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Office Hours:
By appointment

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.*

Special Health Policy

In the interests of public health, please do NOT come to class if you feel sick for any reason. If you're not able to attend class because of health concerns, please let me know in advance of the class session. Students are strongly encouraged to consider vaccination against COVID-19 and influenza before starting this class.

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 Kathy Bruno <kabruno@email.unc.edu>, Park-University Library Assistant, 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 a recording app. For interviews you can use your smart phone or Zencastr from your laptop or desktop computer. Be aware that Zencastr works best using the Chrome browser. Please note that in-person interviews are required rather than remote interviews unless your interview source is not local.
- *Wired lavalier microphone*: When you do an in-person interview, consider using a wired lavalier microphone available from Amazon and other sites. A limited number of wired and wireless lavalier mics are available in the Park Library. Current smart phones can give you excellent audio recordings if you use them properly. See Gary Kirk's PowerPoint on Sakai->Resources for a refresher.
- *Headphones*: Ear buds that came with your smartphone will work. Higher quality headphones will help you differentiate whether the sound you're hearing is coming from your immediate environment or from your sound source. Headphones are also highly recommended while audio editing.
- *Checking out 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>.
- *Lost or damaged equipment*: You are financially responsible for equipment checked out to you, and you may be asked to reimburse the Hussman School or to purchase any lost or damaged equipment.

Gary Kirk, the school's Broadcast & New Media Manager, will discuss recording options when he talks with our class on Wednesday, January 17 (**unconfirmed**). Please go to Sakai->Resources to download a copy of his PowerPoint presentation.

Audio Editing Software

You'll need to download the latest version of Audition from Adobe Creative Cloud that is licensed for download 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/>

Attendance/Punctuality

As for all news reporting organizations, 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 5-point drop in your final grade.

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

IMPORTANT! 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 (like this font) 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. Failure to double space your script will also result in a 10-point deduction.

Naming Convention: When submitting an assignment, please use the following naming convention for all submissions:
LastName_Project1.mp3 and LastName_Project1.docx (e.g.,
Linden_Project1.mp3 and Linden_Project1.docx).

Syllabus

Please check your syllabus **before** each class. The schedule and/or assignments may change without your being notified by email. You'll find all changes reflected in the syllabus accessible via Sakai->252 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 a working knowledge of major news developments reported by reputable news organizations. You can access the Washington Post for free at this UNC-sponsored site:

<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 Sakai->Course Reserves.

Radio Newscasts & Podcasts:

Award-winning local and national radio newscasts are heard on WUNC (91.5 FM). You're also encouraged to listen to *This American Life*, the radio documentary and podcast series that airs Saturdays at 1:00 p.m. and repeated the following Friday at 7:00 p.m. on WUNC-FM.

Also, check out the School's award-winning, student radio newscast, Carolina Connection, broadcast Saturday at 8:30 a.m. on WCHL 97.9 FM and streamed at carolinaconnection.org. In 2017, 2018, 2020, 2021 and 2023, Carolina Connection won 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. One missed quiz will not count against you. Missing two quizzes will result in a 10-point deduction from your quiz average when computing final grades.

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 news is a serious but satisfying business as you're providing an essential public service. This 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 criticism with respect for the other person's viewpoints.

One primary form of class participation will be discussion, even debate. As a class, 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 and/or use of facts.
- Ask for clarification of any point or term that you don't understand.
- Be honest, but sensitive in critiquing the work of others. Keep the focus on the work, not on the individual. Critique others' work products 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.
- When critiquing your own work, be as objective as possible. Once you get 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 details your contributions to the podcast and the number of hours you spent outside of class working on the podcast. That worksheet will be due at the last class of the semester.

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/they are 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.

