**Audio Journalism**

UNC

The School of Media and Journalism

JOMC 252.2 – Fall 2014

Tuesdays and Thursdays

9:30AM

Carroll Hall 132

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**Office Hours: TR 8:30AM-9:15AM & By Appointment**

***I don’t have an office Just give me at least a day’s notice and we can set-up a meeting place and time. If you have class TR mornings just let me know and we can establish another time for you.***

**Some Housekeeping:**

JOMC-252 cannot be taken concurrently with any course in which the lab or group meeting conflicts with JOMC-252 time periods. Students pursuing Electronic Communication majors are encouraged to take JOMC-221 during the same semester that they take JOMC-252.

Be sure your registration is up to date. If you are not officially registered for JOMC-252 by this semester’s deadline you will not be permitted to continue to attend class.

**National Standards:**

The standard expected of every student enrolled in the School's JOMC-252 sections is at the level of national excellence. By the time you complete JOMC-252 you will be a competent broadcast news writer.

**The Discipline and the Course:**

The study of broadcast journalism combines the skills of news writing, reporting and production.  To succeed in the course, you’ll need to achieve competence in all three areas.  JOMC-252 is the first course in the broadcast journalism sequence; which consists of JOMC-252, JOMC-221, JOMC-421 and JOMC-422. All four courses are required to complete the Electronic Communication Sequence in the School.

**Oral Communication Component:**

No prerequisite exists for oral communication skills. Unlike many courses in the School of Journalism and Mass Communication this course includes an oral communication component.  Broadcast journalists must be able to speak clearly and confidently into microphones, and those working in television must be able to do so in front of cameras. You cannot receive a passing grade in this course if your oral communication skills are deficient.  If you have any doubts about your ability to achieve competency in this area before completing the course, check now with the instructor.

**Basic Objectives:**

Basic objectives of JOMC-252 include the following:

* To improve your broadcast news writing and reporting skills.
* To integrate your broadcast news writing skills with basic reporting practices into the production of professional, network-quality audio news packages.

# Audio Recorder:

To record material for your stories you will need to purchase a digital voice recorder or a mini-disc recorder. To review the various options, download the document entitled “Choosing an Audio Recorder” which is available on the course [Sakai Site](http://blackboard.unc.edu/).

JOMC will provide you with a microphone and a cable to use this semester, but please note that **you will need to pay a $25 rental fee**. At the end of the semester you must return the equipment in good condition before you can receive a grade for the class.

*My suggestions: $99 - Zoom H1 Recorder (be sure to get the accessory pack)… About $200 - Sony M-50 (some really cool features for the price)… About $400 - Marantz 620 (what they’re using in Carolina Connection)…*

Look into buying a large SD card to provide plenty of storage for WAV files.

**Space:**

You will have access to the University server for the class where you can save audio files and projects. I also recommend buying an external hard drive you can transport easily. Always make back-ups of your files and keep them in a few different places. Redundancy is good!

**Printers:**

When you need to print in the building I recommend using the CCI printers located in either the Park Library or near the side entrance of the building. There is also a computer lab on the basement floor.

**Attendance:**

Do not schedule activities related to other classes or news stories that will conflict with your ability to attend these class sessions. You are all adults, so I’m not going to quibble over you missing a day or two. You will get out of this class what you put into it. However, I will start to mark your attendance and participation grade down if the days you miss start to pile up. After 5 missed days you’ll only be able to garner a maximum score of 50% for your attendance and participation grade. I’ll take off 10 more percent for each day missed beyond that.

If you are absent on the day a quiz is given, you may take it at the beginning of the next class (come early to get it done quickly). You need to email me that you need to make up that quiz. I won’t keep track of it for you. A standard three-point deduction will be made for any quizzes taken late.

In the event of inclement weather, check the UNC Website to see if class has been canceled. Also be sure to check your e-mail for any messages from me.

