

FROM PREPARATION TO PRACTICE: AN APPLIED SPORTS BROADCASTING
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From Preparation to Practice: An Applied Sports Broadcasting Course

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ABSTRACT

This project establishes the immense popularity of sports and explores the connection between sports and society, while establishing past weaknesses of broadcast education. It provides evidence of previous philosophical differences that existed between journalism educators and journalists, and explains the benefits of an applied learning course that emphasizes strong writing skills. This project provides details on sixteen weeks of course content, addresses both student and course assessment, and summarizes the overall strengths and weaknesses of the proposed course.

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CHAPTER ONE. INTRODUCTION

A Study of Televised Sporting Events

Sports programming on television is a multi-billion dollar business, with the National Football League serving as the centerpiece (Flint, 2011). In December 2011, the NFL signed a television rights deal with FOX, NBC and CBS for more than 50 percent higher than the league's previous contract (Sandomir, 2011). The three broadcast networks will pay the league a total of nearly \$28 billion in fees over the span of nine years – from 2014 through 2022 (Flint, 2011).

The single most-watched telecast of any type in U.S. history is the 2012 Super Bowl in Indianapolis (Collins, 2012). NBC estimated 177 million viewers watched at least six minutes of the game on February 5, 2012 (Collins, 2012). That gave it an audience comparable to an entire cycle of average Olympics coverage, spread over many days and nights (Nicholson, 2012). Advertisers paid a reported \$3.5 million for 30 seconds of ad time during Super Bowl XLVI (Collins, 2012).

Overall, of the five most-watched telecasts in U.S. television history, four are Super Bowls (Nicholson, 2012). The only non-sports program in the top five is the February 1983 finale of the CBS sitcom "MASH," which drew 106 million viewers and now ranks number four on that list (Nicholson, 2012). In the fall of 2011, 23 of the top 25 most-watched American television shows were NFL games (King, 2012).

The improved television ratings are an apt indication of the increasingly important role of sports in our society. Sporting events like the Super Bowl have crossed over racial, economic and cultural boundaries (Schultz, 2002). Instead of being simple games or competitions, they are now prevalent social events. Delaney and Madigan (2009) studied the relationship between sports and society. They wrote, "Sport is as much a part of American society and culture as are

other social institutions such as family, religion, politics, economics and education. To ignore sport is to overlook a phenomenon that extends into a multitude of social arenas, including the arts, mass media, the economy, the community, and international diplomacy” (Delaney & Madigan, 2009, p. 3).

Leonard Koppett, a longtime sports writer for *The Sporting News*, studied the impact sports has had on American life (Schultz, 2002). Koppett wrote:

As mass entertainment, sports plays a larger role in American culture than in any other society, past or present. All sports can supply a sense of common identity, no matter what our particular views. These strands form a web of common interest and every society needs such webs to stay intact (Schultz, 2002, p. 23).

Statement of Problem

It should be noted that for the purpose of this paper, sports broadcasting, broadcasting, journalism and broadcast journalism are terms that all refer to the same industry or educational study. Their concepts, training, and basic strategies are very similar. Schultz (2002) believed their writing styles were alike as well. He wrote:

In many respects, writing for sports broadcasting is the same as writing for news, because most of the same basics apply. There are some differences that apply only to sports, but for the most part, good writing is good writing (Schultz, 2002, p. 58).

Throughout the 1980s and 1990s, there was a dramatic increase in the number of students interested in studying broadcasting (Elmore, 1993). It has been a growing tendency for more than the last half-century (Alridge, 1992). In Elmore’s study (1993), he noted that the average number of undergraduates majoring in broadcasting at a sampling of Midwest colleges in 1980 was 52.

Five years later, it was 98. Five years after that, there were an average of 181 undergraduates majoring in broadcasting at the sampled Midwest colleges (Elmore, 1993).

Student enrollment and interest have increased in broadcast education, which helped create a focus on courses being offered. Duhe and Zukowski (1997) found that many academic institutions believe a five-day-a-week broadcast news laboratory experience is the best type of curriculum to both prepare students for their first TV news job and for success in the broadcast news industry. But according to that same study, most of these institutions had not yet implemented this type of widespread laboratory experience into their programs at the time of their report (Duhe & Zukowski, 1997).