Use of AI Searches

To research topics, you can use an AI search engine like ChatGPT. However, you must speak personally with EVERY source whom you reference in your stories. Also, your story flow cannot align with the output of an AI search. Any instance of lifting passages or story construction from an AI (or any other) site will be considered a violation of the UNC Honor Code. My advice is to tread VERY CAREFULLY when using AI to research a story. Bottom line is that all work products in this course must be original. The words you use must be your own and not lifted from other sources.

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 re-create 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. If you're using archival audio, please consult with the instructor before including it in your piece. Before using archival audio, get 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'll be referred for an Honor Code violation. Engaging in plagiarism or fabrication is a career-ending move for a journalist.

Career Services

If you want help with career planning, including internship or post-graduation opportunities, contact the Hussman Career Services office to make an appointment with one of the School's career services advisers.

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 email notification.

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Week #1

Jan. 10: Introduction to the course

- * Review syllabus
- * Discuss course expectations

Assignment for next class:

- Read the syllabus.
- Fill out the Student Information Form available in Sakai->Resources and email to Prof. Linden by Monday, August 28.
- Familiarize yourself with Audition, the audio editing program. Excellent tutorials on Audition are available for free from UNC Shareware at LinkedIn Learning (formerly Lynda).
- Simpler Audition tutorials are available through Adobe.

Week #2

Jan. 15: Martin Luther King, Jr. Day -- no class

Jan. 17: Recording & editing sound (Guest Talk - Gary Kirk, Hussman School Broadcast & News Manager - unconfirmed)

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

Week #3

Jan 22: How to conceive an audio story

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

Assignment for next class:

- Read Kern, Chapter 3 (Writing for Broadcast).

Jan. 24: News wraps

- * How to do a news wrap
- * Listen to an NPR news wrap
- * Review Kern, Chapters 1, 2, and 3.

Assignment for next class:

- Begin work on assignment #1 (News Wrap), due Thursday, Feb. 1, by 11:55 p.m.
- Read Kern, Chapter 4 (Reporting).

Week #4

Jan. 29: Work on news wraps

Assignment for next class:

- Read Ch. 5, 1898 Wilmington Race Riot Report, pp. 122-156. (Sakai->Resources->1898 Wilmington Race Riot Report)
- Complete assignment #1 (News Wrap), due Thursday, Feb. 1, by 11:55 p.m.

Jan. 31: Race & Reporting - Part 1

Project #1 (News Wrap) due tomorrow Thursday, Feb. 1 by 11:55 p.m.

* Discuss 1898 Wilmington Massacre, first successful political coup d'état in the United States in the post-Civil War period to the present.

Assignment for next class:

Listen to "Undoing A Harmful History" by Dave Dewitt & Charlie Shelton-Ormond, "Tested" podcast, WUNC-FM, Feb. 2, 2021.

Prepare for Quiz #1 on Wednesday, Feb. 7. Quiz will cover Kern, Chapters 1 through 4, and all other assigned reading and listening through the Sept. 11 class.

Week #5:

Feb. 5: Race & Reporting - Part 2

* Discuss "Tested" podcast.

* Listen to "On The Media" interview by WNYC's Brooke Gladstone with Ty Seidule, former Vice Chair of the National Commission on Base Renaming, August 4, 2023.

* Review Chapters 1 through 4.

Assignment for next class:

Prepare for Quiz #1 on Wednesday, Feb. 7. Quiz will cover Kern, Chapters 1 through 4, and all other assigned reading and listening through the Jan. 31 class.

Feb. 7: Class critique of News Wrap assignment submissions

Quiz #1 on Kern, Chapters 1 through 4 and other assigned reading and listening through the Feb. 5 class.

* Critically assess classmates' submissions looking for strengths of writing, reporting and production and suggesting ways they can improve in all three categories.

Assignment for next class:

Read Kern, Chapter 5 (Field Producing).

Project #2 (short feature package) due Wednesday, Feb. 21 at 1:55 p.m.

Week #6

Feb. 12: Well-being Day -- no class

Assignment for next class:

Read Kern, Chapter 6 (Story Editing).

