

**BELLMORE-MERRICK
BROADCASTING:**

BROADCAST COMMUNICATIONS II

SUMMER 2016



**BELLMORE-MERRICK
CENTRAL HIGH SCHOOL DISTRICT**

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BELLMORE-MERRICK
BROADCASTING:
BROADCAST COMMUNICATIONS II

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INTRODUCTION

This curriculum guide was created to provide a framework of skills to be taught in Broadcast Communications II (BC II), a course designed for students enrolled in the Bellmore-Merrick Broadcasting Program who have already taken Broadcast Communications I (BC I). The course is designed to build upon the prerequisite skills introduced and practiced in BC I with a strong focus on the development of skills in general organizational and planning, writing, and professional communication. The lessons and activities contained herein provide students with meaningful practice in various technical proficiencies needed for broadcast journalism, including understanding and manipulating audio, camera angles, and the effective use of light.

The curriculum guide contains twenty lessons designed to be taught sequentially, beginning with cultivating an understanding of journalistic ethics and copyright laws before moving into the basics of reporting, interviewing and writing stories for broadcast news. Students will then apply this knowledge to write and produce news packages using the technology available to them in the Broadcast Journalism studio at Mepham High School.

Each of these lessons identify specific Common Core Learning Standards in English for grades 9-12 and the reading, writing, and speaking and listening strategies that are addressed.

Curriculum Map – Broadcast Communications II

TOPIC	LESSONS	
Ethics and Copyright	<p>Lesson 1: Journalism Code of Ethics</p> <p>Aim: To understand the term “ethics” and how it applies to journalism/broadcasting</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Article/Video of Brian Williams flub • Society of Professional Journalists “Code of Ethics” • PBS Student Reporting Lab Worksheet 3 <p>Summary: What does it mean to be unethical? Why is important to be ethical when reporting the news?</p>	<p>Lesson 2: Fair Use and Copyright</p> <p>Aim: Students will understand:</p> <ol style="list-style-type: none"> 1. that copyright law is designed to promote creativity and the growth of knowledge by considering both the rights of owners and the rights of users 2. how fair use ensures that copyright law does not limit First Amendment rights 3. the ways in which copyright law has expanded to protect owners over a period of time 4. that the flexibility of fair use enables it to be relevant and useful to many different kinds of creative communities <p>Instructional Materials:</p> <ul style="list-style-type: none"> • What’s Copyright? Song lyrics • Handout: “Understanding Copyright” • Handout: “Fair Use in the Age of Social Media” <p>Summary:</p> <ul style="list-style-type: none"> • How would you define copyright and fair use? • Think about/take a look at your Facebook page/Twitter or Instagram feed. Do you see any copyright or fair use issues? How can you rectify them?
Reporting: Facts vs. Opinions	<p>Lesson 3: Facts vs. Opinions vs. Informed Opinions and their Role in Journalism</p> <p>Aim: Why do many people like opinions more than facts? What are the negative and positive consequences of this tendency? How do facts encourage critical thinking?</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Video from BBC One Minute News • Internet access to PBS NewsHour Rundown blog • Handout: “Facts vs Opinion” • Handout: “BBC Facts vs Opinion” <p>Summary: Answer the aim questions.</p>	<p>Lesson 4: Thinking Like a Reporter</p> <p>Aim: How can we enhance our critical thinking skills so we can think like reporters and writers? (Students will learn to brainstorm feature ideas and fresh angles for routine topics)</p> <p>Instructional Materials: THE CUBE: a six-sided cube labeled on each side with one of the following topics: History; People; Numbers (money/statistics); Comparisons; The Future; Trends</p> <p>Summary: How can we generate ideas for stories by thinking critically about</p>

<p>Writing Broadcast News and Source Attribution</p>	<p>Lesson 5: Writing a broadcast news story</p> <p>Aim:</p> <ol style="list-style-type: none"> 1. What is the difference between a story topic and story idea? 2. How can we write an on-air news story using inverted pyramid style? 3. How can we write an informative or attention-getting lead? <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Handout: Article: “How to Write Broadcast News Stories” • Handout: “The Journalist’s Inverted Pyramid” <p>Summary: How does the inverted pyramid help us structure our stories?</p>	<p>a topic?</p> <p>Lesson 6: On-Air Source Attribution</p> <p>Aim: What is attribution and how does one give it on air? How does the reporter avoid plagiarism?</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Access to the internet (for audio/video news clips) • Copy of the newspaper • Handout: “Who Said That?” • Handout: “Keep it Honest Vocabulary” <p>Summary: Why is source attribution so important?</p>
<p>Conducting Interviews</p>	<p>Lesson 7: Interviewing: The Art of Asking Questions via Phone</p> <p>Aim: How can we conduct an effective news interview via phone?</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Interview Case Studies Packet • Handout: “How to Conduct a Journalistic Interview” <p>Summary:</p> <ul style="list-style-type: none"> • <i>Ask:</i> What did you learn from working on this project? What did you like best about it? What did you dislike and why? • <i>Ask:</i> How might cold-calling be useful in your life right now? In the future? 	<p>Lesson 8: Learning the Art of the “In-Person” Interview</p> <p>Aim:</p> <ol style="list-style-type: none"> 1. How do interviewers craft and pose questions? 2. How can questions open doors to information, shed light on important subjects and invite subjects to open up? <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Handout: “Practicing the Interview” • Handout: “The Basics of Conducting an In-Person Interview” <p>Summary:</p> <ul style="list-style-type: none"> • What are some of the critical parts of the interview process? • Why are they critical?
<p>Creating a News Package</p>	<p>Lesson 9: What Are the Elements of a News Package</p> <p>Aim: What are the elements of an informative and visually appealing news package? How can we constructively critique a news package?</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Handout: “What Makes a Good Video Report?” • Handout: “How to Tell a Good News Story” <p>Summary:</p>	<p>Lesson 10: How to Shoot a News Package</p> <p>Aim: What are the elements of an informative and visually appealing news package? How can we create one?</p> <p>Instructional Materials: Handout: “Checklist for Shooting a News Package”</p> <p>Summary:</p> <ul style="list-style-type: none"> • What are the basic elements of a news package? • How will you be sure that all of those elements are present in

	Answer Aim questions.	your news packages?
TV Crew Positions and Functions	<p>Lesson 11: Production Crew Positions and Functions</p> <p>Aim:</p> <ol style="list-style-type: none"> 1. What are the various TV crew positions and functions? 2. What skills are necessary to successfully perform each position? <p>Instructional Materials: Handout: “TV Crew Descriptions and Functions”</p> <p>Summary:</p> <ul style="list-style-type: none"> • Based on what you have learned today, for which jobs do you think you are best suited? • With which jobs would you have the most difficulty? How could you develop the skills necessary to serve in those positions? 	<p>Lesson 12: Producing a Show Open</p> <p>Aim: How can we shoot a show open?</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Video clip of any news show open • Internet and studio access <p>Summary:</p> <ul style="list-style-type: none"> • How much of your “job” have you completed? • What did you learn today about the amount of effort needed to complete pre-production tasks?
Camera Operation	<p>Lesson 13: What is “White Balance”?</p> <p>Aim: What is “white balance” and why is it important?</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Handout: “Light Behavior and Characteristics” • Handout: “Warm vs. Cool Tones” • Handout: “White Balancing” • Handout: “White Balance Icons” <p>Summary: Answer the Aim question.</p>	<p>Lesson 14: Single vs. Multi-Camera Set Up</p> <p>Aim: What are the differences and advantages of using single vs. a multi-camera set up?</p> <p>Instructional Materials: Handout: “Basic 3 Camera Set Up”</p> <p>Summary: Answer the Aim question.</p>
Audio for TV	<p>Lesson 15: Foley Sound</p> <p>Aim: What importance do ambient sound and sound effects play in the creation of video?</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Video clips of films with and without music • Handout: “Sound Terms for Film and Video” <p>Summary: Answer the Aim question.</p>	<p>Lesson 16: Microphones: The Basics</p> <p>Aim: How does using certain types of microphones in certain situations capture the sound accurately?</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Various microphones on display • Headphones • Handout: “Microphone Pickup Patterns”

		<p>Summary: Answer the Aim question.</p>
CG/Teleprompter Basics	<p>Lesson 17: Adding CG to Student Video Productions</p> <p>Aim: How and when do you add production/computer graphics to a live/pre-recorded broadcast?</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Internet connected computer capable of video and graphics editing • Graphics/Animation Software (Recommended: Adobe Photoshop and/or Adobe After Effects) • Handout: "Types of Broadcast Graphics" <p>Summary: Answer the Aim question.</p>	<p>Lesson 18: Teleprompter Operation</p> <p>Aim:</p> <ol style="list-style-type: none"> 1. Why is the teleprompter operator's job so important? 2. How does one operate a teleprompter? <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Clip from Anchorman • Handout: "Teleprompter Operation" <p>Summary: Answer the Aim questions.</p>
Producing a News Segment	<p>Lesson 19: Producing a News Show (Day 1)</p> <p>Aim: How can we prepare to produce and record a 4-minute news show, which will include a show open and close and one pre-recorded news package (created in lesson 10)?</p> <p>Instructional Materials: Studio access</p> <p>Summary: Answer the Aim question.</p>	<p>Lesson 20: Producing a News Show (Day 2)</p> <p>Aim: How can we prepare to produce and record a 4-minute news show, which will include a show open and close and one pre-recorded news package (created in lesson 10)?</p> <p>Instructional Materials:</p> <ul style="list-style-type: none"> • Studio access • Storyboard Templates <p>Summary: What are some of the issues you have come across today? How can we best address them and prepare for things to run more smoothly tomorrow?</p>

GRADE LEVEL: BCII

Lesson Topic: Journalism Code of Ethics

Lesson 1

One Class Period

Aim: To understand the term “ethics” and how it applies to journalism/broadcasting

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	1, 2, 4
W	BCII	1C, 1E
SL	BCII	1, 2, 5

Motivation:

- Watch video/read article of Brian Williams lying about his experiences during Katrina: <http://www.nydailynews.com/news/national/brian-williams-hurricane-katrina-coverage-questioned-article-1.2105423>

Instructional Materials:

- Article/Video of Brian Williams flub
- Society of Professional Journalists “Code of Ethics”
- PBS Student Reporting Lab Worksheet 3

Procedures and Pivotal Questions:

- Ask students: Did Brian Williams lie? What may have prompted him to “misremember” the details of his experiences?
- Hand out Worksheet 1.3 and read through page one with the class. Give students time to create their own definition for journalism ethics and examples. Then ask students to volunteer their best answers and share them with the class.
- Hand out Society of Professional Journalists “Code of Ethics” and review
- Ask: Is Brian Williams an ethical journalist? Based on what you have read, how do you know?
- Next have students complete page two on their own and then put them in groups to compare answers.

Summary:

What does it mean to be unethical? Why is important to be ethical when reporting the news?

Extension Activity:

- Students will watch a nightly news show and note whether or not they see any unethical behavior by journalists/broadcasters.

Adapted from: <https://studentreportinglabs.org/resource/lesson-13-who-makes-news/>

Society of Professional Journalists

CODE of ETHICS

PREAMBLE

Members of the Society of Professional Journalists believe that public enlightenment is the forerunner of justice and the foundation of democracy. Ethical journalism strives to ensure the free exchange of information that is accurate, fair and thorough. An ethical journalist acts with integrity. The Society declares these four principles as the foundation of ethical journalism and encourages their use in its practice by all people in all media.

SEEK TRUTH AND REPORT IT

Ethical journalism should be accurate and fair. Journalists should be honest and courageous in gathering, reporting and interpreting information.

Journalists should:

- ▶ Take responsibility for the accuracy of their work. Verify information before releasing it. Use original sources whenever possible.
- ▶ Remember that neither speed nor format excuses inaccuracy.
- ▶ Provide context. Take special care not to misrepresent or oversimplify in promoting, previewing or summarizing a story.
- ▶ Gather, update and correct information throughout the life of a news story.
- ▶ Be cautious when making promises, but keep the promises they make.
- ▶ Identify sources clearly. The public is entitled to as much information as possible to judge the reliability and motivations of sources.
- ▶ Consider sources' motives before promising anonymity. Reserve anonymity for sources who may face danger, retribution or other harm, and have information that cannot be obtained elsewhere. Explain why anonymity was granted.
- ▶ Diligently seek subjects of news coverage to allow them to respond to criticism or allegations of wrongdoing.
- ▶ Avoid undercover or other surreptitious methods of gathering information unless traditional, open methods will not yield information vital to the public.
- ▶ Be vigilant and courageous about holding those with power accountable. Give voice to the voiceless.
- ▶ Support the open and civil exchange of views, even views they find repugnant.
- ▶ Recognize a special obligation to serve as watchdogs over public affairs and government. Seek to ensure that the public's business is conducted in the open, and that public records are open to all.
- ▶ Provide access to source material when it is relevant and appropriate.
- ▶ Boldly tell the story of the diversity and magnitude of the human experience. Seek sources whose voices we seldom hear.
- ▶ Avoid stereotyping. Journalists should examine the ways their values and experiences may shape their reporting.
- ▶ Label advocacy and commentary.
- ▶ Never deliberately distort facts or context, including visual information. Clearly label illustrations and re-enactments.
- ▶ Never plagiarize. Always attribute.

MINIMIZE HARM

Ethical journalism treats sources, subjects, colleagues and members of the public as human beings deserving of respect.

Journalists should:

- ▶ Balance the public's need for information against potential harm or discomfort. Pursuit of the news is not a license for arrogance or undue intrusiveness.

- ▶ Show compassion for those who may be affected by news coverage. Use heightened sensitivity when dealing with juveniles, victims of sex crimes, and sources or subjects who are inexperienced or unable to give consent. Consider cultural differences in approach and treatment.
- ▶ Recognize that legal access to information differs from an ethical justification to publish or broadcast.
- ▶ Realize that private people have a greater right to control information about themselves than public figures and others who seek power, influence or attention. Weigh the consequences of publishing or broadcasting personal information.
- ▶ Avoid pandering to lurid curiosity, even if others do.
- ▶ Balance a suspect's right to a fair trial with the public's right to know. Consider the implications of identifying criminal suspects before they face legal charges.
- ▶ Consider the long-term implications of the extended reach and permanence of publication. Provide updated and more complete information as appropriate.

ACT INDEPENDENTLY

The highest and primary obligation of ethical journalism is to serve the public.

Journalists should:

- ▶ Avoid conflicts of interest, real or perceived. Disclose unavoidable conflicts.
- ▶ Refuse gifts, favors, fees, free travel and special treatment, and avoid political and other outside activities that may compromise integrity or impartiality, or may damage credibility.
- ▶ Be wary of sources offering information for favors or money; do not pay for access to news. Identify content provided by outside sources, whether paid or not.
- ▶ Deny favored treatment to advertisers, donors or any other special interests, and resist internal and external pressure to influence coverage.
- ▶ Distinguish news from advertising and shun hybrids that blur the lines between the two. Prominently label sponsored content.

BE ACCOUNTABLE AND TRANSPARENT

Ethical journalism means taking responsibility for one's work and explaining one's decisions to the public.

Journalists should:

- ▶ Explain ethical choices and processes to audiences. Encourage a civil dialogue with the public about journalistic practices, coverage and news content.
- ▶ Respond quickly to questions about accuracy, clarity and fairness.
- ▶ Acknowledge mistakes and correct them promptly and prominently. Explain corrections and clarifications carefully and clearly.
- ▶ Expose unethical conduct in journalism, including within their organizations.
- ▶ Abide by the same high standards they expect of others.

The SPJ Code of Ethics is a statement of abiding principles supported by additional explanations and position papers (at spj.org) that address changing journalistic practices. It is not a set of rules, rather a guide that encourages all who engage in journalism to take responsibility for the information they provide, regardless of medium. The code should be read as a whole; individual principles should not be taken out of context. It is not, nor can it be under the First Amendment, legally enforceable.