**Participation**:

One of the primary forms of participation in this class will be discussion. We will talk as a class and groups, thinking through issues together and critiquing our own work and the work of others. In order to create a good climate for everyone to participate, please follow these discussion guidelines:

Be ready to share and explain your opinions. Feel free to disagree with others, but be specific in your own assertions and back them up with evidence. Listen carefully and respond to other members of the group. Be willing to change your mind when someone demonstrates an error in your logic or use of facts. Do not hesitate to ask for clarification of any point or term you do not understand. Make your point succinctly, avoid repetition, and stick to the subject. Be honest but sensitive in critiquing the work of others, whether you know the people involved or not. Keep the focus on the work, not the individuals, and critique their work product as carefully as you would hope to see someone else critique your own. When critiquing your own work, try to divorce yourself from your emotional connection to it and be as objective as possible.

Even if you come to every class, you aren’t guaranteed a 100 on your attendance and participation grade. You need to contribute to group discussions and be an active participant in class.

To get the most out of our discussions, we must be prepared. That means you are responsible for having read that session’s material and for having thought through any questions given out ahead of time.

**Story Reports/Class Analysis**

Almost every class we’ll listen to a radio story and analyze it as a class. We’ll talk about how it could have been better and also how the story could be advanced. I am offering bonus points for your help in finding interesting stories to analyze with the class. When you hear a story worth discussing, fill out the Story Reports/Class Analysis form on the Sakai site and either e-mail it to me or hand in a printed copy. Almost every story you hear on the radio will exist somewhere online. So email me the mp3 or the link to the story, so we can review it in class.

If you hear it on a radio station and can’t find it online, call or email the station/reporter to see if they can send you a copy. We can’t review the story as a class without a copy of it or a way to listen to it, so obviously this is essential to receiving credit for the exercise. You get one point for each story pitch you submit. I’ll add the total bonus points at the end of the semester to the calculation of your daily quiz grade/score.

**Stories and Assignments:**

Before writing your script, review the advice you will find in News Story Problems & Solutions in the Course Documents section of the [Sakai site](http://blackboard.unc.edu/).

Due dates and times will be clearly discussed in class and confirmed via e-mail for each project.

All assignments must be word-processed. No assignment will be accepted in longhand (scripts are allowed to be marked or highlighted for emphasis, pauses, etc…).

SOURCES: On the back of a printed assignment or on a separate page of an electronically-submitted assignment, put the name and phone number of each source you interviewed for your story. There will be an automatic 10-point deduction if you don’t include this information.

Please double space your script. In addition to the hard copy you submit in class, the script for each of your stories should be saved as a Microsoft Word .doc or .docx file in the appropriate folder in your Sakai drop box.

In that same folder, the audio of your story should be saved as a .wav or .mp3 file labeled with your last name and the title of the story. Failure to post either your script or your audio could result in a ten-point deduction.

End your stories with, “In (location), I’m (name).”

Stories displaying considerable intellectual depth, originality, creativity, news value, and flawless writing and production will earn the highest grades. Your stories may be considered for use on the Carolina Connection radio program, which will be broadcast live on Saturday mornings at 8:30 on WCHL-FM.

**Plagiarism and Fabrication:**

Plagiarism and the fabrication of facts, interviews and sounds will not be tolerated. Don’t ask a source to stage a sound bite or have that source read a prepared quote. This infraction is easier to spot than you might think. DON’T DO IT. You will be given a zero for the assignment and you will be held accountable in accordance with the UNC Honor Code. These kinds of mistakes in the real world are career-enders, so please take this very seriously.

**Syllabus:**

If schedules and/or assignments change, I will attempt to contact all students via email through the Sakai web site. I will also revise the Syllabus posted on the Sakai site and will enter the revision date. I encourage you to check the online Syllabus frequently to make sure you are working from the latest version. You will find it at [http://Sakai.unc.edu/](http://blackboard.unc.edu/)

**Readings:**

Just as if you were a professional broadcast journalist, I expect you to have a daily working knowledge of major news developments as reported by reputable news organizations. The scope of your acquaintance with issues needs to be broad, encompassing not only national and international events but also state, local and on-campus developments. Many of our classroom sessions will include a quiz and/or a discussion of current events. I will throw out your quiz with the lowest score when factoring your grade.