To bring more attention to the matter, the publisher of *Electronic Media* called on journalism schools to "close the reality gap that separates journalism schools from journalism itself" and suggested that journalism schools might fall victim to "academic Darwinism" if they don't "make themselves more relevant" (Alridge, 1992, p. 39.)

Significance of Problem

Students can read about the principles of broadcasting and the rationale behind various methodologies, but to really learn the physical skills required in the working field, students need to practice and perform for themselves. Duhe and Zukowski (1997) found strong evidence in their study that students who graduate from schools that have implemented extensive lab experiences are more likely to find work in the television news industry than those who are not exposed to extensive lab experiences. These students are more prepared for the daily challenges of the industry and more capable of operating the various required equipment (Duhe & Zukowski, 1997).

To help educate broadcasting students in a way that will be more beneficial to them, much attention has been paid to closing the gap between what is taught in the classroom and what is required in the working world of broadcasting. In their survey, Duhe and Zukowski (1997) found that 88% of the television news directors they sampled believed that providing hands-on training in curriculum is necessary to help prepare students for their first jobs in the business. In that same survey, only 30% of academic educators agreed with that notion (Duhe & Zukowski, 1997).

Dickson & Brandon (2000) warned of "journalism education's increasing disconnection from journalism" (p. 53). They wrote about their concerns of journalism schools teaching too much theory and not enough practice, encouraging educators to put less emphasis on communication theory courses. Dickson & Brandon (2000) also urged schools to hire faculty members with significant professional working experience.

One desirable characteristic of a quality sports broadcaster is to be well-rounded (Hendrick, 2000). That trait is not limited to sportscasters either, but instead is viewed as an essential quality for anyone working in a television newsroom setting (Alridge, 1992). In a 2000 study (Hammond et al., 2000), Brigham Young University news director Dean Paynter stated, "We expect our students to more than anchor, more than report and more than produce. The best ones can do it all, including write for the newspaper" (p. 21). To achieve this, broadcasting education programs should not place too much emphasis on students learning one particular skill, but rather strive for a balance in teaching a variety of talents.

Rationale for the Study

If college students need hands-on experiences in the classroom in order to be fully prepared for a future career in broadcasting, it is imperative that academic institutions find ways

to provide such experiences. This was a particularly concerning issue in the 1980s. Three major complaints against journalism education by Dennis (1987) were: a pure liberal arts education without journalism courses is not a balanced mix, journalism schools teach too much theory and not enough practice, and journalism schools do not place enough emphasis on being vocational. The desired combination to provide students with is an assortment of effective practices and a mingling of skills (Dennis, 1987).

Based on research, I propose three vital additions to broadcast curriculum to improve broadcast education courses:

- 1) Students need to receive a significant amount of lab experience and hands-on training.
- 2) Broadcast education courses should be reflective of the typical requirements of broadcasters working in the industry.
- 3) Students must be well-rounded, versatile and balanced enough in their abilities to perform a variety of broadcast-related skills.

Credibility of Author as Educator of Sports Broadcasting Courses

The class I created is a project-centered course that focuses on a variety of skills and abilities, culminating in the production of a feature story or package. I chose to create an applied course based in part on my own experience with young college students interning at my current station of employment, FOX Sports North in Minneapolis. Too often, these students do not have the writing skills or broadcasting-related abilities to effectively assist in our daily sports productions.

My first exposure to sports broadcasting was during my college years at the University of Mary in Bismarck, North Dakota. I took several television broadcasting courses while majoring in communications, and graduated Magna Cum Laude in 1996.

Immediately after graduation, I began working at my first full-time job, which was at KXMB TV in Bismarck. I was a sports reporter for three days a week, and the weekend sports anchor on Saturdays and Sundays. My responsibilities included shooting local sporting events, writing VO/SOTs, editing highlights and doing complete packages. During my time at KXMB, I created a series called “Beyond the Game,” which aired every Wednesday. It was a feature that focused on non-traditional sports stories and emphasized people and heart rather than scores and highlights. It helped me to really focus on the memorable and touching aspects of storytelling. “Beyond the Game” was well-received by viewers, and lasted for the entire year-and-a-half that I spent at KXMB.