Worksheet 1.3: Journalism Ethics

Ethics- rules of behavior based on ideas about what is morally good and bad ([Source: Merriam-Webster Dictionary](#))

Journalism- the activity or job of collecting, writing, and editing news stories for newspapers, magazines, television, or radio ([Source: Merriam-Webster Dictionary](#))

Journalism ethics- (write your own original definition here)

Jim Lehrer's 10 Rules of Journalism for Students

1. Do nothing I cannot defend.
2. Do not distort, lie, slant or hype
3. Do not falsify facts or make up quotes
4. Cover, write and present every story with the care I would want if the story were about me.
5. Assume there is at least one other side or version to every story.
6. Assume the viewer is as smart and as caring and as good a person as I am.
7. Assume the same about people on whom I report.
8. Carefully separate opinion and analysis from straight news stories, and clearly label everything.
9. Do not use anonymous sources or blind quotes, except on rare and monumental occasions. No one should ever be allowed to attack another anonymously.
10. Acknowledge that objectivity may be impossible but fairness never is.



What Would You Do?

Instructions: You are the editor of your school's newspaper. In each of the following scenarios, you are asked to consider a situation. Make an ethical decision about which stories you will publish and what you won't. Write yes or no and briefly defend your choice. When making your decision think about Jim's 10 Rules and write down the number of the rule(s) that apply in the scenario.

1. A student at your school is highlighted on the local TV news. A reporter for the school newspaper uses information from the TV newscast without giving credit to the station. It turns out that several facts from the news report are wrong. Do you admit the mistake? Do you tell how you got the incorrect information?

2. A well-known musician is filming an anti-smoking PSA (public service announcement) at your school. The school newspaper photographer gets pictures of him smoking a cigarette during a break. Your photo editor wants to run the photograph with the cutline "Rock Star Filmed Anti-Smoking PSA on Tuesday." Do you reword the caption?

3. The owner of a local business has refused to buy an advertisement in your newspaper. He graduated from your school, so you are really ticked that he won't support his alma mater. Later that day, as you look at the sports spread, you notice that the photo of the cross country track event that the sports editor plans to use has a billboard in the background with the local business's name prominently displayed. It would be easy to remove the billboard with photo-editing software. Do you alter the photograph?

4. The daughter of the principal at your rival high school has been arrested for a DUI (driving under the influence). Do you report it?

5. One of your best friends says she saw the new basketball coach smoking marijuana at a rock concert. You tell the newspaper adviser that someone told you about seeing him and that you plan to report it in your concert review. The coach tells you he wasn't even at the concert. Do you report the allegation?

GRADE LEVEL: BCII
Lesson Topic: Fair Use and Copyright

Lesson 2

One Class Period

Aim: Students will understand:

- that copyright law is designed to promote creativity and the growth of knowledge by considering both the rights of owners and the rights of users
- how fair use ensures that copyright law does not limit First Amendment rights
- the ways in which copyright law has expanded to protect owners over a period of time
- that the flexibility of fair use enables it to be relevant and useful to many different kinds of creative communities

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	1, 2, 4
W	BCII	1C, 1E
SL	BCII	1, 2, 5

Motivation:

Listen to the song, "What's Copyright?"
<http://mediaeducationlab.com/1-whats-copyright-music-video>

Instructional Materials:

- What's Copyright? Song lyrics
- Handout: "Understanding Copyright"
- Handout: "Fair Use in the Age of Social Media"

Procedures and Pivotal Questions:

- Find out what students already know about copyright. Ask students to share with partners their answers to the question, "What is the purpose of copyright?"
- Listen to the song, "What's Copyright?". Ask students to share their thoughts about copyright with their partners. Then replay the song. Ask students how their perception of copyright has changed.
- Handout: "Understanding Copyright" and "Fair Use in the Age of Social Media". After reading the selected article, invite students to: (1) explain the concept of fair use in their own words; (2) explain why the article claims that without fair use, copyright law would limit people's First Amendment rights.

- In responding to the reading, encourage students to: (1) offer inferences about why copyright law has expanded in recent years; and (2) explain why computer industry leaders believe that a robust interpretation of fair use will create new business opportunities.

Summary:

- How would you define copyright and fair use?
- Think about/take a look at your Facebook page/Twitter or Instagram feed. Do you see any copyright or fair use issues? How can you rectify them?

Extension Activity:

Encourage students to download the "What's Copyright?" song and insert their own examples of their creative uses of copyrighted materials. Students can create short video clips to create a version of the song with their own relevant visual examples.

Adapted from: <http://mediaeducationlab.com/section-1-understanding-copyright>

UNDERSTANDING COPYRIGHT

By Renee Hobbs, Katie Donnelly and Sandra Braman

To understand copyright, it's important to first understand the First Amendment. It protects five freedoms, including the freedom to think what you want to think, the right to tell others what you think (freedom of speech and of the press), the right to gather together with others to discuss what you think with each other, and the right to ask the government to change. The First Amendment is designed to promote democracy, further the search for truth, and enable self-expression. The news, history, science, and the arts thus all receive protection under the First Amendment. So do movies, music, videogames and other forms of popular culture -- because these materials affect our political attitudes and shape how we think, feel and act.

THE PURPOSE OF COPYRIGHT

Copyright law builds upon the values of the First Amendment by emphasizing that sharing ideas and information leads to new knowledge and innovation. These ideas about copyright were built into the U.S. Constitution in 1787, which reads: "The Congress shall have Power . . . to promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries." Policy analysts and legal historians identify several principles that support this approach to intellectual property rights:

- Science and arts -- the production of new knowledge and cultural experience -- are important for society.
- The purpose of copyright is to promote the creation and use of knowledge.
- Congress has the power to grant authors, artists, scientists, and inventors exclusive property rights for the fruits of their labor.
- In order to maximize the social value of new knowledge and cultural works, the duration of intellectual property rights should be limited.
- Making it possible for authors, artists, and inventors to benefit from their intellectual property provides a motivation to produce knowledge for the good of society.
- The rights of authors, artists, scientists, and inventors are granted by Congress and are not intrinsic or natural.

Copyright law protects works of "intellectual property" -- creative expressions of ideas in fixed symbolic form. (Patent law protects the expression of novel ideas in the form of objects or processes.) Books, movies, music, paintings, photographs, websites, images, videogames, performances, architecture, and software are among the many types of creative work protected by copyright.

Though we use the word "copyright" in singular form, it actually involves a bundle of several different rights. Owners have the exclusive right to do and to authorize others to do these things:

- reproduce the work;
- distribute copies of the work to the public by sale or other transfer of ownership, or by rental, lease, or lending;

- to perform the work publicly;
- to display the work publicly;
- to create derivative works; that is, to create new works based closely on the original, such as a translation of a book from one language into another, or making a book into a movie.

Copyright initially lasted 14 years, plus 14 additional years if the copyright owner renewed the registration. But the duration of owners' rights has lengthened over the years. A work created today by an individual author will be protected by copyright for 70 years after the author's death. Ownership control is even longer if the copyright is for a work commissioned by a corporation -- either 95 years from the year of its first publication, or 120 years from the year of its creation.

As a result, a successful copyright infringement action gives the copyright owner the right to stop someone from printing, performing, sharing or otherwise disseminating the work. Infringing works can be seized and destroyed. Legal scholar Rebecca Tushnet has pointed out that a successful copyright lawsuit can lead to "book burning mandated by law."

THE FAIR USE DOCTRINE

Fortunately copyright law has an important exemption, a way to ensure that copyright law does not become a vehicle for preventing uses of copyrighted material in the service of society just because an owner wants to maximize profit. Interestingly, today we recognize that while fair use may diminish the profits of a copyright holder to some degree, doing so can simultaneously provide a stimulus to other profitable economic activity and support for the information economy. In the words of the president of the Computer & Communication Industry Association (CCIA), an advocacy organization that represents the computer, Internet, information technology, and telecommunications industries, "As the United States economy becomes increasingly knowledge-based, the concept of fair use can no longer be discussed and legislated in the abstract. It is the very foundation of the digital age and a cornerstone of our economy."

Fair use helps ensure that people have access to the information they need to fully participate as citizens. From this perspective, every citizen needs to understand fair use. The fair use doctrine allows users to make use of copyrighted works without permission or payment when the benefit to society outweighs the cost to the copyright holder.

The fair use doctrine, which is found in Section 107 of the Copyright Act of 1976, states that the use of copyrighted material "for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research" is not an infringement. Courts consider these factors in determining fair use: the purpose of the use, the nature of the copyrighted work, the amount and substantiality of the portion used in relation to the original work; and the effect of the use on the market for the original.

In recent years, legal scholars have found that courts return again and again to two questions in deciding if a particular use of a copyrighted work is a fair use:

- Did the unlicensed use "transform" the material taken from the copyrighted work by using it for a different purpose than that of the original, or did it just repeat the work for the same intent and value as the original?
- Was the material taken appropriate in kind and amount, considering the nature of the copyrighted work and of the use?

Applying the doctrine of fair use requires a reasoning process, not a list of hard-and-fast rules. It requires users to consider the *context and situation* of each use of copyrighted works. Thus, an extremely important element of the context and situation is the community of practice within which these uses occur.

FAIR USE IN CREATIVE AND PROFESSIONAL COMMUNITIES OF PRACTICE

Each professional and creative community applies fair use uniquely, depending on how copyrighted material is used for its own purposes. For example, art historians use copyrighted materials somewhat differently than either artists or historians. Community consensus on what is considered to be fair use can provide guidance to people within the community who need to use copyrighted materials freely in order to produce their own work. It can also be valuable to courts that must evaluate whether a claim of alleged infringement is valid or not.

Documentary filmmakers – as a community – asserted the need to be able to quote from other films and videos in making their own films. Until recently, a culture of fear had led documentarians to avoid a wide range of subjects including political and social commentary, musical subjects and popular culture. Many documentarians – as well as lawyers, insurers, distributors and broadcasters with whom they interacted to release their works – felt that every single use of a copyrighted work needed to be paid for through getting permissions and clearance rights. Many people in this creative community did not understand how fair use applied to their work.

When filmmakers developed the Documentary Filmmakers' Statement of Best Practices in Fair Use, they addressed these problems. They identified four principles concerning their most typical uses of copyrighted materials as falling within the doctrine of fair use: using copyrighted materials for media criticism; quoting copyrighted works of popular culture to illustrate an argument or point; capturing copyrighted media content in the process of filming something else; and using copyrighted material in a historical sequence.

When the Statement of Best Practices was released, filmmaker Byron Hurt, creator of *Beyond Beats and Rhymes*, a film that explores the representation of gender in hip hop music, employed the Statement in order to release his film at the Sundance Film Festival. This film used many examples from music videos to make its point. The film never could have been made if the filmmaker needed to get permission from copyright holders. Clearly, the Statement of Best Practices has had a beneficial effect for both filmmakers and the general public.

Name: _____

Class: _____

W1. Understanding Copyright

Instructions: What did you learn about copyright after listening and reading? What questions do you have now about copyright?

What We Learned about Copyright	Questions we Have about Copyright

Turn your idea
into a product



Free
& Easy

100% Confidential
SUBMIT YOUR IDEA



Oliver Herzfeld Contributor

Opinions expressed by Forbes Contributors are their own.

MEDIA & ENTERTAINMENT 5/26/2016 @ 9:34AM | 3,269 views

Fair Use In The Age Of Social Media

By Oliver Herzfeld and Marc Aaron Melzer

Almost everyone knows that it is a violation of law to copy other people's works of authorship without the owner's permission or a valid fair use exemption. But the number of social network users has exploded (estimated to exceed [two billion people worldwide](#)) and, at its core, social media is all about sharing content. So the question arises, to what extent has the evolution of social media expanded the permissibility of posting content created by third parties beyond the traditional limits of fair use? This article will review several recent fair use cases and identify key takeaways and lessons learned.

What Is Fair Use?

The Copyright Act codifies the judicially created "fair use" doctrine. Courts have long recognized the need for such a defense because not every act that might violate an owner's copyrights should amount to an infringement. The fair use defense was created to limit the scope of copyright through an equitable rule of reason. The statute provides, in relevant part, that "the fair use of a copyrighted work, including such use by reproduction in copies..., for purposes such as criticism, comment, news reporting, teaching..., scholarship, or research" is not considered an infringement. Fair use is not, however, limited to the listed purposes. Rather, courts examine the facts of each particular case and weigh and balance the following four factors to determine whether the particular challenged activities constitute fair use or infringement:

OBAMA URGES HOMEOWNERS TO SWITCH TO A 15 YEAR FIXED

If you owe less than \$300,000 on your home, use Obama's free refi program before it expires in 2016. You'll be shocked when you see how much you can save.

TAP YOUR AGE:

18-25	46-55
26-35	56-65
36-45	Over 65

Calculate New House Payment

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New Rule Has Drivers Furious



US drivers who drive less than 50 mi/day are in for a big surprise... [\[continued here\]](#)
dailyfinanceport.org

1. the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
2. the nature of the copyrighted work;
3. the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
4. the effect of the use upon the potential market for or value of the copyrighted work.

No one factor is dispositive. Instead, each factor is analyzed individually and then balanced with the others. Nonetheless, the Supreme Court has held that the fourth factor, the effect upon the potential market, is the single most important one. [The Supreme Court has also held](#) that, under the first factor, “the enquiry focuses on whether the new work merely supersedes the objects of the original creation, or whether and to what extent it is ‘transformative,’ altering the original with new expression, meaning, or message. The more transformative the new work, the less will be the significance of other factors, like commercialism, that may weigh against a finding of fair use.”



[There Is No Blanket Right To Copy Others' Works, Even If Properly Attributed](#)

Daniel Morel took photographs of the 2010 earthquake in Haiti that Agence France Presse obtained from the Twitter feed of a third party and distributed without Morel's permission. AFP brought a suit seeking a ruling that it had not violated Morel's copyrights claiming AFP should be protected by Twitter's terms of service which allow Twitter “to make your Tweets available to the rest of the world and to let others do the same.” AFP, however, underestimated the importance of the next sentence: “But what's

yours is yours – you own your content.” Morel countersued for copyright infringement. [The court ruled](#) in Morel’s favor, holding that Twitter’s terms of service do not permit third-parties to remove content from Twitter to post elsewhere. A jury found the infringement to be willful, awarding Morel \$1.2 million in statutory damages, the maximum possible statutory award.

We can draw a number of lessons from this case. The first was articulated by one of AFP’s staff members and included in the judge’s decision: “it is very difficult to know to whom the photos belong, that’s one of the risks of twitter but we are going to be vigilant so that we find the right bylines.” That sentiment is certainly correct, but it doesn’t go far enough. Attribution does not exculpate unauthorized copying. There is no blanket right to copy and distribute others’ content, even if it is properly attributed. At the same time, though, “news reporting” is one of the identified purposes in the fair use statute. It is critical to remember that the identified purposes are just the starting point of the analysis – a glimpse into the minds of the drafters – and the four-factor analysis is the true test, with its judicially developed clarifications. AFP did not make a fair use argument – perhaps concerned that, as a content owner, it would hurt AFP in the long term – but it’s hard to see how a fair use analysis could favor AFP since its use was commercial, used the entire work, and had a clearly deleterious effect on the potential market for the work.

Using Someone Else’s Copyrighted Image In Your Online Conversation Is Not Necessarily Transformative

The boundaries of “transformative use” were tested in recent litigation between the North Jersey Media Group and Fox News. NJMG owns the famous photograph of firemen raising a flag above Ground Zero in the hours after the September 11, 2001 attacks. On the 12th anniversary of the attacks, a Fox show, Justice with Judge Jeanine, posted a slightly altered version of the photograph to Facebook. NJMG sued and Fox sought a ruling that its reproduction of the photograph, alongside the 1945 Iwo Jima flag raising, with the caption “#NeverForget,” was fair use because it conveyed a message. The court refused, intending to send

that question to the jury. The parties ultimately settled, depriving us of a precedential court opinion on the question of fair use in this context. Nonetheless, [the court found](#) that Fox's alteration of the content and message of the photograph was "minimal," and did not constitute an original idea. To the extent Fox's use of the image could be considered commentary, the judge held that it "merely amounted to exclaiming 'Me too.'"

In holding that Fox's use had at least the potential to damage NJMG's market for the work (the fourth fair use factor), which primarily involved licensing the photograph for much the same type of use as Fox's Facebook post, the judge quoted the Supreme Court's holding that this factor was "undoubtedly the single most important element of fair use."

