later than Tuesday, October 31, and post on Sakai->Forums->A Team Script. Remember your team's video editing date with Bob Gunter is Tuesday, November 7.

B Team - By Monday, Oct. 9, the producer should email your FINAL shoot schedule to Dr. Linden who will forward it to Bob Gunter, your PBS NC videographer. Also, post to Sakai->Forums->B Team Shoot Schedule. 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 will be necessary to *visually* tell your story, but avoid listing B-roll peripheral to your storyline.

WEEK 8 - NO CLASS B Team Field Shoot - OCT. 12 (Thursday) & OCT. 13 (Friday)

Assignment for next class:

B Team - Log all B-roll and interviews from your field shoot after video with burned-in time code is uploaded to you on YouTube. Please finish your transcribed log within a week after you receive it from Bob Gunter. Email your MS Word or Google doc copy of the completed log to Dr. Linden. Scriptwriter, please complete your first post-shoot script by 6 p.m., Tuesday, October 24, and share with your team. After the team has refined the script, scriptwriter should forward the script to Dr. Linden no later than Tuesday, October 31, and post the latest iteration of the script on Sakai->Forums->B Team Script. Remember your team's video editing date with Bob Gunter is Friday, November 17, start time and place TBA.

C Team - Finish pre-interviews and finalize shoot schedule. **"C" team scriptwriter** should email first 60 seconds of working script to team members and to Dr. Linden by Monday, Oct. 23, at 12 noon. "C" team producer should email **final** shoot schedule to Dr. Linden by Monday, Oct. 23, and also post to Sakai->Forums->C Team Shoot Schedule. Be sure to let Dr. Linden know of any special videography needs (special lighting, audio, etc.) at the time that you send him your final shoot schedule so he can notify our PBS NC videographer Bob Gunter. 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 will be necessary to *visually* tell your story, but avoid listing B-roll peripheral to your storyline.

D Team - By Monday, Oct. 30, the producer should email your FINAL shoot schedule to Dr. Linden. Also, post to Sakai->Forums->D Team Shoot Schedule. 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 will be necessary to *visually* tell your story, but avoid listing B-roll peripheral to your storyline.

Reading for next class:

Review prior reading of Wenger & Potter (**Fourth** Edition), chapter 2 (pp. 36-43), chapter 3 (pp. 51-75), and chapter 6 (pp. 125-150) **OR** Wenger & Potter, **Third** Edition), chapters 2, 3, and 5.

WEEK 9 - NO CLASS OCT. 19 (FALL BREAK)

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 you on YouTube. Please finish transcribing your log by Wednesday, Oct. 25, and email MS Word or Google Doc copy of the log to Dr. Linden. Scriptwriter, please complete your first post-shoot script by 6 p.m., Tuesday, October 31, and share with your team. After the team has refined the script, scriptwriter should forward the script to Dr. Linden no later than Friday, Nov. 3, and post on Sakai->Forums->B Team Script. Scriptwriter, expect to get a critiqued copy of the script back from Dr. Linden by Monday, November 6. Revise your script accordingly and upload a new version to Sakai->Forums->B Team Script and be prepared to present it for the class script critique session on Thursday, November 9.

WEEK 10 - NO CLASS - C Team Field Shoot - OCT. 26 (Thursday) & OCT. 27 (Friday)

Assignment for next class:

A Team - Please complete your first post-shoot script by 6 p.m., Tuesday, October 24, and share with your team. After the team has refined the script, scriptwriter should forward the final script to Dr. Linden no later than Friday, November 3, four days before your team's video editing date with Bob Gunter on Tuesday, November 7. Scriptwriter, expect to do final rewriting the weekend of November 4 and 5.

B Team - Please finish transcribed log by Wednesday, Oct. 25, and email MS Word or Google Doc copy of the log to Dr. Linden. Scriptwriter, please complete your first post-shoot script by 6 p.m., Tuesday, October 31, and share with your team. After the team has refined the script, scriptwriter should forward the script to Dr. Linden no later than Friday, Nov. 3, and post it on Sakai->Forums->B Team Script. Scriptwriter, expect to get a critiqued copy of the script back from Dr. Linden by Monday, November 6. Revise your script accordingly and upload a new version to Sakai->Forums->B Team Script and be prepared to

present it for the class script critique session on Thursday, November 9.

C Team - By Monday, Oct. 23, producer should email your FINAL shoot schedule to Dr. Linden who will forward it to Bob Gunter, your PBS NC videographer. 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 will be necessary to *visually* tell your story, but avoid listing B-roll peripheral to your storyline.

WEEK 11 - NO CLASS - D Team Field Shoot - NOV. 2 (Thursday) & NOV. 3 (Friday)

Assignment for next class:

A Team - Remember your team's video editing date with Bob Gunter is Tuesday, November 7. Scriptwriter, send final script to Dr. Linden by 12 noon, Sunday, Nov. 5. Also, post final script to Sakai->Forums->A Team Script. Team members, check with Dr. Linden about details of when and where the video editing session will take place on Tuesday, November 7.

B Team - Please complete your first post-shoot script by 6 p.m., Tuesday, October 31, and share with your team before forwarding to Dr. Linden by Friday, November 3. Scriptwriter, expect to do rewriting of the script after receiving a critiqued script from Dr. Linden. With each iteration of the script, post it to Forums->Scripts->Team B. Be prepared to present your script at the first class script critique on Thursday, Nov. 9.