In the fall of 1997, I started a similar position at WDAZ TV in Grand Forks, North Dakota. Again, I worked as a weekday reporter and weekend sports anchor. My responsibilities again included shooting, editing and producing, as well on-air anchoring and reporting. During my two years at WDAZ, I also hosted, produced and edited “The Gene Roebuck Show,” which featured the North Dakota women’s basketball team and its head coach, Gene Roebuck. The show provided a significant challenge for me to always meet the Sunday morning deadline, and I spent a lot of late nights and early mornings making sure I always did so. I also worked live events for the first time in my career, serving as the sideline reporter for football, hockey, and men’s and women’s basketball games that aired on our station. In March of 1998, the Fighting Sioux women’s basketball team played in the Elite Eight Tournament in Pine Bluff, Arkansas.

WDAZ-TV aired all three games live, and I served as the color commentator for each of the games – including the championship, which North Dakota won.

After two years in Grand Forks, I accepted a position at WISC-TV in Madison, Wisconsin as its weekend sports anchor and weekday sports reporter. My basic responsibilities were similar to those from my previous jobs, and I continued to work as a photographer, editor and producer in addition to reporter and anchor. I also helped produce and host a weekly show called “The 6:30 Show” that aired every Wednesday (conveniently at 6:30) on our local cable access affiliate. This was a live call-in show that gave viewers a forum to ask questions, praise or complain about their team. As a host, it taught me to be prepared for anything and to really think on my feet. My three years at WISC also provided my first opportunity to work with a major college institution, covering several different men’s and women’s sports at the University of Wisconsin.

I have spent the past 10 years working at FOX Sports North, a regional sports station in Minneapolis, Minnesota. My on-air experience at FSN includes hosting live pre-game and post-game shows, live sideline reporting, hosting coaches’ magazine shows, feature reporting, and play-by-play announcing. This job has been the most comprehensive and challenging for my on-air skills, and also the most critiqued. We are a network that reaches two million homes in a five-state area, which means we must maintain a certain level of professionalism and responsibility. During my years at FSN, I have also had the privilege of traveling with the Timberwolves (NBA), Wild (NHL) and Twins (MLB) teams. This unique opportunity provided great experience in the area of team and player relationships. I have learned to establish clear moral and ethical boundaries as a reporter, yet still maintain solid and trustworthy relationships with the athletes and coaches with whom I work. During my tenure at FSN, I have been fortunate to

work for several Upper Midwest Chapter Emmy award-winning broadcasts. I was also nominated for an Emmy Award as “Best Sports Anchor” in 2006.

Preview of Project

In the proposed applied course, there is a strong focus on the skills that are necessary to create a feature story. Completing a feature story is one of the most comprehensive tasks that exists in broadcasting. It combines the skills of researching, storytelling, interviewing, shooting, writing and editing. This project was chosen because it allows students to showcase such a variety of different skills. Creating a feature will be the culmination of 16 weeks of learning, and provide a very effective performance assessment.

In Chapter Two I will detail the benefits of creating observable student performances and how the cycle of knowing and doing lead to very effective learning in broadcasting courses. Chapter Three describes three main course objectives and details how I will address those objectives throughout the course. In Chapter Four, I provide an explanation of how I created this curriculum, an evaluation of the course, as well as student assessment, and the appendix includes a complete representation of all participation materials for this course.

CHAPTER TWO. BACKGROUND

Theory and Application

Applied learning techniques provide the basis for this proposed sports broadcasting course, with an emphasis on writing skills. I chose to develop an applied class because of the benefits it provides to students. First, I will address the three vital additions to broadcast curriculum. Then, in order to justify an application-based curriculum, I will explain the advantages students gain by learning through a cycle of knowing and doing. Finally, I will examine the importance of stressing superior writing abilities for students who study broadcast journalism.