News quiz questions will be drawn from events that receive coverage in the mainstream media during the 48 hours prior to each quiz. If I hear, read, and/or see news stories regarding an event from two different sources, I may include that event in the next news quiz. Most questions will be pulled from the following news sources:

*The Daily Tar Heel… The News and Observer… 97.9 WCHL or Chapelboro.com… WUNC/NPR… WRAL.com and their morning/evening news broadcasts… CNN.com… The New York Times… ESPN.com…*

For a better understanding of how local news organizations can effectively localize national stories, on an ongoing basis I recommend that you read <http://www.poynter.org/category/latest-news/top-stories/> at the [Poynter Institute web site](http://poynter.org/). You can [subscribe to receive it](http://about.poynter.org/user) by e-mail. As a further incentive, please note that some **extra credit questions** on your 252 news quizzes may be drawn from Poynter posts.

To help you to avoid grammatical blunders in your scripts, I highly advise you to subscribe to [Grammarly](http://www.grammarly.com/) – a free service that will proof-read your copy as you write it.

Want to hear examples of the level of work you should produce by the end of the semester? Listen to stories in the morning on WUNC-91.5. This American Life is a program airing on Saturday afternoons with great examples of storytelling. WCHL-97.9 has a morning and evening news show featuring stories about local news and often has great examples of hard news pieces.

**Required texts:**

Bliss Jr., E. & Hoyt, J.L., *Writing News for Broadcast*, Third Edition, Columbia University Press, New York, ©1994.

Kalbfeld, B., *Associated Press Broadcast News Handbook*, McGraw-Hill, ©2005.

##### Recommended Resources:

[*Utterback*](http://onlinevoicecoaching.com/), A.S., *Broadcast Voice Handbook*, 5th ed. No print version of this book is available. A .pdf version of the book on compact disk is available at the desk on the top floor of the Student Store or may be [*purchased directly*](http://onlinevoicecoaching.com/?page_id=10) from Dr. Utterback.

Stern, David Alan, *The Speaker's Voice.* Three CDs with companion text/drill manual are available from [Dialect Accent Specialists](http://dialectaccentspecialists.com/store/index.php/cat_4). A copy is on reserve at the Park Library. This is an excellent resource for anyone doing self-guided voice work.

Dr. Stern has also produced a series of recordings to help speakers who hope to [reduce their accents](http://dialectaccentspecialists.com/store/index.php/cat_3), whether domestic American or foreign. I strongly encourage anyone who is dealing with an accent issue to order the appropriate recording.

Tuggle, C.A., Forrest Carr and Suzanne Huffman, *Broadcast News Handbook,* [Fifth Edition](http://shop.mcgraw-hill.com/mhshop/productDetails?isbn=0073526223), McGraw-Hill Higher Education, ©2013. This book provides an excellent resource for students studying broadcast journalism, and it also serves as a text for JOMC-421.

One fast way for any broadcast journalist to call her/his credibility into question is to mispronounce a word. Check [*Dictionary.com*](http://dictionary.reference.com/) to hear words pronounced correctly, and visit [*Thesaurus.com*](http://thesaurus.com/) to find alternative terms. TIP: When interviewing someone, try to always get them to state their first and last name for you (and spell it). Make sure you get that on the recording and you can use it for reference when you voice your pieces.

If you forget to get someone’s name and need some help in a time crunch, refer to Voice of America’s [*audible pronunciation guide*](http://names.voa.gov/) for foreign names in the news.

Merck provides an audible pronunciation guide to [medical terms](http://www.merck.com/mmhe/resources/pronunciations/index/a.html).

Whether you’re utilizing print or online resources, whenever you are writing, be sure you have access a dictionary and a thesaurus.