Unlike the situation above with Morel's photos, Fox knew who owned the photograph and that it was routinely licensed and its use controlled. This also was not a "hot news" story in need of illustrative imagery. The court's denial of Fox's fair use defense provides useful guidance to others who might copy another's image and think that they are being "transformative" by posting it to social media with some discussion. That the commentary accompanying the post was not about the copyrighted material is another important consideration, which the judge did not specifically identify. Had the Facebook post discussed the photograph itself, or if it was directly related to the content, then the analysis might have looked different. But the strongest takeaway from this case is that merely posting a copyrighted work to social media as part of a conversation is not "transformative" enough for fair use protection.



Source: Open Icon Library. Creating User: ZjMOS

Adding "Comments" To Appropriated Art May Constitute Transformative Fair Use

Richard Prince is a well-known, some would say notorious, "appropriation artist" who makes changes to other's works, claiming that the new

work is distinct and protected by fair use. Prince was sued by photographer Patrick Cariou in what has become a seminal fair use case. That case did not involve social media, but Prince's recent project titled "New Portraits" is the inverse of the cases discussed above. For "New Portraits," Prince took photographs from Instagram without permission and turned them into gallery pieces by enlarging them and adding an Instagram-style frame with new captions/comments, as you might find on Instagram. Prince displayed these works at the Gagosian Gallery in New York and sold them for upwards of \$100,000.

One of the photographers whose work Prince appropriated, Donald Graham, sued for copyright infringement in late 2015. Similar to the Morel case, Graham's photo had been posted to Instagram by a third party without authorization and Prince took it from that post. The case is ongoing, with a pending motion to dismiss that relies heavily on the Second Circuit's decision in *Cariou*, so it seems likely that the Second Circuit may get to opine again on fair use and "appropriation art," which could have broader impact on how fair use is seen in the social media context. As in the Fox News case, the court in *Graham v. Prince* may discuss the value of social media comments in a fair use analysis, since Prince argues that his addition of "comments" supports a finding that his "New Portraits" exhibition constitutes transformative fair use.

What Does It All Mean?

Since there are few final rulings in social media-related fair use cases, there are fewer answers than we might like. But both the case law and trends are clear that copyright is very much alive online and that stating "it's just Facebook/Twitter/Instagram" is not a legal defense to infringement. Media organizations should be especially wary of using content they cannot confidently source and license. Editors and production staff should seek permission from social media users who post photos and video of developing news events, even if just by way of communicating with them through the social media platform itself. If you would normally seek out permission to use content in the offline world, you should do so when posting

another's content to social media. And, when you are having trouble figuring out how best to protect your organization, engage competent legal counsel to provide proper advice and guidance.

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GRADE LEVEL: BCII
Lesson Topic: Facts vs. Opinions vs. Informed Opinions and their Role in Journalism

Lesson 3

One Class Period

Aim: Why do many people like opinions more than facts? What are the negative and positive consequences of this tendency? How do facts encourage critical thinking?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	2
W	BCII	1, 2, 11
SL	BCII	1, 2
L	BCII	1, 2

Motivation:

- *Ask:* What’s the difference between “fact” and “opinion”? As a class create the best definitions and give a few examples for each one. What does it mean to “think critically”?

Instructional Materials:

- Video from BBC One Minute News
- Internet access to PBS NewsHour Rundown blog
- Handout: “Facts vs Opinion”
- Handout: “BBC Facts vs Opinion”

Procedures and Pivotal Questions:

- *Ask:* When and where do we see opinion pieces in the news? How do we know it is an opinion piece?
- Go to the BBC One Minute News and select one short news story to play for the students. Then play three minutes of the PBS NewsHour analysis piece with Mark Shields and Ramesh Ponnuru included in online materials.
- *Ask:* Which was the opinion piece and how do they know?
- Hand out “Facts vs Opinion” worksheet and “BBC Facts vs. Opinion” worksheet. Read them as a class.
- *Ask:* What is a blog? Do they have any favorites that they follow? Why do they like to follow blogs?
- As a class create a working definition of a “blog” and write it on the board. *Ask:* What would a news blog look like?
- Write adjectives and nouns on the board that students imagine would describe a news blog.

- Then pull up the PBS NewsHour Rundown blog for the class on the board and see if their pre-conceptions about a news blog were right or wrong.
- Explain to students that they must find the best news articles, opinion pieces and news blogs and evaluate them. Some places to check out are (ex: The Washington Post, The New York Times, The Richmond Times Dispatch, Huffington Post, BBC News, Slate, Al Jazeera, etc.)
- Here is a list of topics that might interest them:
 - Cuts to your school system's budget for the current (or next) academic year.
 - Rising costs of college tuition in your state.
 - Recent decisions about players on one of your region's sports teams.
 - The economy
 - A current political debate
- Find one example of a news article and one example of an opinion article on the same issue.
- Examine popular online news blogs (ex: Fox News Blog, The Huffington Post, The Daily Nightly, etc.) or another online opinion resource. Select one **opinion** piece from one of these sources, and then conduct online research to locate another **news** article in another news source about that particular topic. Print all articles so that you can read and mark them.
- Encourage students to discuss their findings of how fact coverage in news articles differs from the presentation of an informed opinion, and how presentation of a point of view in a news blog differs from a straight news article. Where do they see emotion shining through? What kind of language or vocabulary differences do they see? How much coverage of sides is there in each type? List students' observations on the board.
 - *News items that present the facts will carefully avoid appealing to emotion. Opinion pieces are trying to appeal to the emotion of the reader or viewer. Opinion pieces will try to evoke some kind of reaction (agreement, disagreement, move to action, etc.).*
 - *An opinion piece often uses language that is much more demonstrative, flamboyant, and sometimes inflammatory; that is how it often hooks the emotion of the reader. News items that cover only the facts do not use this kind of language.*
 - *Opinion pieces will often present only one side of an issue, with a small acknowledgement somewhere in the piece of the presence of another side of the issue. A news item that covers the facts will strive to present all of the facts as they are known.*

Summary:

Answer the aim questions.

Extension Activity:

Students should choose a news article (print/online) and mark each statement with an “F” for fact or an “O” for opinion and then determine whether or not the piece qualifies as news or an editorial.

Adapted from: <https://studentreportinglabs.org/resource/lesson-23-facts-and-opinions/>



Distinguishing between fact and opinion

Michael Owen bemused by Newcastle United boos

Manchester United striker Michael Owen says he was disappointed after being booed by Newcastle fans during Tuesday's 0-0 draw at St James's Park.

The former Magpies man was jeered when he came on after 81 minutes.

Owen said on Twitter: "Got a poor reception off the home fans which was disappointing. Was desperate to score!"

He added: "Knew I would get booed as that's what a lot of fans do but if they knew the facts then they may have a different opinion."



Michael Owen is clear that there is a difference between fact and opinion. He is disappointed by the fans' **opinion** of him but believes that knowing the **facts** might change that opinion.

- A **fact** is something that can be proved to be correct.
- An **opinion** is what someone thinks or believes. It cannot be proved to be correct or incorrect.

Owen [joined Newcastle from Real Madrid](#) for £16m in 2005 and scored 30 goals in 79 appearances in an injury-hit four years on Tyneside.

- Owen joined Newcastle from Real Madrid.
- The transfer cost £16 million.
- The transfer took place in 2005.
- He scored 30 goals in 79 appearances.
- He spent four years on Tyneside (another name for Newcastle)

All these statements can be checked and proved by looking at the records.

Owen said: "When I meet Newcastle or Liverpool fans they all respect what I've done for their clubs. In stadiums it changes, one boo and the rest follow.

Here are some opinions from the same article:

- Newcastle or Liverpool fans respect what he has done. (Some probably do, but do all of them? How could it be proved?)
- One boo and the rest follow. (It may seem so, but how could it be proved?)

Facts can be proved to be correct; opinions might also be correct but they can't be proved.

Knowing the difference between facts and opinions

A **fact** is a statement that can be proven true or false. An **opinion** is an expression of a person's feelings that cannot be proven. Opinions can be based on facts or emotions and sometimes they are meant to deliberately mislead others. Therefore, it is important to be aware of the author's purpose and choice of language. Sometimes, the author lets the facts speak for themselves.

The following is an example of a fact:

- With fewer cars on the road, there would be less air pollution and traffic noise; therefore, the use of mass transportation should be encouraged.

Sometimes the author may use descriptive language to appeal to your emotions and sway your thinking. The following is an example of an opinion:

- Do you like looking at a smoggy view from a congested highway? How do you feel about fighting road hogs and bumper to bumper traffic everyday? Mass transportation is the solution to all these problems.

Emotional language is neither right nor wrong, but the way in which it is used can be positive or negative; it is up to you to make reasonable judgement about the material you are reading and to draw your own conclusion.

Therefore, when you read, it is important to judge facts and opinions carefully in order to come to the right conclusion. Ask yourself, "are the facts reliable?" or "are the opinions based on the facts?" Once you answer these questions, you may be on the right track for finding and sticking to the facts; you be the judge.

Good Luck!

The Center for Humanities, Inc. (1977). [Making judgments and Drawing Conclusions](#). (Video)

GRADE LEVEL: BCII
Lesson Topic: Thinking Like a Reporter

Lesson 4

One Class Period

Aim: How can we enhance our critical thinking skills so we can think like reporters and writers?
(Students will learn to brainstorm feature ideas and fresh angles for routine topics)

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	8, 9
W	BCII	1, 2, 3, 4
SL	BCII	1, 4
L	BCII	1, 5

Motivation:

- Hang a large poster of a bright red car in the front of the room. Ask various students to describe what they see. Introduce THE CUBE. (See Generative Objects above). Generate story angles about the red car from the topics on the cube. Hang a photo of a “suburban” house in the front of the room. Then toss the cube at the students. The student must quickly come up with a story idea about the house using an angle derived from the side on which the cube lands.

Instructional Materials:

- THE CUBE: a six-sided cube labeled on each side with one of the following topics: History; People; Numbers (money/statistics); Comparisons; The Future; Trends

Procedures and Pivotal Questions:

- Go over the motivational activity.
- Ask students to consider a typical school year. They are to discuss routine stories covered throughout the year, such as
 - Back to School: What Changes Have Taken Place
 - Homecoming
 - Special Seasons
 - Sports Coverage
 - Special Events Celebrated by their school every year
 - Annual Awards stories
 - and others.
- Make a list of the topics on the board. Using The Cube, students list two new angles for each topic. Share the story ideas and how they would be developed with what range of sources with the rest of the class.

- Pair students to conduct research on one of the topics on which they will write copy for on air presentation (as detailed in another lesson).

Summary:

- How can we generate ideas for stories by thinking critically about a topic?

Extension Activity:

- At lunch and after school, they are to listen to conversations and make a list of topics from what people are saying about:
 - Life Issues
 - Relationships
 - Sports
 - Money
 - Hangouts/Hobbies
 - School/Work.

Adapted from: <http://www.schooljournalism.org/thinking-like-a-reporter/>

GRADE LEVEL: BCII
Lesson Topic: Writing a broadcast news story

Lesson 5

One Class Period

Aim:

What is the difference between a story topic and story idea?
How can we write an on-air news story using inverted pyramid style?
How can we write an informative or attention-getting lead?

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	2
W	BCII	1, 2, 11
SL	BCII	1, 2
L	BCII	1, 2

Motivation:

- Watch three or four news story clips
- After each, have students take note on the specifics of each story. Compare notes to see if they had most of the points correct. Ask: Why was it easy to retain the information? (It was provided in a clear and concise manner). Read them the first two paragraphs of a newspaper article and have them take notes on what they heard. Was it more difficult to recall the details from the article? Why?

Instructional Materials:

- Handout: Article: “How to Write Broadcast News Stories”
- Handout: “The Journalist’s Inverted Pyramid”

Procedures and Pivotal Questions:

- Go over motivation.
- Be sure students understand the difference between story topics and story ideas (A story topic is the general subject of a story, such as food in the cafeteria. A story idea is more specific and helps the writer identify interesting hooks into the story for the reader).
- Read article: “How to Write Broadcast News Stories”
- Have students make a list of three story topics. Under each one, have them write a story idea.
- Have students choose one and write a broadcast news “story” using the inverted pyramid structure.
- Have students share their samples with the class.

Summary:

- How does the inverted pyramid help us structure our stories?

- How do print news and on air news differ in their presentation of information?

Extension Activity:

Locate an on-air news clip and its transcript. Print and label the transcript with the parts of the inverted pyramid.

How to Write Broadcast News Stories

Jessica Weiss | May 15, 2013



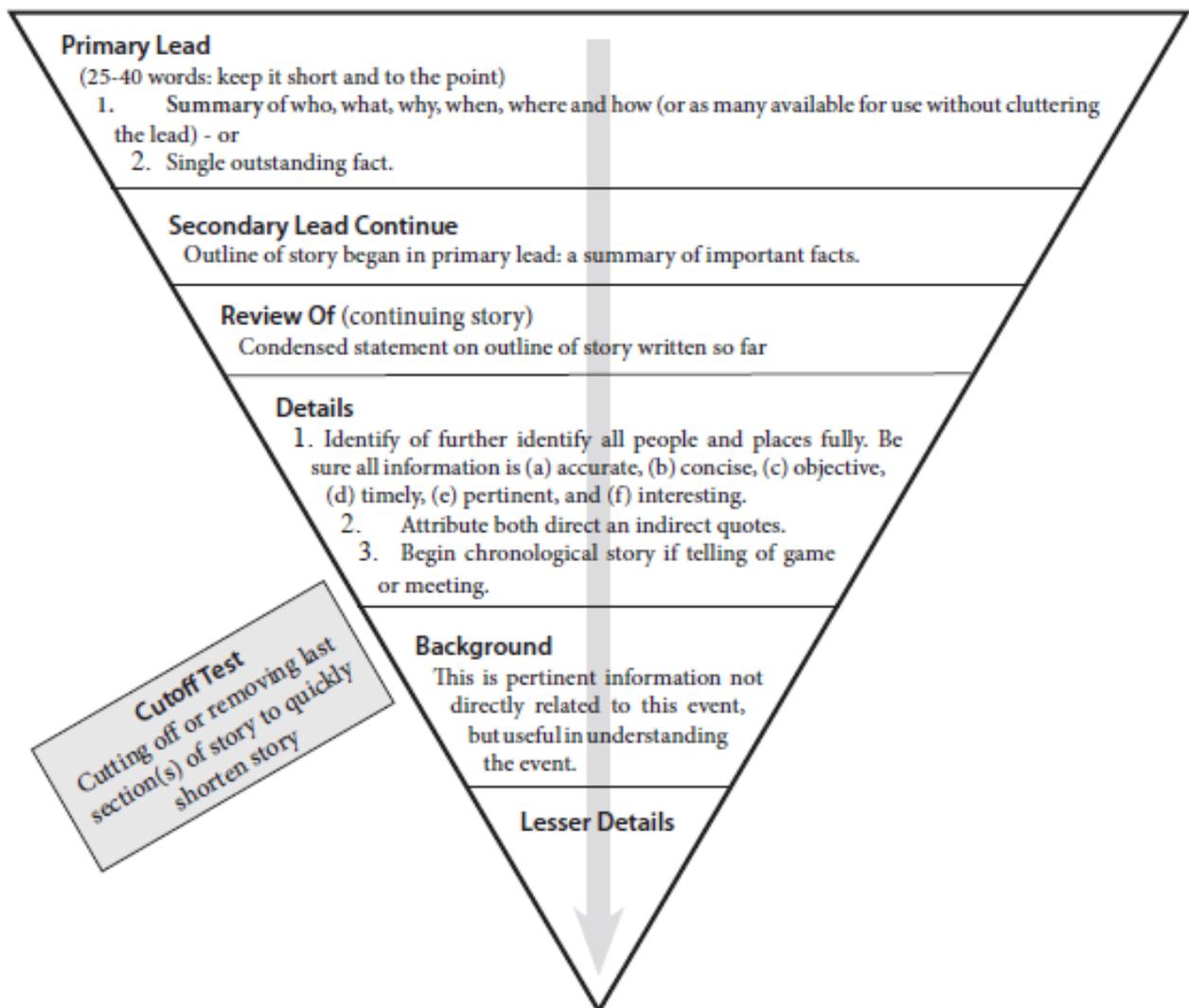
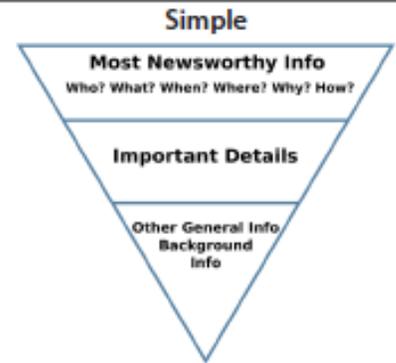
Writing for television, radio or video requires a different set of skills than writing text. Clear and condensed writing is key. After all, a radio listener or TV viewer can't go back and re-read a sentence. To improve your broadcast writing, multimedia producer Jehangir Irani recommends that you open a major newspaper, pick any news article, and try reading the first paragraph aloud. You'll probably find that "it's long and dry," he says, "and you'll run out of breath before finishing it." To help you hone your broadcast writing skills, IJNet recently spoke to Irani and media trainer Estel Dillon. Here are their key tips:

- Write like you speak: Write in your own voice, in a conversational tone, as if you're speaking to only one listener. Keep sentences short. If you have a long sentence, follow it up with a short one. When you go back and read your narration aloud, do you truly sound like yourself?
- Keep it simple: Allot a sentence to each idea. Be clear and concise, stick to the story and don't try too hard to be "clever." Too much detail can become irrelevant and make the story lose focus. Avoid most multiple-syllable words, words that are tough to pronounce and long, convoluted sentences. "Treasure small words," Dillon says.
- Provide specificity: Although the goal is to write clearly, you must also avoid being too general. Dillon says reporters should provide context for anything that may cause confusion or "raise eyebrows." When describing people, don't label them. Tell exactly what they do as opposed to using their official title.
- Tell stories in a logical order: Make sure that your content has a beginning, a middle and an ending. Don't bury the lead; state the news near the top, without too much buildup.
- Use the present tense and active voice: You're writing for flow and to express what is going on now. Broadcast strives for immediacy. To convey this to the listener, use the active voice whenever possible. In English, try to use a subject-verb-object sentence structure. For example: "Police (subject) have arrested (verb) 21 activists (object) for staging a protest at Merlion Park on Saturday afternoon."
- Write to the pictures: TV and video audiences will see why something happened. In television, the phrase "write to tape" is used to describe the way a story script is built around the visual images you have gathered. Don't write any longer than the story or pictures warrant.
- Use imagery: Radio audiences need to imagine the people, places and things in your story. With your words, create powerful and straightforward imagery. Use descriptive verbs instead of adjectives. For example, if you say "he struts or saunters" you're giving a picture without using an adjective. But don't let vivid, imagery-rich writing turn verbose. Use words sparingly.
- Let the speaker speak: If you're hosting a show or an interview, be the host. Don't overpower the subject of the story. When interviewing, "Don't 'mm hmm' them and don't keep talking and talking about yourself," Irani says. "You're just a conduit whose job it is to relay a story/experience/emotion from the guest to the audience."

Source: <https://ijnet.org/en/blog/how-write-broadcast-news-stories>

Basic News Style: Inverted Pyramid

Newspaper articles are written using an **inverted pyramid** format as shown below. The most important information is at the top (beginning of article) and the least important information is at the bottom (end of article). Has the ability to undergo **cutoff test** (removing last section(s) of story to quickly shorten story).



Inverted Pyramid Checklist

When you write an inverted pyramid news story, use the following checklist to make sure that you have done it correctly.

Information should be presented in descending order of importance.

Leads

- One sentence
- 30-35 words maximum
- Lead tells the most important information in the story and gives specific facts

Second paragraph

- Expand or develop some idea introduced in the lead
- Should not drop the story into a chronological narrative

Attribution

- All major information should be attributed unless it is commonly known or unless the information itself strongly implies the source.
- Don't dump a string of direct quotations on the reader.
- Direct quotations should be no more than two sentences long.
- Direct quotations and their attribution should be punctuated properly. Here's an example:
"John did not go with her," he said.
- Elements of a direct quotation should be in the proper sequence, as in the example above: direct quote, speaker, verb.

AP style

- Always. Check numbers, dates, locations, titles, etc.

Check the following

- Pronoun-antecedent agreement
- It, its, it's
"it is . . .", "there is . . .", "there are . . ." structures; avoid these. They are passive and vague.
- Use the past tense, not the present.
- Comma splice or run-on sentence, such as
He picked up the ball, he ran down the field.
Sally does not know where he is he is not here.
These are grammatically incorrect.
- Plurals -- don't make them by using an "apostrophe s".

Short paragraphs

- Any paragraph more than three sentences is definitely too long
- Any paragraph that is three sentences is probably too long.

Wordiness

- Have you checked for too much verbiage, redundancies, unnecessary repetitions, etc.

Name, title

- When you put the title before a name, do not separate them with commas, such as
(WRONG): Game warden, Brad Fisher, arrested the trespassers.
- When the name comes before the title, the title should be set off by commas.
Brad Fisher, the game warden, arrested the trespassers.

Transitions

- Use them to tie your paragraphs together. Don't jump from one subject to another in a new paragraph without giving the reader some warning.

Don't copy the wording of the information sheet.

Names

- Check them once more to make sure they are spelled correctly.

GRADE LEVEL: BCII
Lesson Topic: On-Air Source Attribution

Lesson 6

One Class Period

Aim: What is attribution and how does one give it on air? How does the reporter avoid plagiarism?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	2
W	BCII	4, 9
SL	BCII	3, 4
L	BCII	5, 7

Motivation:

- Read or play examples of actualities with the attribution missing. What is needed? If students do not volunteer “the name of the speaker,” ask them to tell you who made the statement. What is gained by knowing the name and credentials (experience, job and title, background) of the person providing the information?

Instructional Materials:

- Access to the internet (for audio/video news clips)
- Copy of the newspaper
- Handout: “Who Said That?”
- Handout: “Keep it Honest Vocabulary”

Procedures and Pivotal Questions:

- Go over the motivation
- Define attribution and explain its necessity. Attribution is stating the source of the actuality or information. In current strict practice, according to the Poynter Institute Web discussion of attribution and sourcing, “anything the reporter does not know first-hand by way of eyewitness experience or established knowledge must be attributed to a named source.”
- Handout: “Who Said That?” and review
- Provide students with examples of giving attribution. Attribution is often given at the beginning of a sentence in radio and television. Listeners are prepared to hear the information provided by the source in active voice. “So and so said...,” “According to White House Press Secretary ...,” “Jessica Simpson later recalled” If legal issues are involved or the information has not been verified, use “according to” or “a statement released by ... states.”
- Using articles from newspapers, provide a variety of quotations and have students practice writing attributions. Vary the material from actuality (direct quotation) to second

sources (according to) such as wire services, press releases and other news media. Newspapers can be sources (According to The Washington Post today...) of quotations and material that is paraphrased.

- Explain plagiarism. Plagiarism is claiming that someone else's idea or work is yours. Relate plagiarism to reporting using material written by other sources; therefore, indirectly claiming material originates with your station's reporters.
- If a reporter cannot be on the scene to conduct interviews, what alternatives exist? Definitely, do not lift an interview conducted by another reporter and edit it as if it were done by you. Cover the use of phone interviews (phoners). When can you accept what someone says as fact: "The transportation board says the plane crashed at 10 p.m." When do you attribute research and ideas to another media outlet?
- Another area of concern related to attribution (identifying source of origin) and debated by electronic journalists is the use of third-party audio and video news releases. Citizens and the FCC questioned use of "news stories" packaged by interested parties. RTNDA's Code of Ethics is clear: If these audio and video releases are used, their sources must be appropriately identified. "FCC regulations, journalism ethics and the reinvigorated newsroom practices will adequately and properly ensure that the public is fully informed," stated RTNDA representatives before the FCC on June 22, 2005.

Additional Tips Regarding Quotations:

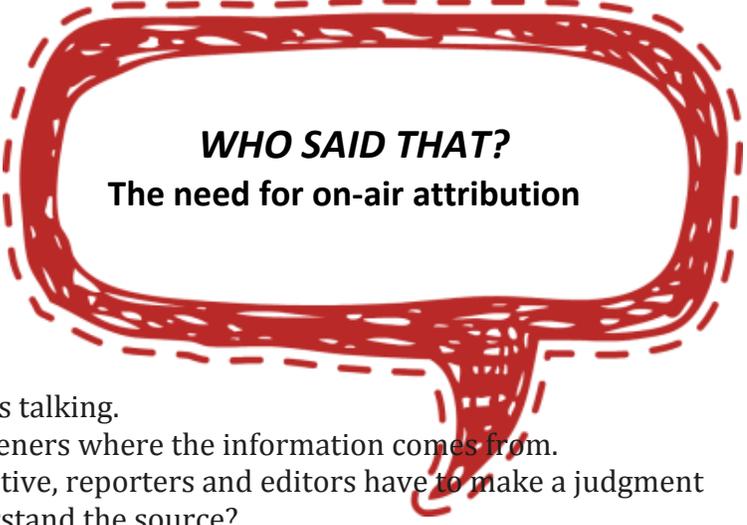
- We must be careful about our use of the word "said." Standing alone, it should be used only when the reporter heard the source say the words quoted, either in person, on television or radio. When we quote a written statement of any kind, we should explain what we are doing accurately in our attribution [e.g. "...the White House said in a written statement."] (The Washington Post, "Policies on Sources, Quotations, Attribution, and Datelines")
- When quoting people for whom English is not their first language, special care should be taken. If such quotations make the speaker look stupid or foolish, we should consider paraphrasing them (outside of quotation marks of course). When appropriate, a story should note that a source was struggling with English. (The Washington Post, "Policies on Sources, Quotations, Attribution, and Datelines")
- Handout: "Keep it Honest Vocabulary" and review as a class.

Summary:

- Why is source attribution so important?

Extension Activity:

- At the end of the first day, teachers will ask students to listen to news on the radio. Record (in writing or on tape) a minimum of 10 examples of attribution.



WHO SAID THAT? **The need for on-air attribution**

Why is attribution needed?

- Listeners want to know who is talking.
- The reporter wants to tell listeners where the information comes from.
- If the information is non-intuitive, reporters and editors have to make a judgment call. Will most listeners understand the source?
Some reporters always give attribution, even if it's "clunky" or interrupts the storytelling. Others believe listeners can fill in the empty spots through context of the whole report.
- If the reporter is not present at the scene of an event, reconstruction of a scene can be done if it is set up properly and clearly attributed.
- After fabrication of quotations and deception by reporters — among the most well known are Janet Cooke, Jason Blair, and Stephen Glass — the industry is providing more transparency as to how reporters got the story (sourcing). If the reporter did not gather the information herself, the listener has a right to know who or what agency provided the information.
- If the information is antagonistic or controversial, it is essential to identify the source. The listener can determine if the source is knowledgeable or someone with a reason (bias) to diminish an event, a project or person.
- Reporters are not to give their personal opinions. The source of statements of opinion is needed.
- Reporting of criminal involvement or potentially illegal activity should clearly be attributed.
- Unnamed sources are a "last resort, if the information is of special public importance, if there is no other way to reveal it, if the source is reliable, and if the source's biases are revealed," according to the Poynter site.
- Is there a business or financial reason to give attribution as well as a professional and ethical reason? If the listener cannot trust the reporter, has the information and the radio station lost credibility — and eventually listeners? Representatives of RTNDA before the FCC stated, "Determining the content of a newscast, including when and how to identify sources, is at the very heart of the responsibilities of electronic journalists, and these decisions must remain far removed from government involvement or supervision. The government must be cautious in considering any action that could interfere with journalistic judgments or otherwise influence or prescribe news decisions or content."

Keep It Honest Vocabulary

Actuality	Person recorded on tape. In print journalism, this is called a quotation.
Attribution	Stating the source of the actuality or the information in a news story
News cycle	24 hours: What happens within a 24-hour period that advances a news story from the first time it is reported until the 24 hours is ended
Paraphrase	Restating a statement or text in one's own words
Phoner	A phone interview
Plagiarism	Passing of the ideas and words of someone else as your own; steal; use without giving credit to the creator; literary theft
Rip and read	The practice of allowing news coverage to become nothing more than the printing of wire service copy from the computer or fax and reading it on air – without further editing or reporting. The term comes from the days of wire service teletypes.

Ethics of Attribution and Avoiding Plagiarism

- Give the source of direct quotations.
- If other media broke the story, give that reporter and media credit.
- Do not record without telling the individual.
- If another reporter covered the story, whether at home or abroad, do not use his words or the actualities (quotations) that he gathered in your report without giving credit to the original source.
- Do not edit the tape to distort what the person says.
- Do not ever promise confidentiality without talking with your teacher/adviser first. As your staff develops a staff and station manual, your confidentiality policy should be developed and included. If you promise confidentiality, don't reveal the source.

GRADE LEVEL: BCII
Lesson Topic: Interviewing: The Art of Asking Questions via Phone

Lesson 7

One Class Period

Aim: How can we conduct an effective news interview via phone?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
W	BCII	1, 2, 11
SL	BCII	10,11

Motivation:

Explain to students that the interview process can seem intimidating, but today’s lesson will give them the tools they need to be successful.

Explain to students that part of a reporter’s job is to interview people they don’t know for stories.

Ask: Have you ever called someone you didn’t know? What did you like and dislike about it?

Students share stories of their experiences, if they have them.

Instructional Materials:

- Handout: “How to Conduct a Journalistic Interview”
- Interview Case Studies Packet

Procedures and Pivotal Questions:

- Go over motivation. Discuss “cold calling”. Why might it be “scary”?
- Tell students they will be role playing to learn more about how to conduct phone interviews.
- Go over the following instructions with students:
- In this role-playing activity, students are divided the class into groups of three. They get a worksheet that provides a scenario with a hypothetical reporter and source. Two team members role-play an interview while the third team member, the evaluator, offers coaching and suggestions as they practice.
- Pass out copies of the worksheet so that each team receives one of the eight different cases. One person will be the journalist, one will be the source, and the third person will serve as an evaluator for both participants. Read aloud the directions and encourage students to work together as a team to generate ideas and practice role-playing.
- Because some students are pretending to be experts and others are pretending to be journalists, give students the opportunity to use the Internet to gather information to make their role-playing more credible. This will also help to make their performances less silly and more realistic. Encourage them to use creativity and imagination along with good research to create a strong cold-calling simulation.
- **Time to Practice**
 - Before beginning, review the advice provided on the worksheet for both the

journalist and source. Make sure students can explain in their own words why this advice makes sense and encourage them to make notes of their own that is relevant to the topic they are interviewing about or are the interviewee.

- Monitor students as they work and answer any questions they may have. Encourage them to practice a couple of times so they're comfortable. For advanced learners, you may want to encourage the source to vary their answers at each rehearsal, so that the reporter really has to think on their feet!
- **Time for Performance**
 - Each team performs their cold calls. Encourage evaluators from other teams to offer "warm" and "cool" feedback. Warm feedback is positive and acknowledges strengths. Cool feedback offers comments and suggestions to help the learner reflect and improve.
- **Leaving a Message**
 - If you call a source and they are not available you might have to leave a message. In this message you should identify yourself, your school or affiliation, your reason for calling and a way for your source to contact you. See Worksheet B for a script template.

Summary:

- *Ask:* What did you learn from working on this project? What did you like best about it? What did you dislike and why?
- *Ask:* How might cold-calling be useful in your life right now? In the future?

Extension Activity:

- **Emailing, Tweeting and other forms of communication**
 - Students might not be calling their sources; they might reach out via email or Twitter. Have students practice composing an email to an expert. Give them the following writing prompt:
 - *You are doing a story about water quality in your community. You would like to interview the head of the water authority. You've gone to the website and found the contact. What do you do next?*
 - Have the students look up their mayor's Twitter feed. Ask them how they would send out a tweet to ask the mayor for an interview.
 - Have them check their own Twitter feeds to see whether there is any embarrassing content. This is also an opportunity to have the students reflect on the language they use, the pictures they post and the image their social media profiles project of them. These profiles will follow them into adulthood and their future careers. This is a great "life lesson" about creating an online identity that will help them rather than haunt them in the future.

How to Conduct a Journalistic Interview

Proper research and preparation are essential to a successful interview.