Feb. 14: Producing

* Discuss Kern, Chapters 5 (Field Producing) and 6 (Story Editing)

* Listen to "Here and Now" story about native remains from WUNC-FM and Blue Ridge Public Radio.

* Take-home lessons from Assignment 1

Assignment for next class:

Read Kern, Chapter 8 (Reading on the Air).

Project #2 (short feature package) due Wednesday, Feb. 21 at 1:55 p.m.

Week #6

Feb. 19: Voicing - Part 1

* Listen to Wade Goodwyn, "The Dallas Street Choir Makes Historic Carnegie Hall Debut," NPR, June 14, 2017.

* Listen to Noah Adams, "When Making Books Was As Much Of An Art As Writing Them," NPR, Nov. 23, 2017.

* Watch proper breathing technique.

Assignment for next class:

Project #2 (short feature package) due Wednesday, Feb. 21 at 11:55 p.m.

Feb. 21: Voicing - Part 2

Project #2 (short feature package) due today, Feb. 21, at 11:55 p.m.

* Tips to help your voicing.

Assignment for next class:

Read
<https://interviewfall2015.files.wordpress.com/2015/08/nalder-loosening-lips.pdf> by Eric Nalder.

Read "What's So Great About Terry Gross," by Ira Glass, This American Life Blog, Oct. 23, 2015.

Week #7

Feb. 26: Interviewing

* Review Kern, Chapters 6 & 8 and Eric Nalder pdf

* Listen to Terry Gross interview of Sonny Rollins, "'Fresh Air' Celebrates The 90th Birthday Of Jazz Improviser Sonny Rollins," re-broadcast Sept. 8, 2020. Interview starts at 9:00 with first eight minutes of the clip a review of Rollins' music by jazz critic Kevin Whitehead.

Assignment for next class:

Prepare for Quiz #2 on Wednesday, Feb. 28, on Kern, Chapters 5, 6 and 8, and other reading assignments and listening assignments (both in-class & assigned) since Feb. 5 class.

Feb. 28: Incorporating Natural Sound in Feature Stories

* **Quiz #2**

* Listen to NPR report, "On the School Bus with Miss Fannion," by Noah Adams.

* Listen to NPR report, "A T. Rex Treks To Washington For A Shot At Fame" & Life's a Bike: The Tour de Bronx.

Assignment for next class:

- Read Wenger & Potter, Chapter 8 (Storytelling) in Sakai->Course Reserves.
- Begin work on Project #3 (Medium-length feature package) due Wednesday, March 6, at 11:55 p.m.

Week #8

March 4: Guest Speaker: TBA

Assignment for next class:

- Read "Tragedies & Journalists" 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 web page. Or, you can click "View Entire Article" to access the guide.
- Read Jad Melki, "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," Committee to Protect Journalists, Jan. 14, 2021.

- Complete Project 3 due Wednesday, March 6, at 11:55 p.m.

March 6: Staying Safe during Turbulent Times & Compassionately Covering Victims of Violence & Tragedies

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

* Review "Tragedies & Journalists" from the Dart Foundation pdf.

* Discuss dangers posed to journalists covering violent events and wars.

Assignment for next class:

- Project #3 (Medium-length feature package) due tonight, March 6, at 11:55 p.m.

Spring Break – March 9 through March 17

March 18: In-class critique of Project #3

Assignment for next class:

- Read Kern, Chapter 12 (Producing)

March 20: Narrative Audio Storytelling

* Amos, Deborah, "'I was absolutely terrified': American Sam Goodwin Describes Syrian Prison Time," NPR, February 4, 2021.

* Bloch, Hannah. "Afghan music students escaped the Taliban and are beginning their new lives abroad," NPR, December 20, 2021.

* "Music legend Smokey Robinson has made his way to NPR's Tiny Desk," NPR "All Things Considered," October 16, 2023.