Vital Additions to Broadcast Curriculum

Based on the previously mentioned research and my own personal experience working in the field of sports broadcasting, I have pointed out three imperative components in broadcast journalism education. They are: An abundance of hands-on training for students, a strong correlation between broadcast courses and the requirements of broadcasters working in the industry, and students who are well-rounded in their abilities.

Perhaps some of the disconnect in these areas, when they occur, can be addressed by first recognizing and identifying the disparity that exists between education and practice in the broadcast field. Du and Thornburg (2011) wrote, “Professional journalists chide journalism professors for attempting to teach students about what they see as a trade best learned in its practice. Many journalism educators feel an antipathy or estrangement between themselves and the working press” (p. 218).

Some of the resistance to change may have been embedded in the deep-rooted history of journalism education itself, which was developed at a time when newspapers dominated and

defined journalism (Franklin & Mensing, 2011). The first 35 accredited journalism schools were officially recognized in 1948, with a boom following in the '80s and '90s (Dickson, 2000). In 1987, there were 89 accredited programs, and by 1997 the number of accredited journalism programs reached 106 (Dickson, 2000). But again, these courses were established during a time when newspapers easily dominated the media industry. Despite obvious evidence that that is no longer the case, it may have permeated the thinking of educators about curriculum, standards and training for students (Franklin & Mensing, 2011).

There has been significant progress made to advance the focus of journalism education toward a more skill-oriented practice (Huang, et al., 2006). But prior to these developments, journalism education had been disparaged for decades for failing to keep up with changes and advancements in real-world newsrooms (Alridge, 1992, Duhe & Zukowski, 1997, Dickson & Brandon, 2000, Du & Thornberg, 2011). The dispute is summarized by Du and Thornberg (2011), who wrote:

Ongoing debates remain between media professionals and journalism educators and their concern for what is needed in newsrooms and what should be taught in classrooms. The one thing on which they agree is that something must be done to narrow the divide. (p. 219)

Several studies performed by professional organizations indicate that broadcasting professionals and leaders had previously been less than enthusiastic about the performance of journalism and mass communication education students (Ismach, 1987, Dickson, 2000, Franklin & Mensing, 2011). In earlier research on this subject, one proposed solution suggested that more lecturing by journalism professionals was the best way to improve the industry's relationship with academia (Ismach, 1987). Previously noted research shows that this only perpetuates the

problem and does not assist in solving it because students benefit more from performing the activities themselves rather than being lectured about them (Duhe & Zukowski, 1997).

Perhaps the previous divide can be accredited to the fundamental differences in philosophies by educators and journalists that were more prominent in the past. In general, educators of the '80s and '90s, in particular, tended to value conceptual merit more than working professionals (Dickson & Brandon, 2000). Conversely, professionals identified the value in skills such as reporting, producing and editing as more constructive to students in preparing them for careers in the media industry (Dickson & Brandon, 2000). Schultz (2002) wrote:

The good news for the student is that no matter what the cultural implications, the basics of the business remain pretty much the same. There is simply no substitute for highly developed skills in the basics of radio and television sports. (p. 15)

In addition, many working professionals believe that conceptual courses such as theory, history and law do little to prepare students for newsroom practice (Dickson & Brandon, 2000).

The results of Du and Thornburg's study (2011) suggest that journalism schools benefit significantly from making a concerted effort to teach classes that emphasize the visual and management elements of journalism, like photography and editing. Schools that have implemented those types of courses provide a more diverse classroom experience, where students gain assorted, applicable knowledge about the industry (Du & Thornburg, 2011). According to Kang (2010), "offerings expand in line with the need to provide journalism students with skill competencies and functional knowledge" (p. 37).

One of the skill competencies required in working television newsrooms is the ability to work under pressure or with tight deadlines. Franklin and Mensing (2011) believe that, for educators, it may be beneficial to recognize the high level of importance that news directors

place on working under such conditions. They write, “Instructors who create a classroom environment that simulates these deadlines and pressures will likely be doing their students a tremendous service. Advisors would do well to encourage students to get as much ‘real-world experience’ as possible” (Franklin & Mensing, 2011, p. 72). Executive editor and senior vice president of *The Tampa Tribune*, Gil Thelen (2002) gave suggestions to journalism educators based on his two years of experience working in a television newsroom, saying “Journalism schools must continue to produce graduates who are competent in this craft area; reporting, design, producing, directing, editing” (p. 204).