One of the hardest skills for a young reporter to master is interviewing. It takes preparation and persistence to conduct a good interview. Follow these steps and learn how to interview like a pro.

Step 1: Research, Research, Research

Then research some more. The only way to come up with good questions is to know everything there is to know about your subject.

Step 2: Contact the Person You Wish to Interview

Ask when a good time would be to do the interview. Be polite. Say "please" and "thank you." Try to set up the interview in person. If this isn't possible, then set up a phone interview.

Step 3: Read Over Your Research and Brainstorm a List of 15 Questions

The more specific your questions are, the better. And never ask questions that can be answered with a simple yes or no. Make your interviewee talk.

Be sure to write all your questions down in a notebook, then practice asking them with a partner. Become very familiar with your questions before you go into the interview.

Step 4: Come Prepared

You will want to bring:

- A pencil
- A notebook
- A list of good questions
- A recording device (always ask permission before recording an interview)
-

Step 5: Be on Time

Arrive at your interview with plenty of time to spare. If you've never been to the place where your interview is taking place, go early and scout it out. There is nothing more unprofessional than a reporter who is late.

You can also use the time you are waiting to make notes about the surroundings. You won't remember details later, so write them down.

Step 6: Conduct Your Interview in an Organized, Timely Manner

During the interview:

- Be courteous to your subject.
- Always take time to ask for an explanation about things you don't understand.
- Don't be afraid of uncomfortable silences and pauses.
- Let the interview take its natural course.
- Look the person in the eye when asking questions.
- Always listen carefully to the answers. Each answer could lead to more questions or include an answer to a question you haven't asked yet. Don't ask a question that has already been answered. Your subject will know you weren't listening and be insulted.

- Don't read through your questions one right after another like you can't wait to be finished. Conduct your interview like a conversation. One question should lead naturally into another. If you are LISTENING to the answers this will come naturally.
- Also, take notes on what the person looked like, what the person was wearing, where he or she sat. If the interview is in an office, make notes of what is on the walls and on the desk. The objects people surround themselves with hold important clues to their personalities. Ask about any object that interests you. You'll find some good stories.

Step 7: Even If You Are Recording an Interview, Take Notes

Don't try to write every word said. It will slow down the interview. Just take down the highlights. After the interview, while the details are still fresh in your mind, write everything down you can remember about the person you interviewed. Don't forget to make note of the sounds in the background. Take note of what was happening around you. Write it all down as soon as possible. At home, expand your notes by following up on things you learned in your interview with more research.

Step 8: Review Your Research and Your Interview Notes

Circle or highlight quotations that you think will be good for your article. Now you're ready to begin writing.

Source: <http://www.scholastic.com/teachers/article/how-conduct-journalistic-interview>

INTERVIEW CASE STUDIES PACKET



Worksheet 2.2 A: Interviewing and the Art of Asking

Instructions: In this role-playing activity, your team acts out a cold call interview between a journalist and a source. An evaluator offers coaching and suggestions as you practice. Then, you will perform your cold calling role-play in front of the class.

CASE STUDY #1

Journalist: You are an education reporter for the local TV news channel who is doing a story on a group of people who are protesting the high-stakes tests that students in public schools have to take in elementary school before they enter high school.

Source: You are an educational consultant who helped to create the test.

Evaluator: Use the criteria below to help your team members be successful. Offer feedback after each rehearsal to help both be successful.

Journalist	Source
1. Do Your Homework. Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. Get Your Expertise On. Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
2. Explain Your Reason for Calling. Be able to state our purpose for reaching out to this person within the first minute of the call.	2. No Jargon. Even though you're an expert, if you want your message to get across, you will need to explain ideas accurately, clearly and simply.

<p>3. Flatter Your Source. Explain why you consider this person a valuable source. Show that you care about the topic.</p>	<p>3. Stay Calm and Confident. You're the expert. Don't display nervousness and use vocal energy to hold your listener's attention.</p>
<p>4. Plan Some Questions in Advance. If it helps, write the questions that you want to ask down. Use them as a reference when you're talking with the source.</p>	<p>4. Use Vivid Examples. Make your ideas come alive by offering examples and specific information. Don't just speak in generalities.</p>
<p>5. Listen and Take Notes. Be an active listener and ask questions if you don't understand something. Ask your source to repeat themselves if necessary so you can write down the information. (But never audiotape a conversation without asking permission first.)</p>	<p>5. Short and Sweet. Experts who drone on and on make life difficult for reporters. Be aware that the reporter is trying to take notes while you talk. Pause after important ideas and new information so that the reporter has time to process it.</p>



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STUDENT REPORTING LABS

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CASE STUDY #2

Journalist: It's Opening Day for the local professional baseball team and you are a reporter who's been assigned to cover the festivities. The team won the World Series last year and has made a very important change to try and repeat this year: they've signed the off-season's most coveted free agent: a dominating pitcher who won 25 games and the Cy Young award last year.

Source: You are the new pitcher.

Evaluator: Use the criteria below to help your team members be successful. Offer feedback after each rehearsal to help both be successful.

Journalist	Source
1. Do Your Homework. Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. Get Your Expertise On. Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
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CASE STUDY #3

Journalist: The television show American Idol is holding auditions at the local concert hall. Thousands of people in search of their big break have been lining up for days to have their chance to shine. Among them is a young woman who was the winner of an annual local talent contest. You have been assigned to cover the Idol tryouts and to tell this young woman's story.

Source: You are the local Idol contestant.

Evaluator: Use the criteria below to help your team members be successful. Offer feedback after each rehearsal to help both be successful.

Journalist	Source
1. Do Your Homework. Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. Get Your Expertise On. Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
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CASE STUDY #4

Journalist: You are filling in for the White House reporter at your television station and have been assigned to cover the Daily Briefing today. At today's briefing, the White House press secretary talks about the corruption charges that have been filed against the Chief of Staff. You find out later that the Press Secretary recommended the Chief of Staff, a longtime friend, for the job.

Source: You are the White House Press Secretary

Evaluator: Use the criteria below to help your team members be successful. Offer feedback after each rehearsal to help both be successful.

Journalist	Source
1. Do Your Homework. Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. Get Your Expertise On. Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
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STUDENT REPORTING LABS

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CASE STUDY #5

Journalist: You are a reporter assigned to cover the case of a soldier who has just returned from Afghanistan to find that he and his family are about to lose their home. Why? Because while he was away, his wife missed a \$100 Homeowner's Association dues payment and the association has moved to foreclose on their home to get their money.

Source: You are the returning soldier.

Evaluator: Use the criteria below to help your team members be successful. Offer feedback after each rehearsal to help both be successful.

Journalist	Source
1. Do Your Homework. Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. Get Your Expertise On. Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
2. Explain Your Reason for Calling. Be able to state our purpose for reaching out to this person within the first minute of the call.	2. No Jargon. Even though you're an expert, if you want your message to get across, you will need to explain ideas accurately, clearly and simply.

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CASE STUDY #6

Journalist: Jay-Z is in town. He is doing a concert that night, but is also doing a charity fundraiser for a local group. You have been assigned to cover this story and to find out how this local charity has managed to get on the schedule for this international star.

Source: You are the Executive Director of the local charity.

Evaluator: Use the criteria below to help your team members be successful. Offer feedback after each rehearsal to help both be successful.

Journalist	Source
1. Do Your Homework. Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. Get Your Expertise On. Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
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CASE STUDY #7

Journalist: After months of trying to convince the editor of your newsmagazine that this would be a great story, you have been sent to Pakistan to interview a pro-Western mayor who is under fire from the Taliban. Before he and his parents decided to return to Pakistan, this man had not only gone to high school with you, but was also your college roommate at a university in the United States.

Source: You are the Pakistani mayor.

Evaluator: Use the criteria below to help your team members be successful. Offer feedback after each rehearsal to help both be successful.

Journalist	Source
1. Do Your Homework. Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. Get Your Expertise On. Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
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CASE STUDY #8

Journalist: You are a reporter who has been assigned to talk to a professor at your local college about his latest research in which he answers a question that has been on the minds of many for decades: Which came first, the chicken or the egg? Because he has found the answer to this very important question and he is local, your editor wants you to get it before the word gets out to the rest of the world.

Source: You are the professor, and you are a little annoyed by all of the reporters who have been calling and interrupting your chicken and egg research.

Evaluator: Use the criteria below to help your team members be successful. Offer feedback after each rehearsal to help both be successful.

Journalist	Source
1. Do Your Homework. Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. Get Your Expertise On. Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
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<p>4. Plan Some Questions in Advance. If it helps, write the questions that you want to ask down. Use them as a reference when you're talking with the source.</p>	<p>4. Use Vivid Examples. Make your ideas come alive by offering examples and specific information. Don't just speak in generalities.</p>
<p>5. Listen and Take Notes. Be an active listener and ask questions if you don't understand something. Ask your source to repeat themselves if necessary so you can write down the information. (But never audiotape a conversation without asking permission first.)</p>	<p>5. Short and Sweet. Experts who drone on and on make life difficult for reporters. Be aware that the reporter is trying to take notes while you talk. Pause after important ideas and new information so that the reporter has time to process it.</p>

GRADE LEVEL: BCII
Lesson Topic: Learning the Art of the “In-Person” Interview

Lesson 8

One Class Period

Aim:

- How do interviewers craft and pose questions?
- How can questions open doors to information, shed light on important subjects and invite subjects to open up?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	5
W	BCII	6, 7, 11
SL	BCII	1, 2, 3
L	BCII	4, 5, 7

Motivation:

What does it mean to interview someone?

Instructional Materials:

- Handout: “Practicing the Interview”
- Handout: “The Basics of Conducting an In-Person Interview”

Procedures and Pivotal Questions:

- Go over the motivation. Define interview:
 - noun
 - A formal meeting in which one or more persons question, consult, or evaluate another person:
 - *a job interview*: a meeting or conversation in which a writer or reporter asks questions of one or more persons from whom material is sought for a newspaper story, television broadcast, etc.
 - The report of a conversation or meeting.
- Explain that students will be learning and practicing how to conduct in-person interviews
- Ask students if they know who Arne Duncan is, and briefly explain his role as former secretary of education. Then give students an excerpt of an article written just after Mr. Duncan was confirmed as education secretary and have them conduct a reverse-interview as detailed on the handout.
- After the students complete the activity, have groups share the questions they generated. Were their ideas similar or different? Then have students return to their groups to brainstorm a list of questions they would ask Secretary Duncan if they had the

opportunity.

Summary:

- What are some of the critical parts of the interview process?
- Why are they critical?

Extension Activity:

Interview* a teacher in the building about the following:

The importance of technology in the classroom.

**Your interview must include at least four questions.*

Adapted from: http://learning.blogs.nytimes.com/2010/09/20/beyond-question-learning-the-art-of-the-interview/?_r=0

The Basics of Conducting Interviews for News Stories

By Tony Rogers

Updated January 04, 2016.

Conducting interviews for news stories is an important skill for any journalist. A “source” – anyone a journalist interviews - can provide elements that are vital to any news story:

- basic factual information
- perspective and context on the topic being discussed
- direct quotes
- ideas on how to approach the story
- names of other people to interview



Things You'll Need:

- a thin reporter's spiral notebook (can be purchased at most office supply stores)
- several pens and a pencil if it's winter (pens freeze in cold weather)
- a tape recorder or digital voice recorder (optional)
- a video camera for interviews you plan to webcast
-

Preparing for the Interview:

- **Research** – Do as much research as possible. If you're going to interview, say, a cardiologist about heart attacks, read up and make sure you understand terms such as “cardiac arrest.” A well-prepared reporter inspires confidence in the source.
- **Developing Questions** – Once you've thoroughly researched your topic, prepare a list of questions to ask. That will help you remember all the points you want to cover.
- **Keys to a Successful Interview Establish a Rapport** – When starting out, don't abruptly launch into your questions. Chitchat a little first. Compliment your source on her office, or comment on the weather. This puts your source at ease.
- **Keep it Natural** – An interview can be uncomfortable, so keep things natural. Instead of mechanically reading out your list of questions, weave your queries naturally into the flow of the conversation. Also, maintain eye contact as much as possible. Nothing is more unnerving to a source than a reporter who never looks up from his notebook.
- **Be Open** – Don't be so focused on getting through your list of questions that you miss something interesting. For instance, if you're interviewing the cardiologist and she mentions a new heart-health study that's coming out, ask about it. This may take your interview in an unexpected - but newsworthy - direction.
- **Maintain Control** – Be open, but don't waste your time. If your source starts to ramble on about

things that are of no use to you, politely – but firmly – steer the conversation back to the topic at hand.

- **Wrapping Up** – At the end of the interview, ask your source if there’s anything important that you hadn’t asked about. Double-check the meanings of any terms they used that you’re unsure about. And always ask if there are other people they recommend that you speak with.
- **A Note About Note-taking** – Beginning reporters often freak out when they realize they can’t possibly write down everything the source is saying, word-for-word. Don’t sweat it. Experienced reporters learn to take down just the stuff they know they’ll use, and ignore the rest. This takes practice, but the more interviews you do, the easier it gets.
- **Taping** – Recording an interview is fine in certain circumstances, but always get permission to do so. The rules regarding taping a source can be tricky. According to Poynter.org, recording phone conversations is legal in all 50 states. Federal law allows you to record a phone conversation with the consent of only one person involved in the conversation - meaning that only the reporter is required to know that the conversation is being taped. However, at least 12 states require varying degrees of consent from those being recorded in phone interviews, so it's best to check the laws in your own state. Also, your newspaper or website may have its own rules about taping. Transcribing interviews involves listening to the taped interview and typing out virtually everything that's said. This is fine if you're doing an article with an extended deadline, such as a feature story. But it's too time-consuming for breaking news. So if you’re on a tight deadline, stick to note-taking.

Finally, ALWAYS take notes, even if you’re using a recorder. Every reporter has a story about the time they thought they were recording an interview, only to get back to the newsroom to discover that the machine’s batteries were dead!

Source: <http://journalism.about.com/od/reporting/a/interviewing.htm>

Practicing the Interview: Reverse Interviewing:

The following passage is excerpted from the New York Times article “For Education Chief, Stimulus Means Power, Money and Risk,” written just after Mr. Duncan was confirmed as education secretary. After reading it follow the directions provided after the text:

The \$100 billion in emergency aid for public schools and colleges in the economic stimulus bill could transform Arne Duncan into an exceptional figure in the history of federal education policy: a secretary of education loaded with money and the power to spend large chunks of it as he sees fit. [...]

“There’s going to be this extraordinary influx of resources,” he said in an interview. “So people say, ‘You’re going to be the most powerful secretary ever,’ but I have no interest in that. Power has never motivated me. What I love is opportunity, and this is a once-in-a-lifetime opportunity to do something special, to drive change, to make our schools better.”

Mr. Duncan said he intended to reward school districts, charter schools and nonprofit organizations that had demonstrated success at raising student achievement — “islands of excellence,” he called them. Programs that tie teacher pay to classroom performance will most likely receive money, as will other approaches intended to raise teacher quality, including training efforts that pair novice instructors with veteran mentors, and after-school and weekend tutoring programs.

The positions of deputy secretary, under secretary and chief of staff and dozens of other senior posts at the Education Department remain unfilled, so Mr. Duncan is relying on help from career officers and consultants. He has appointed teams to develop procedures for distributing the stimulus billions quickly, and many aides, he said, have been working evenings and weekends to begin organizing the effort.

“I want all of us to work hard enough and smart enough to take full advantage of this, because it’ll never happen again,” Mr. Duncan said last month in his first speech to hundreds of civil servants at department headquarters, as the outlines of the huge stimulus package were taking shape in Congress.

Urging department employees not to be deferential, he described the reception he got on his first visit to his headquarters.

“It was like, ‘Hello, Mr. Secretary-designate-nominee,’ and it didn’t feel right,” Mr. Duncan said. “My name is Arne. It’s not Mr. Secretary. Please just call me Arne.” That line drew a standing ovation.

Activity Instructions:

You will engage in a “reverse interview” exercise, using the following prompts:

1. Identify/label the direct and indirect quotes, including partial quotes, from Mr. Duncan that appear in the passage.
2. Generate a list of questions (below) you imagine the reporter asked to get these quotes. How do you think the reporter, Sam Dillon, got Mr. Duncan talking? How did Mr. Dillon get Mr. Duncan to provide the information and quotations?