**Supplementary Readings:**

In addition to the assigned readings, supplementary reading materials may be distributed in class.  Please be sure you collect a copy of the handout on the day it is distributed. Handouts will be distributed one time only.

**ACEJMC Core Values and Competencies:**

The Accrediting Council on Education in Journalism and Mass Communications (ACEJMC) requires that, irrespective of their particular specialization, all graduates should be aware of certain core values and competencies and be able to:

* Understand and apply the principles and laws of freedom of speech and press for the country in which the institution that invites ACEJMC is located, as well as receive instruction in and understand the range of systems of freedom of expression around the world, including the right to dissent, to monitor and criticize power, and to assemble and petition for redress of grievances;
* Demonstrate an understanding of the history and role of professionals and institutions in shaping communications;
* Demonstrate an understanding of gender, race ethnicity, sexual orientation and, as appropriate, other forms of diversity in domestic society in relation to mass communications;
* Demonstrate an understanding of the diversity of peoples and cultures and of the significance and impact of mass communications in a global society;
* Understand concepts and apply theories in the use and presentation of images and information;
* Demonstrate an understanding of professional ethical principles and work ethically in pursuit of truth, accuracy, fairness and diversity;
* Think critically, creatively and independently;
* Conduct research and evaluate information by methods appropriate to the communications professions in which they work;
* Write correctly and clearly in forms and styles appropriate for the communications professions, audiences and purposes they serve;
* Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate style and grammatical correctness;
* Apply basic numerical and statistical concepts;
* Apply tools and technologies appropriate for the communications professions in which they work.

Units requesting evaluation of a graduate program must also demonstrate how their master’s graduates attain this additional core competency:

* Contribute to knowledge appropriate to the communications professions in which they work.

**Notifying Sources:**

Each source you contact must be told at the beginning of your conversation that she/he is being interviewed for a story that may be used on the air.  After giving such notification, you must obtain each source's permission to be quoted and/or to have his/her voice recorded.  Failure to follow this procedure could comprise an Honor Code violation.  Also, as noted above, contact information should be provided for each source interviewed for that news story. Failure to include source names and phone numbers could result in a 10-point deduction for that particular assignment.

**Additional Considerations:**

The Office is an amazing show. Feel free to make references during class. They will always be welcome and you might get a “Schrute Buck”.

All work must be original and solely for this class. No assignment that was prepared for credit as part of any other class may be submitted for credit in JOMC-252.

In the news business accuracy is vital. And although your projects are audio-based, proper grammar in the written script is still essential. Spelling errors and stylistic issues will also hurt your grade on an assignment.

Spelling error: Two-point deduction

AP Style error: Two-point deduction

Misspelling of a proper name: 10-point deduction

Factual error: 10-point deduction

My role is to serve as your news director and as the executive producer of the class. I will make the final determinations on the acceptability and quality of your stories.

**Grading Breakdown:**

To receive a passing grade in the course, you must receive a passing grade in all of the following graded components:

* Written exam
* Writing/reporting assignments
* Quizzes and current events discussions
* Oral communication competency (P/F).

**Each project will be judged on the following criteria:**

* News Value
* Choice of Interviewee(s)
* Writing
* Field Audio Quality
* Editing
* Use of Natural Sound
* Overall Effect

**Your grade will be calculated in the following manner:**

10% = Class attendance and participation in discussion

15% = Quizzes

15% = One major written exam

30% = Four reporting assignments and additional small projects (each report accounts for 6% of your final score and the remaining 6% is made up of small in-class projects you complete)

30% = Final project

You cannot receive a passing grade in the course unless all assignments in the course are completed. A numerical grade scale will be used on all papers and tests.  Here are the letter equivalents:

FINAL GRADES

94 -100  A

91 – 93.9   A-

88 – 90.9   B+

84 - 87.9   B

81 - 83.9   B-

78 - 80.9   C+

74 - 77.9   C

71 - 73.9   C-

68 - 70.9   D+

64 - 67.9   D

61 - 63.9   D-

60.9 and below F

**Late Assignments:**

You are responsible for getting each project turned in on its due date even if you will be absent from class that day. Projects will be accepted after their due dates, but late projects will face a penalty of one grade level (A- to B+) for each 12 hours that pass between the deadline and the time that the assignment is submitted. You cannot receive a passing grade in the course unless all assignments are completed. An assignment that’s not turned in within a week of the due date will receive a zero grade.