* "Smokey Robinson: Tiny Desk Concert," NPR Music, October 16, 2023.

Assignment for next class:

- Prepare for Quiz #3 on Monday, March 25, on Wenger & Potter, Ch. 8 (in Course Reserves), Kern, Chapter 12 (Producing), and other assigned class reading subsequent to the last quiz.
- Think about what issue you want to focus on in your group podcast (three students per group). Students will indicate first (#1) and second (#2) choices for preferred podcast groups on Google docs.

Week #10

March 25: Quiz #3 and Podcast Group Sign-ups

- * Quiz #3 on Wenger & Potter, Ch. 8 (in Course Reserves), Kern, Chapter 12, and other assigned class reading subsequent to the last quiz.
- * View podcast group assignments at https://docs.google.com/spreadsheets/d/1sPAx6ueLzoK3dyjCphvQlvRX9wuXoUx_1H9SIR0iYK8/edit?usp=sharing
- * Discuss podcast rubric.
- * Listen to Chana Joffe-Walt, "Three Miles," This American Life, March 13, 2015.

Assignment for next class:

- Read Kern, Chapter 13 (Production Ethics).
- Outside of class, each assigned podcast team should complete pages 1, 2, 3 and 5 and bring your "NPR Project Blueprint" to class on Wednesday, Oct. 25, at which time you'll complete the page 4 "mad lib." You can find the NPR Blueprint pdf in Sakai->Resources.

March 27: Podcasts

- * Continue to work on your team's "NPR Project Blueprint."
- * Discuss Podcast contract template.

* Discuss Kern, Chapter 13 (Production Ethics).

Assignment for next class:

- Begin work on Project #4 due Wednesday, April 10, at 11:55 p.m.
- Read Kern, Chapter 14 (Program Producing).

Week #11

April 1: Program Production & Radio Storytelling

* Discuss Kern, Chapter 14 (Program Producing).

* Listen to John Burnett, "Palm trees in Florida weathered Hurricane Ian's wrath just fine," NPR, October 16, 2022.

* Listen to NPR's Scott Simon interview with John Burnett, WNYC, Jan. 7, 2023.

Assignment for next class:

- Continue your individual work on Project #4 due Wednesday, April 10, at 11:55 p.m.
- Each podcast team should email Dr. Linden a team contract signed and dated by all team members. Due Wednesday, Nov. 1, by 12 noon. Sample contract in Sakai->Resources->Sample Podcast Contract 2023. In the contract please identify which team members are assuming which roles.

April 3: Constructing a Narrative Feature Story

* Listen to NPR report: The Unlikely Friendship Between a Cat Litter Scientist and Charles Barkley.

Assignment for next class:

- Complete individual work on Project #4 due Wednesday, April 10, at 11:55 p.m.

Week #12

April 8: Breakout Groups for Podcast Teams

Assignment for next class:

- Read Kern, Chapters 11 (Booking) and 18 (Beyond Radio).

April 10: Podcast Workshop & Review of Kern, Chapters 11 and 18

Project #4 due today, April 10, at 11:55 p.m.

* Review Kern, Chapters 11 and 18.

* Listen to "The Campus Tour Has Been Cancelled," This American Life, March 19, 2021.

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

Assignment for next class:

- By 12 noon, Monday, April 15, each podcast team should submit to Dr. Linden the filled-out, first 9 pages of the NPR Project Blueprint. For each page of the Project Blueprint, please indicate which team member or members took responsibility for completing that page. Please have that blueprint handy when you come to class on Monday, April 15.

Week #13

April 15: Podcast Workshop

First 9 pages of the NPR Project Blueprint due today at 12 noon and uploaded to Sakai->Forums->NPR Blueprint

Assignment for next class:

- Continue work on your group podcast due Wednesday, Nov. 29, at 11:55 p.m.

April 17: Class Critique

* Critique Project #4 submissions.

Assignment for next class:

- Continue work on your group podcast due Wednesday, Nov. 29, at 11:55 p.m.