GRADE LEVEL: BCII

Lesson Topic: What Are the Elements of a News Package

Lesson 9

One Day

Aim:

What are the elements of an informative and visually appealing news package? How can we constructively critique a news package?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	7, 12
SL	BCII	7, 8, 10, 11, 12

Motivation:

- Students will watch a couple of news packages and review the essential elements of each.
- While doing so they will complete the handout: “What Makes a Good Video Report?”

Instructional Materials:

- Handout: “What Makes a Good Video Report?”
- Handout: “How to Tell a Good News Story”

Procedures and Pivotal Questions:

- Go over the motivation.
- Discuss the elements of a solid news package (Ex: Varied types of video shots wide shot, close up, mid shot, etc., B-roll, NAT sound, interviews, voice-overs, music etc.
- Handout: “What Makes a Good Video Report?” and review
- Handout: “How to Tell a Good News Story and review
- Ask students to come up with ideas about how to give good feedback on a video report without being too easy or too hard on the team that created it. Explain to students the concept of providing “warm” (i.e. Positive and helpful) and “cool” (i.e. Critical, yet constructive) feedback during critiques. What terms might they use for “warm” feedback, what about for “cool”? Write them on the board and encourage students to write them down on their own papers for future use.
- Play another video report for the class and ask students to use the handout: “What Makes a Good Video Report?” to guide their evaluation of the piece and to keep in mind that helpful feedback is in terms of “warm” and “cool” rather than “good” or “bad”
- Then as a class have students share their answers and get feedback from their classmates about answers that are volunteered.

Summary:

- Answer Aim questions.

Extension Activity:

- Come up with three school-related news package story ideas.

Adapted from: <https://studentreportinglabs.org/resource/lesson-12-journalism-ethics-news-judgment-and-abcdefs-journalism/>



Worksheet 1.2 A: What Makes a Good Video Report?

Instructions: Use this template to critique video reports.

1. Consider the title and subject of the report. Does the headline/title accurately reflect the content of the story? Was the subject interesting?

2. Story Basics:

Who

Who is this story written about? Who is the target audience?

What

What is this story about?

Where

Where does this story take place?

When

When does this story take place?

Why

Why is it important that this story is told?

How

How is it newsworthy?

2. What were the best parts about this story and what parts were less effective?

Best Parts	Less Effective Parts

3. As a whole, were you engaged? What specifically interested you? If you felt the story was too long what would you choose to cut?

4. During the interviews in the video, did they hold your interest or were they too long? Give specific examples from the video.

5. Where the visuals interesting? What got your attention? Were there too many shots that were similar to each other or was there a good variety? Use specific examples.

6. Could you tell if the interviewer had picked a "side" in the story they were telling? Explain why you answered yes or no to this question about objectivity.



PBS NEWSHOUR

STUDENT REPORTING LABS

Lesson 1.2 B: How to Tell a Good Story

PBS NewsHour Producer Anne Davenport explains how she tells the best possible story.

WHAT ADVICE DO YOU HAVE FOR STUDENTS MAKING A NEWS REPORT FOR THE VERY FIRST TIME?

Be passionate, have fun and fulfill a purpose larger than your own. Reporting the news always has been and remains a *public service*. So be clear about the reason you are doing what you are doing and then figure out the best approach to the actual story at hand.

What is the story about? What voices are necessary and beneficial for telling the story (i.e. whom to interview)? What are the other elements or “building blocks” which compose a nicely told, visual, compelling TV story. This is important to keep your audience’s attention. A good video report is more than bites strung together. Are there some graphics you could make? Some archival footage? Some footage of real people who represent larger trends you can film (and maybe interview those people).

Run your ideas by your teacher and mentor, but also your peers. The more contributing minds the better. That’s how good ideas are born. Don’t be afraid to shift gears, change courses if the story takes a turn. Adjust to where the reporting takes you. It’s a journey; not a finite path. Good to have a plan but be ready to be flexible and fluid.

Stories do have a beginning, middle and an end. And you still need to check on the Who, What, Where, When, Why...Even seasoned journalists sometimes forget.

HOW DO YOU GRAB THE AUDIENCE’S ATTENTION?

Open with your strongest video IF it is useful in telling an important editorial point. In other words, don’t start on a speaker from a podium at a press conference if there’s a way to show compelling video and maybe a story of a person affected by or instrumental in the issue at hand. Then go to your ‘experts’ etc. as you broaden out the story. Strong SOUND is also crucial. Natural sound up (the sound of a protest, kids playing, the school bell) can grab people. More and more people “watching” TV are actually busy doing other things and are listening and sometimes get a feed of programs like the NewsHour on the radio.

HOW DO YOU DECIDE ON A STRUCTURE FOR YOUR STORY?

Gather your elements and then stop and really think about what makes the most sense before launching into write the piece. Edit it and play around with moving elements and see what jibes best. Pieces are like a jigsaw puzzle except, in this case, there’s no RIGHT or ONLY way to proceed. There are ways that are more effective than others though.

You'll know it when you see it/hear it...Ask others to review. Does it convey to the viewer why he/she should care.

HOW DO YOU CHOOSE SOUND BITES?

Try to pick sound that does not replicate the lead in line to it. Try to pick bites which convey EMOTION or AMPLIFICATION or something that you wouldn't say in the correspondent track. In other words, you don't need someone to say, "The roads are going to be shut today at 3pm." The narrator can say that in the track. Instead use the sound bite from the interview that expands on the information: "The reason the roads are being shut is because we fear danger on the slippery side roads that haven't been plowed" ...That would be amplification. Or, emotion would be, "I'm really scared that when the roads are shut down, people won't be able to get home to loved ones."

HOW DO YOU MAINTAIN BALANCE?

Interview a variety of people on the phone FIRST. These "pre-interviews" are essential so you are not surprised by what folks say when you show up and roll a camera. Yes, people may say something different than they did on the phone in some cases but generally, what they say in person should hew to what they said on the phone. Balance can be subjective. Have lots of people view your work before air—a mini focus group. There are shades of gray in some arguments so it's good to hear the whole spectrum to the extent you can accommodate that in your report.

GRADE LEVEL: BCII
Lesson Topic: How to Shoot a News Package

Lesson 10

One Week

Aim:

What are the elements of an informative and visually appealing news package? How can we create one?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	2, 4
W	BCII	1, 2, 3, 5
SL	BCII	2, 3, 6
L	BCII	4, 5, 7

Motivation:

- Students will watch a couple of news packages and review the essential elements of each.

Instructional Materials:

- Handout: “Checklist for Shooting a News Package”

Procedures and Pivotal Questions:

- Go over the motivation.
- Discuss the elements of a solid news package (Ex: Varied types of video shots wide shot, close up, mid shot, etc., B-roll, NAT sound, interviews, voice-overs, music etc.
- Students will be put into groups of three or four and create or be assigned a school-related news story idea (Some examples are: “Get to Know Mephams’s Principal”, “Behind the Cafeteria Counter: How Are Student Lunches Made?”, “A Day in the Life of a High School Custodian”, etc.)
- Handout: “Checklist for Shooting a News Package” and review
- Students in each group will prepare a list of interviewees, a preliminary list of interview questions for each interviewee and a shot list for the news package.
- Students will create a shooting schedule and contact interviewees via email so that interviews can be scheduled.

Summary:

- What are the basic elements of a news package?
- How will you be sure that all of those elements are present in your news packages?

Extension Activity:

- Students will create a 2-minute long news package. Their work will be peer reviewed at the end of the week. Outside class time is required for the completion of this project.

Adapted from: http://learning.blogs.nytimes.com/2010/09/20/beyond-question-learning-the-art-of-the-interview/?_r=0

Checklist for Shooting a News Package

1. Start your video with NAT Sound and B-ROLL. Therefore, look for great NAT Sound and B-ROLL opportunities on the shoot.
2. Get wide, medium and tight of every single shot, at least 10 seconds from each distance.
3. Make subjects stand at least one foot from the backdrop. It looks way more interesting.
4. Establishing shot. Get one. Don't assume viewers know where you are or what you're talking about.
5. Make sure ANYONE you interview is also included in at least a few shots of your B-ROLL footage.
6. Light goes behind the camera; don't leave your subjects in the dark. Refer to the 3-point lighting handout you were given in BCI.
7. Look nice on camera. Dress Professionally.
8. Always shoot with editing in mind. Look for the action shots, the reaction shots, and interesting activities/people.
 - Motion = Emotion!
 - Don't shoot inanimate objects to use as your B-Roll. BORING!
 - Action – Reaction
9. Test your equipment **BEFORE** you leave for the shoot.
 - Camera
 - Battery (bring 2)
 - Tripod
 - Tape/SD card
 - Microphone
 - Headphones
 -
10. Check your AUDIO levels on the camera and the mic if needed.
11. Basic editing techniques
 - Edit at LEAST 3 different shots of B-Roll together in a series
 - Don't put 2 of the same CAM angles back to back (MS-MS or WS-WS or CU-CU)
 - 3-5 seconds long for each shot.
 - Show a sequence – WS-MS-CU, or MS-CU-WS, or CU-WS-MS
 - - WS = wide shot
 - - MS = medium shot
 - - CU = close up (tight shot)

12. Begin recording any interview with, "Say your name and spell it." This is a great way to test your audio levels, while recording the correct spelling of their name. And then spell their name correctly on the lower thirds in post-production.

13. And remember, if there is a technical problem, it is probably YOU! The camera is not broken. The microphone and tripod DO work. 99% of all technical problems are user related. Know how to troubleshoot your equipment!

There are many more tricks, tips and suggestions, but with these ideas in mind, I believe you can create a fun, polished news package video, while offering a tremendous learning experience for your students. Good luck!

Adapted from: <http://www.teachhub.com/13-steps-creating-student-news-package>

GRADE LEVEL: BCII
Lesson Topic: Production Crew Positions and Functions

Lesson 11

One Class Period

Aim:

- What are the various TV crew positions and functions?
- What skills are necessary to successfully perform each position?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	1
SL	BCII	1
L	BCII	1, 2

Motivation:

What are your top 3-5 strengths as a student? In what areas do you need to show improvement?

Instructional Materials:

- Handout: “TV Crew Descriptions and Functions”

Procedures and Pivotal Questions:

- For the motivation have students list 3-5 personal characteristics which make them a good student and five characteristics which make academic success a bit of a struggle.
- Handout: “TV Crew Descriptions and Functions”
- After reviewing, have students write down the three top skills someone would need to perform each job successfully. Based on their assessment, which jobs would most suit them? Which ones would they most enjoy?
- Give students a tour of the studio going over the placement of each crew member and introducing the equipment one would have to master in order to perform that job.

Summary:

- Based on what you have learned today, for which jobs do you think you are best suited?
- With which jobs would you have the most difficulty? How could you develop the skills necessary to serve in those positions?

Extension Activity:

Under the supervision of their instructor, students may use the remainder of the class to explore the studio equipment associated with each position.

TV Crew Positions and Functions



(THE LEADERS)

Producer - Organizes the crew, assigns jobs, over-sees entire production; keeps everyone on task.

Skills Needed:

Director - Calls the camera shots to the Technical Director, gives direction to Floor Director.

Skills Needed:

Stage Manager (Floor Director) - Maintains order in the studio, cues the talent.

Skills Needed:

(IN THE CONTROL ROOM)

Technical Director - Operates the video switcher. Listens to the Director.

Skills Needed:

Audio Engineer - Operates the audio mixer. Balances all audio levels as

they happen.

Skills Needed:

Computer Graphics - Designs and displays the graphics for the show.

Skills Needed:

Video Playback - Plays the show open/close and any other special videos in the show.

Skills Needed:

Digital Recorder - Records the show.

Skills Needed:

Teleprompter Operator - Operates the teleprompter/monitors copy during the show.

Skills Needed:

(TALENT)

anchors - write the script for the next day and give it to the teleprompter operator. (It has to be approved first.)

Skills Needed:

Weather Person - Looks up current and future weather conditions, writes script, gets appropriate graphics to the CG operator.

Skills Needed:

Sportscaster - looks up school sports news, game times, game results and writes the script.

Skills Needed:

(ASSISTANTS)

Production Assistant - Cleans up the set, passes out scripts, throws away old scripts - help where needed.

Skills Needed:

Grip - Help move lights or set pieces as needed.

Skills Needed:

Audio 2 - Helps the audio engineer with mics / testing sound, etc.

Skills Needed:

Utility - Helps camera people with camera cables if they have moves during the show.

Skills Needed:

GRADE LEVEL: BCII
Lesson Topic: Producing a Show Open

Lesson 12

One Class Period

Aim:

- How can we shoot a show open?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
SL	BCII	1b, 1c
L	BCII	2

Motivation:

Have the students review their handouts on TV Crew Positions and Functions. Assign a function to each student. Have the class watch the first two minutes of any news show, taking note on what their assigned crew member position was responsible for in the production of the clip.

Instructional Materials:

- Video clip of any news show open
- Internet and studio access

Procedures and Pivotal Questions:

- Go over the motivation and discuss.
- Explain that students will be producing an original news show open.
- Have students choose positions and provide specific assignments for each one
- Allow students class time to complete their assigned tasks

Summary:

- How much of your “job” have you completed?
- What did you learn today about the amount of effort needed to complete pre-production tasks?

Extension Activity:

Students should complete their assigned tasks for homework.

During the next lesson, students will tape a run through of the news show open and critique their work

GRADE LEVEL: BCII
Lesson Topic: What is “White Balance”?

Lesson 13

One Class Period

Aim:

- What is “white balance” and why is it important?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
RI	BCII	1
SL	BCII	1, 2, 5

Motivation:

What is White?

Allow the students a couple minutes to gather their thoughts on the question. Then, have them share their ideas with their partner.

Once the students have had a minute to share in pairs lead a class discussion about their answers.

NOTE* Typically, students will answer the 'What is White' question with two answers.

One common answers is that white is the absence of all colors. The other common answer is that white is the combination of all colors.

Instructional Materials:

- Handout: “Light Behavior and Characteristics”
- Handout: “Warm vs. Cool Tones”
- Handout: “White Balancing”
- Handout: “White Balance Icons”

Procedures and Pivotal Questions:

- Go over the motivation.
- Pass out the handout titled, "Light Behavior and Characteristics".
- Project the image of the visible light spectrum on smart board
- Point out to the students that this chart shows the entire light spectrum.
- Ask the students, do colors have moods, or can the tone of an image change the feel, or temperature of the image?
- Hand out “Warm vs. Cool Tones” to the students, and ask them what feelings the pictures create. (Bluer tones create a cooler temperature look, and a more somber emotion, and orange tones can create a happier, warmer feeling).
- Define “white balance” and discuss its importance when filming. Hand out “White Balancing” and “White Balance Icons” and review

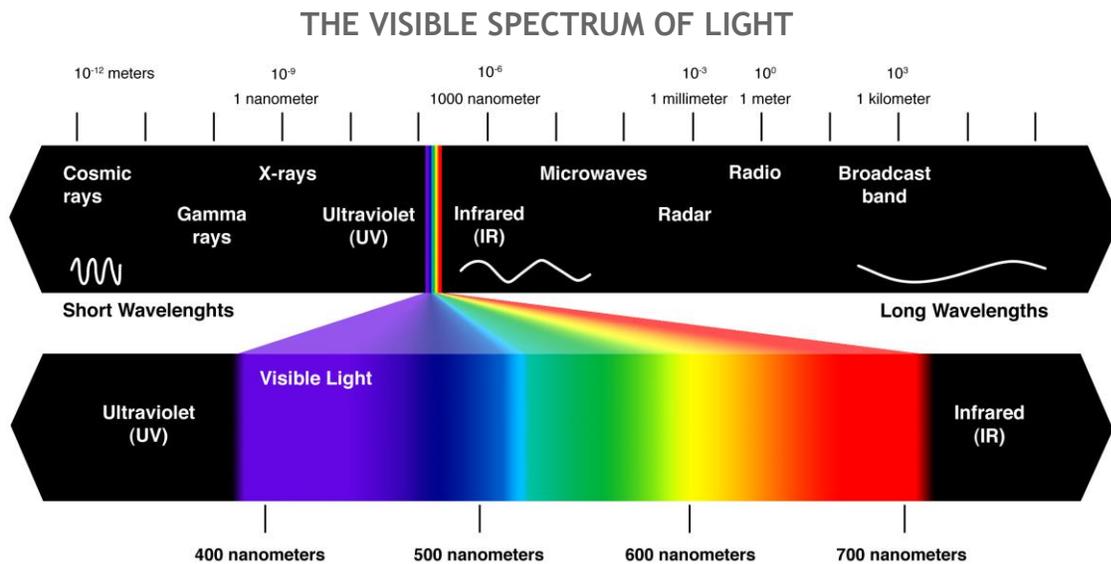
Summary: Answer the aim question

Extension Activity: Have students white balance the studio cameras and then manipulate the balance to create a warmer/cooler image.