This course was developed in part to acknowledge the three vital additions to broadcast curriculum previously identified. Coursework focuses on providing students with hands-on experiences and opportunities. The curriculum created is based in research and experience. I will further address the three essential educational requirements previously identified, and utilize them to help create outcomes for this course.

Applied Learning

Mentkowski and Sharkey (2011) describe performance assessment as referring to - ”tools and strategies that can detect and amplify students’ learning-in-use, and yield information about how well students are integrating theory and practice that can help educators improve their curricula” (p. 96). That research provides the basis for this proposed applied class – one that focuses on student learning through activity and performance.

The culmination of a student’s ideas and information being put to use in an effective way, while addressing a situation or an issue, can be considered a true performance assessment (Schultz, 2002). It’s the classic confirmation of “I know it when I see it.” Some of the theories and definitions associated with sports broadcasting can be written out and learned through

lecture, but most of the actual writing, shooting and editing practices must be performed by students in order to be absorbed (Schultz, 2002).

Research has shown that “knowing” and “doing” are intimately connected. Mentkowski & Sharkey (2011) believe in the central pedagogical principle that “learning involves doing something with what one knows” (p. 98). The cycle of knowing and doing can lead to very effective learning (Mentkowski & Sharkey, 2011). In sports broadcasting, many of the skills are really hands-on applications. First, they need to be seen, and then they need to be implemented in order to truly be learned. For example, to effectively create a standard script of a voiceover into a sound bite (commonly referred to as a VO/SOT in the industry), a student must first watch a VO/SOT, and then repeatedly practice the skill of writing a VO/SOT. In the repetition of watching and executing, or knowing and doing, the skill is best learned (Mentkowski & Sharkey, 2011).

R.J. Sternberg (1998) defined abilities as, “Multidimensional learning outcomes that ultimately involve student integration of knowledge and understanding, behaviors and skills, attitudes and self-perceptions, motivations and dispositions, and habits of mind and values” (p. 13). In education, those abilities are learned through the curriculum, taught to individuals and integrated into classroom situations (Sternberg, 1998). The result of that cycle is an observable student performance.

The ideal goal in any classroom would be to have students’ learning last across both time and situations. That essentially means that information is retained long-term, and that students will recognize when an opportunity arises to apply what has been learned to a similar situation. Keith Holyoak (1991) believed that a student will adapt what he or she knows and what he or she has applied before. His assessment is that students will “construct a new performance informed

by prior experience, with enough flexibility to manage the ambiguities and approximations this process of refining and judgment entails” (Holyoak, 1991, p. 98). By giving students sufficient opportunities for integration and application, this course can help them achieve that type of adaptive know-how.

Improved Writing Skills

As enterprises like ESPN expand, they provide more opportunities for employment in the field of sports broadcasting. Similarly, there has been an ongoing challenge to satisfy increased student interest while still maintaining a quality educational experience. One of the earliest studies to address this issue was based on a survey of news directors who were not impressed by the quality of instruction provided by the University of Oregon School of Journalism (Sayer, 1988). In the survey, the desire most often documented by news directors was the need to improve the writing skills of broadcast journalism majors (Sayer, 1988). The University of Oregon School of Journalism concluded, at the time, that its “general state of journalism and mass communication education is dismal” (Sayer, 1988, p. 85).

Writing effectively and efficiently is a critical skill in broadcasting. Schultz (2002) claimed that writing for sports broadcasting has become “much maligned and often ignored” (p. 57). He wrote, “Today’s emphasis on entertainment has prompted sportscasters to focus more on appearance and presentation. As a result, writing has become redundant, recycled and riddled with clichés” (Schultz, 2002, p. 57). But getting back to the basics of good, solid writing does not require a supernatural act. Chip Scanlan, Director of the Writing and reporting program at the Poynter Institute, a school for journalists in St. Petersburg, Florida, wrote, “Good writing can be magical, but it’s not magic (Rowe, 2005, p. 12).