**A word of warning**: In all likelihood at some point in this class you will encounter real-world last-minute problems over which you will have little or no control – problems that will compromise your ability to get an assignment turned in on time. Stories shift. Plans fall through. Interviewees cancel appointments. Equipment malfunctions. Illness strikes. Know this and build a time cushion for yourself. To prevent such problems from damaging your grade I strongly encourage you to set your own personal deadlines, planning to have all elements for each story recorded 48 hours in advance and to have all editing completed 24 hours in advance of each story’s deadline.

**Weekly Schedule:**

*The following schedule may change during the semester, depending on the time necessary to critique individual writing assignments, production schedules, studio availability, coverage of current events, schedules of guest speakers and other factors.*

**Things that could happen almost every class:**

* Current events quizzes
* Reviewing example stories
* Story idea generation/discussion

**CLASS 01: Tuesday, August 19**

**Headline**: Review syllabus. Review course objectives. Discuss texts. Discuss equipment.

**CLASS 02: Thursday, August 21**

**Assignment Due**: Purchase recorder.

**Application**: Seeing the sound around you exercise.

**CLASS 03: Tuesday, August 26**

**Readings Due**: None.

**Application**: First look at using Adobe Audition to edit.

**Homework**: Practice using Adobe Audition. Prepare questions about the program.

**CLASS 04: Thursday, August 28**

**Readings Due**: Bliss & Hoyt Chapters 1-5. AP Broadcast News, Pages 9-24.

**Assignment Due**: Check out microphone and cable.

**Application**: A to B to C, etc… Focusing on writing into your sound and how to keep the story moving.

**Homework**: Read your recorder’s manual. Experiment with your recorder’s functionality by adjusting volumes, testing the quality of different mic placements, practice loading your files onto the computer, etc… Learning the ins and outs of your recording equipment now will pay huge dividends down the road.

**CLASS 05: Tuesday, September 2**

**Readings Due:** Bliss & Hoyt Chapters 6 & 7. AP Broadcast News Handbook, Pages 25-64 and A, B & C of Part 2.

**Assignment Due**: Bring questions about Adobe Audition to class. Be prepared to demonstrate to the class things you’ve learned about the software. Also bring questions about your recorders. You should have a working knowledge of your recording equipment by now and be able to conduct simple interviews effectively.

**Application**: Practice interviews in class. We’ll critique microphone placement. We’ll discuss mult boxes and sound gathering techniques at various locations.

**Homework**: Start working on Project #1. Gather at least 1 interview, some natural sound and even a few rough draft sentences of your story (recorded in your voice) by Thursday.

**CLASS 06: Thursday, September 4**

**Readings Due**: AP Broadcast News Handbook, Pages 65-82.

**Assignment Due**: Bring the audio you’ve gathered so far from Project #1 (your voice, nat sound and one interview).

**Application**: We’ll spend a decent portion of class working on editing together parts of your assignment and experimenting with Adobe Audition. This will be a great opportunity to get help while you’re working on the project from both me and your peers. Think of this as a workshop opportunity and the more you can bring with you to class to work with the more you’ll get out of the opportunity.

**CLASS 07: Tuesday, September 9**

**Readings Due**: AP Broadcast News Handbook, Pages 83-112 and Part 2, D & E.

**Assignment Due**: Have a rough draft of your scripts for Project #1 prepared and bring them to class.

**Application**: We’ll break into groups and work on critiquing our scripts.

**Special Note**: Dave Cupp will present his famous Voice & Diction lesson during the 2:00 class of this section. Let me know in advance if you would like to attend as space will be limited. It is a worthwhile use of your time if you don’t have another class at 2:00 and you’ll have some fun with it.