Adapted from: http://learning.blogs.nytimes.com/2010/09/20/beyond-question-learning-the-art-of-the-interview/?_r=0

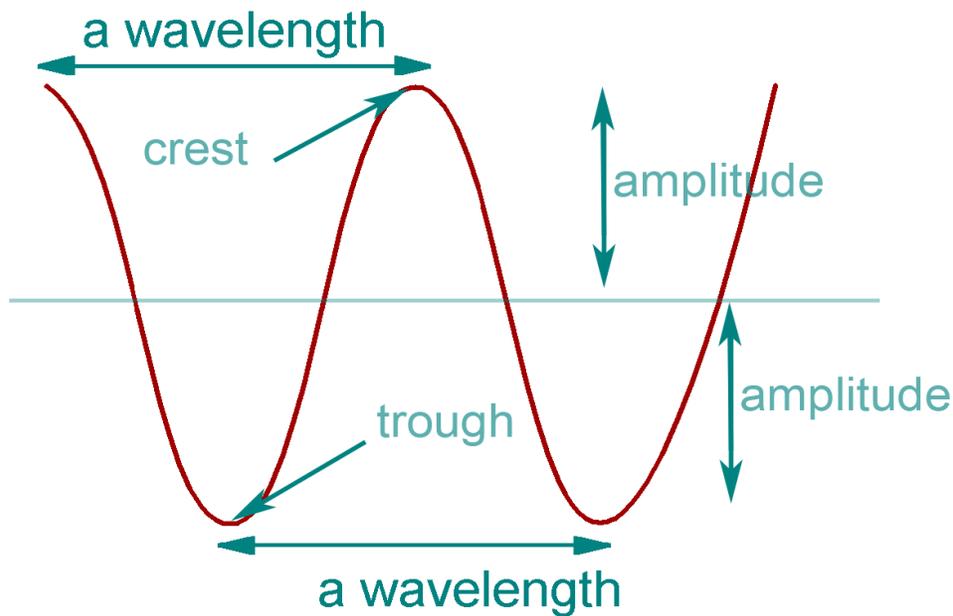
LIGHT -Behavior and Characteristics

Before the topics of **light** and **color** can be explored, there must first be an understanding of **waves**. Waves have high and low points, and the distance between one of those highs and lows and the next is called a **wavelength**. Just how long that wave is will determine the amount of energy that it has. For example, a long wave has a low amount of energy or low frequency, and a short wave has a high amount of energy or high frequency. What we see in a rainbow, then, are the wavelengths of the visible colors. Our sun emits its radiation in this visible range, which our eyes interpret as the colors of the rainbow. These colors are identified as the **visible spectrum** and are often times remembered as **ROY G. BIV**: red, orange, yellow, green, blue, indigo, and violet.



Wave Travel

It sounds logical so far, but how are these waves related to light and color? **Light** travels in the form of a wave. It is basically photons (pieces of energy or particles), and mostly moves as waves. **White light**, or the light from the sun, is made of **colors**, and colors are different types of light recognized by their own wavelengths. Waves exist above and below the visible spectrum, too. Such waves called radio, microwave, and infrared are below the red end of the spectrum, and ultraviolet (UV), x-rays, and gamma rays are above the violet. These cannot be seen by the human eye, and therefore constitute the "**invisible**" spectrum. Together, the visible and invisible spectrums make up the **electromagnetic spectrum**.



Light Transfer

Depending on the object that a light wave hits, it can do one of three things: be **reflected**, **absorbed**, or **transmitted**. This determines the appearance of color. For an object to appear black all of the wavelengths of light hitting that object must be absorbed; no light is reflected. Solid objects, for the most part, will reflect light, and transparent objects will transmit light through them. To illustrate this last fact, place a glass of red fruit juice on a table. Hold a piece of white paper on one side of the glass and chances are, if the light in the room is right, you will see red on that piece of paper. The light transmitted the red color of the juice onto the paper.

Adapted from: <https://www.cteonline.org/curriculum/lessonplan/white-balancing-what-is-it-and-why-is-it-important-copy/0oNDmu>

WHITE BALANCE

Proper camera white balance has to take into account the "color temperature" of a light source, which refers to the relative warmth or coolness of white light. Our eyes are very good at judging what is white under different light sources, but digital cameras often have great difficulty with auto white balance (AWB) — and can create unsightly blue, yellow, or even green color casts. Understanding digital white balance can help you avoid these colorcasts, thereby improving your video images under a wide range of lighting conditions.

White balance basically means color balance. It is a camera setting and function, which gives the camera a reference to "true white" — it tells the camera what the color white looks like under the current lighting conditions, so the camera will record color and white correctly. Since white light is the sum of all other colors in the visual light spectrum, the camera will then display all colors correctly.

Examples

Incorrect white balance shows up as pictures with orange or blue tints, as demonstrated by the following examples:



Terminology

Most consumer-level video cameras have an "auto-white balance" feature, and this is how most amateurs operate. The camera performs its own white balance without any input from the operator. In fact, very few home-video users are aware of the existence of a white balance setting function. Unfortunately, the auto-white balance is not particularly reliable and therefore, it is usually necessary to perform a manual white balance calibration.

The terminology commonly used in video productions is as follows:

"Auto-white" means the completely automatic function (no user input at all).

"Manual-white" means the operation described below.

"Color correction" means any other method of adjusting colors.

How to Perform a Manual White Balance

You should perform this procedure at the beginning of every shoot, and every time the lighting conditions change. It is especially important to re-white balance when moving between indoors and outdoors, and between rooms lit by different kinds of lights. During early morning and late evening, the daylight color changes quickly and significantly (although your eyes don't notice, your camera will). Do regular white balances during these periods.

You will need:

- A video camera with a manual white-balance function. There should be a "white balance" button or switch on your camera.

1. Point your camera to a pure white subject, so that most of what you're seeing in the viewfinder is white. Opinions vary on just how much white needs to be in the frame - About 50-80% of the frame should be fine. The white balance calibration card or object subject should be fairly matte, that is, non-reflective.

2. Set your exposure and focus.

3. Activate the white balance by pressing the button or throwing the switch. The camera may take a few seconds to complete the operation, after which you should get a message (or icon) in the viewfinder. Hopefully this will be telling you that the white balance has succeeded - in most cases, the camera will retain it's current color balance until another white balance is performed.

Manually Setting the White Balance



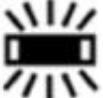
Advanced White Balancing

Advanced camera operators occasionally trick the camera into reading an inaccurate white balance to create a desired lighting effect.

Adapted from: <https://www.cteonline.org/curriculum/lessonplan/white-balancing-what-is-it-and-why-is-it-important/KFz6uU>

White Balance Icons

The following icons represent white balance presets on camera equipment:

	AUTO camera sets white balance
	DAYLIGHT camera adds warm tones
	CLOUDY camera adds warm tones
	SHADE camera adds warm tones
	TUNGSTEN camera adds cool tones
	FLUORESCENT camera adds warm (red) tones
	FLASH camera adds warm tones
	CUSTOM photographer sets white balance

Warm vs. Cool Tones

What feeling does each picture create?

If each image were part of a scene in a film, in which genre of film would it appear?



Adapted from: <https://www.cteonline.org/curriculum/lessonplan/white-balancing-what-is-it-and-why-is-it-important/KFz6uU>

GRADE LEVEL: BCII
Lesson Topic: Single vs. Multi-Camera Set Up

Lesson 14

One Class Period

Aim:

- What are the differences and advantages of using single vs. a multi-camera set up?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
SL	BCII	1, 2

Motivation:

- Watch a clip of *I Love Lucy* and ask students to determine if a single or multi-camera set up was used (remind them that this was a live show-no editing!).

Instructional Materials:

- Handout: “Basic 3 Camera Set Up”

Procedures and Pivotal Questions:

- Go over the motivation. (It’s multi-camera)
- Ask students: What are the advantages and disadvantages of Single Camera vs. Multi-camera production. List on board. Fill in where needed and prompt for discussion. (Answers can include but not limited to: various angles to cover same action, faster than single camera, less expensive than single camera, more control over elements, cutting while "live")
- When list is complete or somewhat exhausted, ask students what method would they choose if they had to demonstrate how to complete a something in 1 class period? Hopefully they all choose multi-camera.
- Handout “Basic 3 Camera Set Up”. Have students put the paper on their desks and arrange so they are "behind" the cameras and facing the talent. Ask them to label the camera on the left of the page, facing the male talent, Cam. #1, the middle camera is Cam #2, and camera on right is Cam #3.
- Describe how the camera opposite the talent shoots across the get their close up. (See the arrows) The middle camera is used for a two shot.
- Remind them that this is a basic setup and this is not written in stone.
- Ask students to give a list of some of the shows they might have seen that are shot with multiple cameras: Newscasts, American Idol and other "live" shows, talk shows, sports, soap operas, sitcoms, etc. Mention that many films and television shows will run multiple cameras at one time but this is not a true multi-camera production. Single camera productions are shot in takes and various setups with components of the action repeated several times and out of sequence; the action is not enacted chronologically so is unsuitable for viewing by a live audience. When shooting stunts or other action with

multiple cameras it is then edited and manipulated in post-production for maximum effect.

- Show two clips – one of *Giada DeLaurentiis* and the other from *Bourne Identity*. Ask students if they can identify which uses multiple cameras and which is single camera. (Trick question: *Bourne* uses multiple cameras for some of the action and *Giada* is single camera with insert shots completed after main action.)

Summary:

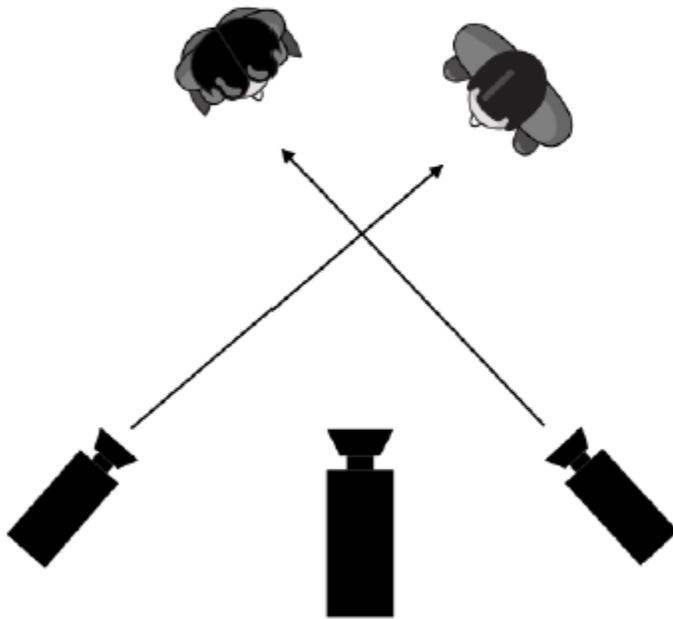
- Answer the aim question.

Extension Activity:

- You are shooting a segment on how to make a PB&J. You have one “chef” as talent. Storyboard your segment using a 3-cam setup.

Adapted from: <https://www.cteonline.org/curriculum/lessonplan/introduction-of-multi-camera-production/YaGVRT>

Basic 3 Camera Set Up



GRADE LEVEL: BCII
Lesson Topic: Foley Sound

Lesson 15

One Class Period

Aim:

- What importance do ambient sound and sound effects play in the creation of video?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
L	BCII	4

Motivation:

Watch a clip of a film without ambient sound or sound effects (just dialogue). Play the clip again with ambient sound. Ask students how the sound enhanced the clip.

JAWS with and without music:

<https://www.youtube.com/watch?v=-fnq1s-babs>

Psycho with and without music:

<https://www.youtube.com/watch?v=81qweiWqyTU&list=PLq36i-6lDP1yQ4vna9QEIT7aSX4y9pYwr>

Instructional Materials:

- Video clips of films with and without music
- Handout: “Sound Terms for Film and Video”

Procedures and Pivotal Questions:

- Go over the motivation.
- Handout “Sound Terms for Film and Video” and discuss
- Provide students with a silent clip (<https://www.youtube.com/watch?v=Bp3uGJu-kIE>) and assign genre types (comedy, horror, drama, romance). Have students edit the clip to reflect that genre using a score they can find through iMovie or iTunes. They should also include sound effects for any action.
- Once completed, students will share their creations and critique one another’s work.

Summary:

- Answer the aim question.

Extension Activity:

Choose a clip from your favorite movie and alter the sound to reflect a new genre.

SOUND IN FILM AND VIDEO

Acoustic properties of sound:

Loudness - is the volume or level of the sound

Pitch - is the perceived "highness" or "lowness" of the sound (soprano, bass)

Timbre - is the quality of a musical note or sound or tone that distinguishes different types of sound production, such as voices or musical instruments. The physical characteristics of sound that mediate the perception of timbre include spectrum and envelope. Timbre is also known in psychoacoustics as *tone quality* or *tone color*. For example, timbre is what, with a little practice, people use to distinguish the saxophone from the trumpet in a jazz group, even if both instruments are playing notes at the same pitch and loudness.

Dimensions of Film Sound:

Rhythm - is a sound's rhythmic qualities, or the pulse, the beat. Time is a factor here, as rhythm can be fast or slow.

Space - is a sound's spatial dimension. Sound is in 3D space with stereo panning, Surround sound enhances that even further.

Other Important terms:

ADR –stand for "Automated" or "Automatic" Dialog Replacement. Dialog that cannot be salvaged from production tracks must be re-recorded in a process called looping or ADR. Looping originally involved recording an actor who spoke lines in sync to lengths of recording tape. ADR, though faster, is still painstaking work.

An actor watches the image repeatedly while listening to the original production track on headphones as a guide. The actor then re-performs each line to match the wording and lip movements. Actors vary in their ability to achieve sync and to recapture the emotional tone of their performance.

Ambience –is the background sound accompanying a scene, or the 'natural' sound of the actual location. In other words the sound of the wind, birds, traffic, rain, etc of the location are all ambient sounds.

Attack – Attack refers to, when using a compressor, the time between the signal reaching the threshold to when the automatic gain reduction takes places. A short attack produces a rapid compressed sound; a long attack creates a more relaxed sound. Attack refers to how hard or how fast the sound 'hits' when it first becomes heard. Attack can be hard or soft.

Decay – is the rate of reduction of the audio signal generated from the peak level to sustain level. Decay is the fade out of the reverberation of a sound. In other words, the decay refers to how the sound fades away in terms of a quick decay, or gradual.

Foley – is the reproduction of everyday sounds for use in filmmaking. These reproduced sounds can be anything from the swishing of clothing and footsteps to squeaky doors and breaking glass. The best Foley art is so well integrated into a film that it goes unnoticed by the audience. It helps to create a sense of reality within a scene. Without these crucial background noises, movies feel unnaturally quiet and uncomfortable.

Foley artists look to recreate the realistic ambient sounds that the film portrays. The props and sets of a film do not react the same way acoustically as their real life counterparts. Foley sounds are used to enhance the auditory experience of the movie. Foley can also be used to cover up unwanted sounds captured on the set of a movie during filming that might take away from the scene at hand, such as overflying airplanes or passing traffic.

Microphones – are a type of *transducer* - a device that converts energy from one form to another. Microphones convert acoustical energy (sound waves) into electrical energy (the audio signal).

Different types of microphone have different ways of converting energy but they all share one thing in common: The *diaphragm*. This is a thin piece of material (such as paper, plastic or aluminum), which vibrates when it is struck by sound waves. Types of microphones: lavalier, dynamic, condenser, and shotgun/boom.

Phantom Power –is a means of distributing a DC current (electricity) through audio cables to provide power for microphones and other equipment.