Fundamental knowledge and essential understanding of the written word are vital in broadcasting, according to Whitaker, Ramsey & Smith (2011). The trio asserts that there is no substitute for a solid comprehension of linguistics. They wrote, “You have to possess solid writing skills and a passion for words, and you must know the correct use of the language. Only when you have developed these skills will you be able to effectively interpret the world to other people” (Whitaker, Ramsey & Smith, 2011, p. 22).

Thompson (2010) believes that it not possible to be a great journalist without being a very good writer. His claims are bold, and his disapproval is apparent. “Employed in broadcast today are hundreds of journalists who are murdering the language. Too many writers are content to deploy sterile phrases and tedious clichés. Blatant inaccuracies are endemic on the airwaves” (Thompson, 2010, p. 7). Schultz (2002) agrees, writing, “The quality of broadcast writing as a whole has fallen to depressing levels. There’s no secret how to fix the problem: return to the good fundamentals of writing that have often been ignored in today’s present environment” (p. 58).

To acknowledge the critical importance of writing in the journalism industry, there is a concerted focus placed on that area in this proposed course. Students should be presented with sufficient opportunities to create sound writing assignments, and those assignments should be held to high standards. As student understanding improves and expands, Rowe (2005) believed so should our language and writing skills. He wrote, “The tool of our trade (writing) is a language that often seems to lack logic in its evolution” (Rowe, 2005, p. 11).

Writing is one of the core concepts in education. Routman (2005) believed, “Excellent and enjoyable writing needs to become central to the everyday life of the classroom” (p. 7). That theme will be incorporated into this class through the chosen assignments and activities. Kurt

Wise, who has more than 30 years of experience in the television broadcasting industry, supports the same skill of versatility. Wise (2005) wrote, “Being able to write a basic news release, a feature story, a by-lined article, that is the important thing. Good writers can change their writing style for the audience....Outstanding writers can shift gears” (p. 41).

CHAPTER THREE. CURRICULUM

Identify Approach

This sports broadcasting course was developed in order to overcome past pedagogical deficiencies. Those necessities led directly to these three course objectives:

- 1) The ability of students to write in proper broadcast form, utilizing correct verb tense, spelling and grammar.
- 2) The ability of students to shoot and edit video that meets broadcast standards.
- 3) The ability of students to research, write, produce and edit a quality feature story.

For this project, a course was developed that concentrates on providing hands-on broadcasting experiences for students. While forming this curriculum, I reviewed broadcast journalism textbooks, published journal articles, and scholarly books written on the subject. In addition to gathering that information, I drew from my own personal knowledge based on sixteen years of working in the broadcasting industry. Throughout this section, I will discuss the format of the course, the sources from which information was gathered and the theoretical lens through which this course was developed.

Rationale for Approach

The layout for this course is a sixteen-week class focusing on activities and observable student performances in writing, shooting and editing as they pertain to sports. Each week contains three one-hour class periods, resulting in three hours of class time per week for sixteen weeks, for a total of 48 hours of classroom periods. The course is geared toward undergraduate students in their sophomore or junior years of college. This level was chosen because students at this stage should be starting to focus on classes relating specifically to their majors.

The purpose of this class is to help prepare students for an entry-level position in the field of television sports broadcasting. Because of its wide-ranging teachings, this course will help train students as sports reporters, anchors, photographers, editors and producers who are competent and well-rounded enough to function in entry-level positions.

All broadcasting-related equipment used in this course will be provided by the school, however students will be required to purchase the textbook *Aim for the Heart: Write, Shoot, Report and Produce for TV and Multimedia* by Al Tompkins. This book was chosen because of its emphasis on writing and storytelling, yet also because it stresses the importance of students being able to utilize equipment, and being well-rounded and skilled in multiple areas of broadcasting.