**Homework**: Continue working on Project #1.

**CLASS 08: Thursday, September 11**

**Readings Due**: AP Broadcast News Handbook, Part 2, F & Bliss & Hoyt Chapters 8 & 9.

**Application**: We’ll discuss ethics in journalism and work on your projects in class.

**Homework**: Finish Project #1 over the weekend.

**CLASS 09: Tuesday, September 16**

**Readings Due**: AP Broadcast News Handbook, Pages 113-132.

**Assignment Due**: PROJECT #1 IS DUE. All materials must be electronically submitted before 9:30AM and a paper copy of the script turned in at the start of class.

**Application**: We will start reviewing the projects today with class feedback.

**Homework**: Start working on Project #2.

**CLASS 10: Thursday, September 18**

**Readings Due**: None.

**Special Note**: You might have a guest lecturer this day. I will not be in class as I’ll be getting married on Saturday and will be out of town. If there isn’t a guest lecturer, the room will be open for you to come and work on your projects. I highly encourage you to come in and work together on improving your stories.

**CLASS 11: Tuesday, September 23**

**Readings Due**: AP Broadcast News Handbook, Part 2, G, H & I and Bliss/Hoyt book Chapter 10.

**Application**: We’ll continue reviewing your work for Project #1.

**CLASS 12: Thursday, September 25**

**Readings Due**: Bliss/Hoyt book Chapter 11.

**Application**: Finish reviewing work for Project #1.

**Homework**: Finish working on Project #2 (due next class).

**CLASS 13: Tuesday, September 30**

**Readings Due**: Bliss/Hoyt book Chapters 12-14. AP Broadcast News Handbook Part 2, J & K.

**Assignment Due**: PROJECT #2 IS DUE. Submit all materials electronically before 9:30AM and turn in printed script at the beginning of class.

**Application**: Start reviewing Project #2 submissions as a class.

**Homework**: Start working on Project #3. Come to the next class with three story ideas. You will present these ideas to the class and as a newsroom we’ll help you decide which story to go after.

**CLASS 14: Thursday, October 2**

**Readings Due**: Bliss/Hoyt book Chapter 15. AP Broadcast News Handbook, Part 2, L.

**Assignment Due**: Bring your three story ideas to class. You’ll be asked to present your ideas and to go over who you are thinking of interviewing and how you’re thinking about presenting the story.

**Application**: As a class we will give each other a few recommendations for interview subjects and ideas to make our next projects successful. This will be a great opportunity to operate as a true newsroom to help each other. We’ll also continue reviewing Project #2 submissions.

**CLASS 15: Tuesday, October 7**

**Readings Due**: AP Broadcast News Handbook, Part 2, M, N & O.

**Application**: Finish reviewing Project #2 submissions. Work on Project #3 as a class.

**Homework**: Project #3 is due at the start of the next class.

**CLASS 16: Thursday, October 9**

**Readings Due**: AP Broadcast News Handbook, Part 2, P, Q & R.

**Assignment Due**: PROJECT #3 IS DUE. Submit all materials electronically before 9:30AM and turn in printed script at the beginning of class.

**Application**: We’ll start talking today about your final projects and you can start planning ahead.

**Homework**: Put together proposals for your final project. Submit three story ideas and 2-3 possible sources you would interview for each idea. I need these by 11:59PM Saturday night.

**Saturday, October 11 – By 11:59PM**

**Assignment Due**: E-mail me your final project proposals by 11:59PM.

**CLASS 17: Tuesday, October 14**

**Readings Due**: AP Broadcast News Handbook, Part 2, S & T.

**Application**: Review Project #3 submissions.

**Homework**: Enjoy your Fall Break!!!

**CLASS 18: Thursday, October 16**

**Special Note**: No Class. Fall Break.

**Sunday, October 19**

**Special Note**: My plan is to email you by this date my feedback on your final project proposals. You will then need to decide on one by October 23.