The supplied voltage is usually between 12 and 48 Volts, with 48V being the most common. Individual microphones draw as much current from this voltage as they need. Many Video and film cameras have a phantom power source so the

user can plug-in microphones directly and utilize the typical shotgun condenser mics used for film production.

Room tone – is a location's "aural fingerprint" - nonspecific sounds, similar to the ambient sound of a location. Each room has a distinct presence of subtle sounds created by the movement of air particles in a particular volume. A microphone placed in two different empty rooms will produce different room tone for each. Room tone is recorded during 'production sound recording'. Room tone is used to match the production sound track so that it may be intercut with the track and provide a continuous-sounding background. Room tone may smooth out edit points and give a feeling of life in a sound-deadened studio. The soundtrack "going dead" or totally silent, would be perceived by the audience not as silence but as a failure of the sound system.

Sustain – Once a sound has reached its peak, the length of time that the sound will sustain is dependent upon the energy from the source vibrations. When the source sound stops, the sound will begin to decay

Sweeten – Audio sweetening is a "catchall" phrase for fine-tuning sound in postproduction. Sweeten/sweetener refer to subtly mixing an additional sound to a pre-existing sound to "sweeten" the pre-existing sound. Sweetening can also refer to the final EQ and 'mixing' of the various soundtrack(s) in the film.

THX – is a design and quality control system for the playback environment in a theatre. First the aspiring theatre must meet certain acoustic criteria:

- Low background noise, (no loud air conditioners or projectors)
- Good isolation (so the lucky patron doesn't get to hear the gunfight in the theatre next door)
- Specific reverberant characteristics based on the volume of each individual theatre
- The theatre can't have any nasty slap echoes or reflections.

When an individual theatre meets these standards, it means that.

- The dialogue will be more intelligible,
- The high frequencies will reproduce clearly,
- The bass will not build up excessively within the room, etc.

Walla – A sound effect for the murmur of a crowd in the background. Walla is often used as subliminal aural communication and sets a mood or a tone.

The word walla was created in the old radio days when they needed the sound of a crowd in the background. They found if several people simply repeated "walla, walla, walla, walla" it sounded like people talking. The audience did not really hear the words, just the buzz of voices.

Categories of sound In Film

Dialogue – Cinematic dialogue is oral speech between characters. This distinguishes dialogue from other types of cinematic language such as voice-over narration, internal monologue, or documentary interviews, which have different characteristics.

Voice-over – (also known as off-camera or off-stage commentary) is a production technique where a voice is used in a radio, television, film, theatre, or other presentation. The voice-over may be spoken by someone who appears elsewhere in the production or by a specialist voice actor. Voice-overs are often used to create the effect of storytelling by a character/omniscient narrator. Sometimes, voice-over can be used to aid continuity in edited versions of films, in order for the audience to gain a better understanding of what has gone on between scenes.

Sound effects – or audio effects are artificially created or enhanced sounds, or sound processes used to emphasize artistic or other content of films, television shows, live performance, animation, video games, music, or other media. In motion picture and television production, a sound effect is a sound recorded and presented to make a specific storytelling or creative point *without* the use of dialogue or music.

Ambient sound – room tone (defined above)

Walla walla (defined above)

Foley (defined above)

Music – is an art form whose medium is sound. Common elements of music are pitch (which governs melody and harmony), rhythm (and its associated concepts tempo, meter, and articulation), dynamics, and the sonic qualities of timbre and texture. Music genres include: Orchestral, Rock-n-roll, Country, Hip hop, Electronica, Classical, Dramatic, Jazz, R&B, etc.

"Music is the tonal analogue of emotive life" – Susan Langer

GRADE LEVEL: BCII
Lesson Topic: Microphones: The Basics

Lesson 16

One Class Period

Aim:

How does using certain types of microphones in certain situations capture the sound accurately?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
SL	BCII	1, 4, 5

Motivation:

- Ask students how many types of mics they have seen used on TV. Ask them what the differences are of each.

Instructional Materials:

- Various microphones on display
- Headphones
- Internet Handout: [“Microphone Pickup Patterns”](#)

Procedures and Pivotal Questions:

- Go over motivation.
- Cover the basics of microphones. Display various microphones and distribute “Microphone Pickup Patterns” so that students understand how a basic omni-directional microphone works compared with other more complicated microphones.
- Using headphones, students can listen to each microphone when it is turned on to hear the differences in the microphone patterns. Very briefly discuss how each microphone is used.
- Emphasize that holding the microphone in just the right spot is crucial. As part of the classroom introduction to microphones make sure to discuss: levels, over and under modulation, Aural signs of poor microphone placement, placement of the microphone and how to hold it. Emphasize how placement of microphones is critical to good recording. This includes where to place it in relation to the mouth and what to do when students experience plosives and other signs that the microphone is not being used properly.
- Cover how to handle a microphone, including the following list of do’s and do not’s:
 - Do not blow into a microphone
 - Do not bang it or drop it
 - Do not move your hand around on it or on the stem or cord when recording; it will produce mic handling noise
 - Do not position it directly in front of the mouth. You will get popped “p’s and possibly distortion.

- Position the microphone about as far away from the mouth as between your thumb and little finger on a spread out hand.
- Have students wear headphones at all times that microphones are used to record. Briefly touch on ambience including recognizing and collecting room and background ambience to match interviews that are collected in the field. Talk about unnecessary noise: computer hum, florescent lights, air conditioners, heaters, and what to do about them. Stress that if at all possible they should turn off unnecessary noise makers before starting to record or find another place that is quieter.

Summary:

- Answer the aim question.

Extension Activity:

Have students use various mics to tape brief interviews of one another. They should upload the audio clips and listen to them to hear the differences between recordings/mics.

Adapted from: http://www.schooljournalism.org/wp-content/uploads/2015/09/C1L2__FocusonSound_How-to-use-Microphones-and-Minidiscs.pdf

GRADE LEVEL: BCII
Lesson Topic: Adding CG to Student Video Productions

Lesson 17

One Class Period

Aim: How and when do you add production/computer graphics to a live/pre-recorded broadcast?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
SL	BCII	1, 2, 3

Motivation:

- Introduce the idea of broadcast graphics and animations and how they are used to convey information to the viewer.
- Show students examples of broadcast graphics in national news broadcasts on YouTube or their official websites. Include a wide variety of broadcast graphics (lower thirds, intro animation, transitions, sport graphics, etc...) and allow them to discuss graphics they have seen used in broadcasts that interest them.

Instructional Materials:

- Internet connected computer capable of video and graphics editing
- Graphics/Animation Software (Recommended: Adobe Photoshop and/or Adobe After Effects)
- Handout: “Types of Broadcast Graphics”

Procedures and Pivotal Questions:

- Complete motivation.
- Tell students they must first decide what kind of graphics are needed for their video productions
 - There are a number of different types of graphics used in modern professional video productions. Take some time to decide which graphics are needed for your student production. You may find that you have a need for more than one type of animated graphic. You can always add more production graphics through the school year, so start with the easiest graphics and move your way up.
- Determine Your Production Needs | Live production versus Post Production
 - Live production is when you record and broadcast your show/segment live to tape or on the air.
 - Post production is when you record without broadcasting your show live and plan to edit the video in your video editing software before airing the show/segment.
 - You will need your graphics setup in different ways depending on if you are creating a live show or one that is edited in post production.
- Handout “Types of Broadcast Graphics” and discuss

- Tell students: Once you have determined your show's graphics needs (type of graphics needed and if you are using them for post or live video production), you can start creating and designing the graphics to be used.
- Once you have created your broadcast animations and elements, it is time to add them to your production workflow. You will need to output your animations in a format that is compatible with the system you are using for live production or post production editing. Common formats used are quicktime, png, avi and more. Check your system for compatible file formats and render your animations from After Effects (or any other animation editor) in the format that works best.
- Allow students to choose one type of graphic and use either Adobe or iMovie to create the graphic and add it to a pre-existing video clip they find on the internet.

Summary:

- Answer the aim question.

Extension Activity:

- Using Adobe After Effects, create one original graphic and save it.

Adapted from: <http://schoolvideonews.com/Lesson-Plans-Curriculum/Adding-Graphics-and-Broadcast-Animations-to-Student-Video-Productions>

Types of Broadcast Graphics:

Lower Thirds - These are title elements that are usually present on top of on-air talent (in the "lower third" area of the screen). They tell the viewer the name of the anchor and sometimes contain other news and information (such as time, temp or news ticker).



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Show Intro/Outro Animations - These animations generally play at the beginning or end of a production and have a theme song as well as information about the program itself.

Segue Animations - These animations are played between segments and introduce the next section of a broadcast (think of a transition from a news broadcast to a weather forecast segment).



Special Report Animations - These animations introduce a special report or news segment. They may be customized to the report or generic (think of a breaking news type animation).



Transitions - These animations transition from one scene to another. It could be a throw from a news segment to a sports segment and instead of a simple dissolve, a football crosses the screen and wipes to the next scene.

LIVE VS. POST-PRODUCTION GRAPHICS:

LIVE PRODUCTION GRAPHICS:

In live production, you will need graphics and animations that work within your live production work flow that will allow you to cue and position animated elements on the screen in real time. Animation file formats and capabilities vary between live production systems, but you will want to make sure that your graphics delivery system is reliable and easy to use so there is less of a chance of an on-air mishap.

In addition to your normal live video production crew (camera people, on air talent, etc.) you will want to assign the role of graphics switcher. This person will cue and execute the graphics live during the production at the directors call. The graphics cues can also be performed by the main switcher, but this can be stressful depending on the speed and number of graphics in the production (especially if the wrong graphics shows up on screen). Depending on your system capabilities, you may need to run on air graphics in various animation or video formats.

In live productions, you will also need to plan ahead for graphics that will be needed for each video production. Before the show, you will need to setup lower thirds, transitions, bumpers, intros and more to be customized as needed and ready to roll when the cameras do.

POST PRODUCTION GRAPHICS:

For non-live productions, you will be editing the program after recording the footage, which gives you time and more control over the final product. This also gives you the



ability to cut between multiple angles and layers of footage and allow a quick way to piece together your footage and graphics. Most editing software allow you to import a wide range of animation/video formats which you can then place on top of your talent on the timeline.

Animation programs, such as Adobe After Effects and Apple Motion, can be used to create and render animated elements for the main production. Elements such as animated lower thirds and intro/segue graphics can be customized, rendered and imported into your final video editing software program. Also, if you have elements that are consistently used (such as lower thirds and breaking news graphics), you can build a library of animations that are used within your productions for easy access and editing.

Source: <http://schoolvideonews.com/Lesson-Plans-Curriculum/Adding-Graphics-and-Broadcast-Animations-to-Student-Video-Productions>

GRADE LEVEL: BCII

Lesson Topic: Teleprompter Operation

Lesson 18

One Class Period

Aim:

- Why is the teleprompter operator’s job so important?
- How does one operate a teleprompter?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
SL	BCII	1, 2

Motivation:

Show the students a clip from the movie, *Anchorman*, where Will Farrell’s character is reading off a teleprompter script that has been tampered with by a colleague during a live TV broadcast.

Instructional Materials:

- Clip from *Anchorman*
- Handout: “Teleprompter Operation”

Procedures and Pivotal Questions:

- Show *Anchorman* clip. Ask the students why the teleprompter operator is essential to a news broadcast.
- Explain that they will be learning how to use the teleprompter software today using a pre-loaded script.
- Handout: “Teleprompter Operation” and review. Tell students they will answer the worksheet questions/take notes as they go along, as these will serve as a reference guide when they are operating the teleprompter.
- Guide the students through teleprompter operation in the studio and allow them to take turns being the operator and talent.

Summary:

- Answer the aim question.

Extension Activity:

- Create an original 30-second script and upload it for use on the teleprompter.

Teleprompter Operation



Basic teleprompter operation is a critical part of your student newscast other video productions.

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The teleprompter operator should thoroughly practice running the teleprompter software, should communicate with on-camera talent and thoroughly practice running the software with their on-camera talent prior to the production.

Practice with the software

Thorough practice with the teleprompter software means that your operator can answer or demonstrate the following:

1. How to properly load the script or load the entire show script?
2. How do you start the teleprompter scroll?
3. How do you scroll the teleprompter script forward?
4. How do you scroll the teleprompter script backward?
5. How do you pause the teleprompter scroll?
6. How do you control the speed of the forward scroll?
7. How do you control the speed of the backward scroll?

8. How do you skip ahead to the next story or script?
9. How do you skip back to the previous story or script?
10. How do you skip to the beginning of your story, script or show?
11. How do you skip to the end of your story script or show?

Communicate with your talent

Each on-camera talent has a unique teleprompter reading speed and preferences so teleprompter operators must communicate with their talent with questions regarding the following topics:

Can you read this teleprompter font size? If not, make proper adjustments.

From where (which line) on the teleprompter screen do you plan to read the teleprompter script? (Top Line, 2nd Line, Middle of the screen etc.)

Practicing with your talent

There is no substitute for practice!

For live production practice, scroll through the teleprompter script a few times with your talent and be sure to practice or acknowledge realistic pauses to read live voice-over copy, realistic pauses play video elements such as your video Sound on Tape (SOT) segments

such as interviews, realistic pauses to play your video package stories and be sure to properly emulate story-to-story transitions and commercial/sponsor breaks.

Things do not always go as planned during live production.

What do you do if something goes wrong during live production and you need to skip ahead to the next story? If you have time, be sure to also practice this type of production scenarios.

Again, there is no substitute for practice!

Your school's newscast production, including teleprompter operation, is an exciting event that requires coordinated planning, preparation and execution.

GRADE LEVEL: BCII
Lesson Topic: Producing a News Show (Day 1)

Lesson 19 Two Class Periods of Instruction (a week or more for project completion)

Aim: How can we prepare to produce and record a 4-minute news show, which will include a show open and close and one pre-recorded news package (created in lesson 10)?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
W	BCII	1, 2, 3, 4, 5, 6
SL	BCII	1, 2, 4, 5,
L	BCII	1, 2

Motivation:

Show students a news show open/close and a news package. Review the content.

Instructional Materials:

- Studio access

Procedures and Pivotal Questions:

- Complete motivation.
- Explain that students will be using all of the skills they have learned in BCI and BCII to create an original 4-minute news show, incorporating the 2-minute news package they created in lesson 10.
- Assign the following roles to the class members (this may have to be adjusted depending on class size. Teacher will serve as producer for this project):
 - Director
 - Stage Floor Manager
 - TD (technical director)
 - Camera Operators (at least 2)/Editors
 - On-air Talent/Script Writer (at least 2)
 - CG Creator/Teleprompter Operator
 - Video Playback Operator/Digital Recorder
 - (If additional students are available, wardrobe, make-up and set design positions may also be assigned)
- Allow students to choose one of the pre-recorded packages on which they will base their news show.
- Allow crew members to practice on the studio equipment
- Have writers work on the script.

Summary:

- Answer the aim question.

Extension Activity:

Students will continue working on this project for at least one week.

GRADE LEVEL: BCII
Lesson Topic: Producing a News Show (Day 2)

Lesson 20 Two Class Periods of Instruction (a week or more for project completion)

Aim: How can we prepare to produce and record a 4-minute news show, which will include a show open and close and one pre-recorded news package (created in lesson 10)?

Common Core Learning Standards:

<u>Standard</u>	<u>Grade</u>	<u>Standard Number</u>
W	BCII	1, 2, 3, 4, 5, 6
SL	BCII	1, 2, 4, 5,
L	BCII	1, 2

Motivation:

Have a pre-production meeting with entire class addressing any issues from the previous day's lesson. Provide class with a simple run-down sheet for the day.

Instructional Materials:

- Studio access
- Storyboard Templates

Procedures and Pivotal Questions:

- Complete motivation.
- Meet with director and TD to storyboard news show
- Provide teleprompter Op with script so it may be uploaded
- Allow talent to practice the script
- Instruct audio engineer to mic talent for the practice run and have digital recording op record the read through.
- If time permits, run through news open.

Summary:

What are some of the issues you have come across today? How can we best address them and prepare for things to run more smoothly tomorrow?

Extension Activity:

Students will continue working on this project for at least one week.

Project Name: _____

Page: _____ of _____

Be sure to provide **EXACT** audio for each shot.

Date: _____