C 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 Friday, Nov. 3, and email MS Word or Google Doc copy of the log to Dr. Linden. Scriptwriter, you're going to have a fast turnaround with your script. Please send your script to Dr. Linden by Tuesday, Nov. 7, and expect to get it back with suggested changes for you to implement before the first class script critique on Thursday, Nov. 9.

D 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 transcribing your log by Friday, November 10, and email MS Word or Google Doc copy of the log to Dr. Linden. Scriptwriter, please complete your first post-shoot script by 6 p.m., Monday, Nov. 13, and email the script to Dr. Linden and

also post the script on Forums->Scripts->C Team Script. Scriptwriter, expect to get a critiqued copy of the script back from Dr. Linden by Wednesday, November 15. Revise your script accordingly and upload a new version to Sakai->Forums->C Team Script and be prepared to present it for the second class script critique session on Thursday, November 16.

Edit session Team A, Tuesday, Nov. 7. Attention scriptwriter: Before your edit session, make sure you DOUBLE CHECK all time codes for **every** piece of audio and video before you email Dr. Linden your final script.

WEEK 12 - NOV. 9 - FIRST SCRIPT CONFERENCE (Frank Graff & Bob Gunter, PBS NC critiquers - UNCONFIRMED)

* Critique B & C Team scripts.

Assignment for next class:

B Team - Based on suggestions offered at the class critique, scriptwriter should forward a revised script to Dr. Linden no later than 6 p.m. Tuesday, November 14, two days before your second and final script review conference on Thursday, Nov. 16. Also, post the latest iteration of your script to Sakai->Forums->B Team Script. Remember your team's video editing date with Bob Gunter is Friday, November 17, time and place of video editing TBA.

C Team - Based on suggestions offered at the class critique, scriptwriter should forward a revised script to Dr. Linden no later than 6 p.m. Tuesday, November 14, two days before your second and final script review conference on Thursday, Nov. 16. Your team's video editing date with Bob Gunter is Tuesday, November 28. Besides emailing each iteration of the script to Dr. Linden, also, post each revised script to Sakai->Forums->C Team Script. Check with Dr. Linden about details of when and where the video editing session will take place on Tuesday, November 28.

WEEK 13 - NOV. 16: SECOND SCRIPT CONFERENCE

Assignment for next class:

B Team - Remember your team's video editing date with Bob Gunter is Friday, November 17. Final script should be completed by 12 noon, Wednesday, Nov. 15, and emailed to Dr. Linden. Also, post to Sakai->Forums->B Team Script. Check with Dr. Linden about details of when and where the video editing session will take place on Friday, November 17.

C Team - Based on suggestions at the second script conference, scriptwriter should email revised draft of your script to Dr. Linden by 6 p.m., Sunday, Nov. 19. Also, post the latest iteration of your script to Sakai->Forums->C Team Script. Dr. Linden will return his edits to you by 6 p.m., Sunday, Nov. 26. Team members, check with Dr. Linden about details of when and where the video editing session will take place on Tuesday, November 28.

D 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 transcribing your log by Friday, Oct. 10, and email MS Word or Google Doc copy of the log to Dr. Linden. Scriptwriter, please complete your first post-shoot script by 6 p.m., Monday, Nov. 13, and email the script to Dr. Linden and also post the script on Forums->Scripts->C Team Script. Scriptwriter, expect to get a critiqued copy of the script back from Dr. Linden by Wednesday, November 15. Revise your script accordingly and upload a new version to Sakai->Forums->C Team Script and be prepared to present it for the second and last class script critique session on Thursday, November 16.

All teams - Continue compiling your weekly work log due by email **Monday, Nov. 27, 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. Please do NOT include hours spent on the team field shoot, but do include hours spent if you've done a scouting trip of the field location(s).

Edit session Team B, Friday, Nov. 17. Attention scriptwriter: Before your edit session, make sure you DOUBLE CHECK all time codes for **every** piece of audio and video before you email Dr. Linden your final script.

WEEK 14 - NO CLASS - Thanksgiving holiday

Assignment for next class

D Team - Scriptwriter, revise your script based on suggestions offered at the last critique session on Thursday, Nov. 16. Send your revised script to Dr. Linden by Monday, Nov. 20, and also post to Sakai->Forums->D Team Script. Dr. Linden will send you a critiqued version by Sunday, Nov. 26. Scriptwriter, please revised it accordingly and be prepared to present it to the last class critique on Thursday, Nov. 30.

Edit session Team C, Tuesday, Nov. 28. Attention scriptwriter: Before your edit session, make sure you DOUBLE CHECK all time codes for **every** piece of audio and video before you email Dr. Linden your final script.

WEEK 15 - Nov. 30 - Last Day of Class - D Team Script Critique & Complete Class Evaluation

Edit session Team D, Thursday, Dec. 7. Attention scriptwriter: Before your edit session, make sure you DOUBLE CHECK all time codes for **every** piece of audio and video before you email Dr. Linden your final script.

FINAL EXAM - Saturday, December 9, 4 p.m., Carroll 11

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>). 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 Associate Dean Julie Dixon-Green, 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'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 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/>).

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/>

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 19, 2023