Week #14

April 22: Podcast Workshop

Assignment for next class:

- Continue work on your group podcast due Friday, April 26, at 11:55 p.m.

April 24: Podcast Workshop

Assignment for next class:

- Teams should keep working on their podcasts due Friday, April 26, at 11:55 p.m.
- Please upload your team's mp3 podcast and your team's NPR Project Blueprint (all pages) by **Friday, April 26, 11:55 p.m.** to your team's folder in Sakai->Forums. The blueprint should be updated with any recent changes from the first version that you submitted a while ago. On the blueprint indicate the job titles for all team members and the name of each team member(s) who completed each page of the blueprint.
- Also, by **Friday, April 26, 11:55 p.m.**, each student should email to Dr. Linden your personal log of all hours spent outside of class working on your team's podcast. For each entry specify how the time was spent. Please total all hours at the bottom of your log.
- Lastly, each team member should submit a peer evaluation of the work done by each member of your team other than yourself. This peer evaluation is for Dr. Linden and will not be shared with other class members.

Week #15

April 29: Last class of the semester

- * Complete Blue Course Evaluations

Final Exam: 4 p.m., May 2, 2024

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>. 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.

SYLLABUS CHANGES

The professor reserves the right to make changes to the syllabus, including project due dates and test dates. These changes will be announced as early as possible.

ARS

The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in barriers to fully accessing University courses, programs and activities.

Accommodations are determined through the Office of Accessibility Resources and Service (ARS) for individuals with documented qualifying disabilities in accordance with applicable state and federal laws. See the ARS website for contact information: <https://ars.unc.edu> or email ars@unc.edu. (source: <https://ars.unc.edu/faculty-staff/syllabus-statement>)

COUNSELING AND PSYCHOLOGICAL SERVICES

CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

TITLE IX

Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Reports can be made online to the EOC at <https://eoc.unc.edu/report-an-incident/>. Please contact the University's Title IX Coordinator (Elizabeth Hall – titleixcoordinator@unc.edu), Report and Response Coordinators in the Equal Opportunity and Compliance Office (reportandresponse@unc.edu), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators (gvsc@unc.edu), to discuss your specific needs. Additional resources are available at safe.unc.edu.

POLICY ON NON-DISCRIMINATION

The University is committed to providing an inclusive and welcoming environment for all members of our community and to ensuring that educational and employment decisions are based on individuals' abilities and qualifications. Consistent with this principle and applicable laws, the University's [Policy Statement on Non-Discrimination](#) offers access to its educational programs and activities as well as employment terms and conditions without respect to race,

color, gender, national origin, age, religion, creed, genetic information, disability, veteran's status, sexual orientation, gender identity or gender expression. Such a policy ensures that only relevant factors are considered and that equitable and consistent standards of conduct and performance are applied.

If you are experiencing harassment or discrimination, you can seek assistance and file a report through the Report and Response Coordinators (see contact info at safe.unc.edu) or the [Equal Opportunity and Compliance Office](https://eoc.unc.edu/report-an-incident/), or online to the EOC at <https://eoc.unc.edu/report-an-incident/>.

DIVERSITY STATEMENT

I strive to make this classroom an inclusive space for all students. Please let me know if there is anything I can do to improve inclusiveness. I appreciate any suggestions. More broadly, our school has adopted diversity and inclusion [mission and vision statements](#) with accompanying goals. These complement the University policy on [prohibiting harassment and discrimination](#). In summary, 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 on the basis of age, gender, race, color, national origin, religion, creed, disability, veteran's status, sexual orientation, gender identity, or gender expression. The Dean of Students (Suite 1106, Student Academic Services Building, CB# 5100, 450 Ridge Road, Chapel Hill, NC 27599-5100 or [919] 966-4042) has been designated to handle inquiries regarding the University's nondiscrimination policies.

--syllabus revised January 5, 2024