Procedures

In order to choose a starting point for this course, I decided to begin at the end. The goal for students in this course is to complete a one-to-two-minute feature story as their final project (objective #3). The focus of the feature can be on a wide variety of subjects pertaining to sports, from an athlete or coach to a game or stadium, provided it is pre-approved by the instructor. My reasoning for choosing this project is that a feature story represents one of the most comprehensive tasks that exists in television broadcasting. It combines the skills of researching, storytelling, interviewing, shooting, writing and editing. Each one of these tasks is an essential skill in broadcasting, and requires actual hands-on work for the students, which is one of the vital additions to broadcast curriculum addressed throughout this course. Completing a feature story will be the culmination of sixteen weeks of learning and doing for these students, and it will also create a very effective and comprehensive performance assessment, which will be addressed in Chapter Four.

Once the final outcome was determined, a logical guide of lesson plans was created for the purpose of guiding students toward their final project. Broadcasting textbooks and available online syllabi were consulted to provide assistance in formulating a sixteen-week timeline. On the timeline, one basic theme is laid out for each of the sixteen weeks with the goal of making sure students would learn all the skills necessary to complete a feature story along the way.

The first three weeks of this course focus on writing voiceovers and setting up strong sound bites. To learn these skills, edited video examples are provided in week one of high quality voiceovers so that students have a clear visual of the skill. Formulated lesson plans emphasize writing clear, simple sentences for the viewer, which Block (1997) and Raiteri (2006) also stress. In one classroom activity, students work together to collectively formulate a voiceover. In this activity, sentences for a voiceover are shown on a PowerPoint slide. Students are then asked to organize the sentences into a meaningful and effective manner, beginning with an introduction. Once the voiceover is constructed, one student will read the voiceover out loud to confirm that it sounds correct and makes sense. Reading work out loud is very important in broadcasting because in the industry, the final product is delivered to viewers verbally (Block, 1997). The activities of constructing a voiceover and setting up sound bites focus on good quality writing, which address the first course objective – the ability of students to write in proper broadcast form, utilizing correct verb tense, spelling and grammar.

Weeks three through six concentrate on editing, highlights and voice work. These represent a myriad of skills that continue to direct students toward the final goal in this course of creating a feature story. Learning how to project and use inflection in their voices is often an awkward task for students in this course, since most of them have never attempted these skills at this point in their educations (Utterback & Freedman, 2005). To lessen the uneasiness, a

designed assignment in week seven allows students to slowly become comfortable with their own voices by first reading their own scripts out loud to themselves, then in front of small group before reading aloud in front of the entire class. Writing out shot sheets, which contain the vital information in a highlight clip, will help students work on their writing skills, and also teach them to complement video to audio. One of the concepts in the industry is to match what is being said to what is being seen in order for the viewer to digest the information (Rowe, 2005). Writing, editing and performing highlights will teach students how to accomplish that, even if they are not fully aware that the skill is taking place (Gamache, 2010). For the editing portion of this course, two weeks of class time are devoted because editing is a challenging and time-consuming skill to conquer (White & Barnas, 2010). Learning how to load, move and delete video will all be addressed in the first week, with more advanced issues like editing audio, dissolves and sound bites added to the second week of the section. As a whole, weeks three through six address the second course objective – the ability of students to shoot and edit video that meets broadcast standards – by providing students with a myriad of skills to help them become well-rounded, versatile and balanced.

Weeks seven, eight and nine of this course deal with voice work, conducting interviews and an advanced lesson in writing voiceovers and setting up sound bites. Each of these skills will be needed by students to complete their final projects. I also felt it was important to add a section on ethics and morals in this course (week ten) because it provides a solid base for students on which to stand (Tompkins, 2012). Some unique circumstances frequently surround broadcasters who work closely with athletes. There is significant value in addressing those circumstances that deal with autograph requests, serious injuries on the field, and expectations of female reporters who work in the industry.