**CLASS 19: Tuesday, October 21**

**Readings Due**: None.

**Application**: Come ready to work today. SPECIAL PROJECT. Don’t miss this day. Bring your recorders and be ready to go out on assignment. Don’t’ be late. We will hit the ground running promptly at 9:30AM. You will be working on a tight deadline.

**CLASS 20: Thursday, October 23**

**Readings Due**: AP Broadcast News Handbook, Part 2, S & T.

**Assignment Due**: Let me know before class or hand in written documentation at the beginning of class which of your final project proposals you have decided to pursue. There is no turning back on your topic after this.

**Application**: I will present to you Project #4. During class we’ll review the rest of the Project #3 submissions.

**Homework**: You will once again put your deadline skills to the test as Project #4 is due by the start of the next class.

**CLASS 21: Tuesday, October 28**

**Readings Due**: None.

**Assignment Due**: PROJECT #4 IS DUE. Submit all materials electronically before 9:30AM and turn in printed script at the beginning of class.

**Application**: We will review the Project #4 submissions today.

**Homework**: Work on your final projects. Be ready to brainstorm interviewee possibilities. Ask for help at what kinds of NAT sound you can put into your story. As a group we’ll talk about key interview questions you can ask. If you’re already writing the script, bring that in and we’ll start tweaking it.

**CLASS 22: Thursday, October 30**

**Readings Due**: AP Broadcast News Handbook, Part 2, U to Z.

**Application**: Workshop day. Come prepared to work on your final projects as outlined in the October 28th “homework” section.

**CLASS 23: Tuesday, November 4**

**Application**: We will finish reviewing Project #4 submissions.

**CLASS 24: Thursday, November 6**

**Assignment Due**: Turn in the anchor intro for your final projects and the first 60 seconds of your script.

**Application**: We might have a guest speaker this day. Otherwise I will have some teaching points for you to consider.

**Homework**: Study for your only major exam of the semester. It will cover the two books, extra reading materials I have given you, current events from the semester and general reporting knowledge you’ve learned during the semester.

**CLASS 25: Tuesday, November 11**

**Application**: TEST DAY.

**Special Note**: If for some reason you miss this day, I’ll give you the opportunity to make up the exam at the end of the semester on the day of the final. However, it will be longer and more difficult than the one given on Nov 11.

**CLASS 26: Thursday, November 13**

**Assignment Due**: This is the last class day to bring in your final project materials. We will work on these during class. If you are already done with your final project, still come to class!

**Homework**: Finish final projects over the weekend. They will be due at the start of the next class.

**CLASS 27: Tuesday, November 18**

**Assignment Due**: FINAL PROJECTS ARE DUE. Submit all materials electronically before 9:30AM and turn in printed script at the beginning of class.

**Application**: We will review final projects together.

**CLASS 28: Thursday, November 20**

**Readings Due**: TBD.

**Assignment Due**: *Deadline to return your microphone and cables.*

**Application**: We will review final projects together.

**CLASS 29: Tuesday, November 25**

**Special Note**: As of now, I will be in Hawaii this week. We likely won’t have class unless I line up a guest lecturer. I’ll let you know as we get closer to this date. If we don’t get anything set-up, enjoy your Thanksgiving break!

**CLASS 30: Thursday, November 27**

**Special Note**: Eat some Turkey (unless you’re vegetarian… then enjoy the yams)!

**CLASS 31: Tuesday, December 2 – LAST CLASS!**

**Application**: We will review final projects together. Final thoughts on the semester.

**CLASS 32: Tuesday, December 9 – Exam Make-Up**

**Assignment Due**: If you missed the written exam in November you can make it up on this date.

**Special Note**: I will also make myself available at this time to meet with any of you who would like to ask specific questions about a career in media and journalism. I can also help answer questions you might have about how to best get involved with the school and the different opportunities available to you as you go forward. Attendance isn’t mandatory, but I want to extend the option to you in case you’re interested in getting more in-depth about how to best position yourself as a student journalist at UNC.