During weeks eleven, twelve, thirteen and fourteen of this course, there is an intentional concentration on some very hands-on techniques: shooting, voice track, b-roll and audio. Week eleven provides a camera tutorial, supplying students the opportunity to perform the basic operations with the camera like executing a white balance (Boyd, 2001). In week twelve, the task of recording, loading and editing a voice track is introduced, which students will also be duplicating during the class periods. During week thirteen, a class activity requires students to pair up into groups of three and then rotate between acting as interviewer, interviewee and camera operator (Boyd, 2001). Students should treat this activity like a dress rehearsal, developing and posing genuine questions during the interview. This will help create an honest and authentic atmosphere of learning these skills. Week fourteen is the final week of instruction before students receive two weeks to complete their final project of creating a feature story. During week fourteen, the focus is on all of the aspects that are required to construct a feature story (Rowe, 2005). Some of the activities during week 14 will be a review and refresher, like setting up a sound bite. Other details will be new, like having students create the proper format for the finalized script for this project. In all, these final weeks afford a multitude of activities for students. Together, weeks eleven through fourteen address the third course objective – the ability of students to research, write, produce and edit a quality feature story – by providing students with an abundance of lab experience and hands-on training.

Summary of Methodology

The main purpose of this proposed course is to effectively address the three previously identified course outcomes. In addition, it acknowledges three vital additions to broadcast journalism curriculum. Both strongly impacted the curriculum created. Providing students with frequent writing assignments and activities, supplying opportunities for shooting and editing

video, and creating chances to perform a variety of broadcast-related skills were at the forefront of every lesson plan created for this course. Developing an applied class allowed me to address course objectives through various worksheets, activities and assignments that created practical applications and genuine experiences for students to make them well-rounded, versatile and balanced.

CHAPTER FOUR. DISCUSSION

Overview of Curriculum

To create this sixteen-week course, research on broadcast journalism education was reviewed, and I also relied on my own comprehensive personal knowledge and experience in the industry. Assessing and evaluating the curriculum created is essential in order to defend, explain and validate my choices. It is equally important to identify the weaknesses that exist in this curriculum and recognize the portions that require reinforcement and increased support.

Assessment

Three course objectives were identified in Section Three, and it is critical to provide a measure of how well students in this course meet those objectives. Filene (2005) wrote, “We haven’t taught well if students haven’t learned; so the ultimate test of our teaching is the evidence of learning” (p. 95). That evidence of learning comes in the form of assessment. For this performance-based course, rubrics were created that detail the expected outcomes of student assignments. Using the guideline detailed by Lewin & Shoemaker (2011), “The assessment lists indicate to students what essential traits of excellence must be present in the performance, and provide a weighted scoring value for each trait” (p. 41). For example, in the “Interview preparation assignment” in week eight, students will be graded on how effective, logical and sequential their created questions are. Questions formulated for this assignment should also be open-ended, and begin with a related statement. In that same assignment, students will also be graded on their writing performance. Short, conversational sentences are desired, as well as correct spelling and grammar usage. Students will be graded based on their performances in all of these criteria, as detailed in the rubric.

Rubrics will be provided to students before each of the performance-based assignments in this course. It is essential to articulate assessment information in advance of instruction so students fully understand what is expected of them (Driscoll & Wood, 2007). Because it has been a proven method in applied classes, much of the assessment for this course will focus on both the finished product, as well as the process used to produce it (Lewin & Shoemaker, 2011).

One of the goals of this course is for students to write in clear and concise broadcast form. Worksheet 5 is an assignment that addresses that outcome, by requiring students to write an introduction, voiceover, and set-up to a sound bite. This is an example of an applied learning assignment that will provide evidence of “how well students are integrating theory and practice” (p. 97), which Mentkowski and Sharkey (2011) describe in Section Two. This worksheet can provide proof of whether or not students are able to write in broadcast form, based on their use of verbs and their ability to write in short, clear sentences.

In week 5, day 3 of this course, students will participate in a class editing activity. Each student is required to edit footage that corresponds to a provided script. Assessment of this project will be based on students’ ability to edit in a logical, sequential order, to avoid jump cuts, and to visually match the video to the written words in the script. This activity demonstrates another observable student performance for assessment, and addresses part of the second outcome of the course – editing video that meets broadcast standards.

Assignments in weeks 11 and 13 provide evaluation opportunities of students’ photography abilities. Students are instructed to shoot video of a campus sporting event during week 11, and shoot an interview in week 13. Both assignments require students to choose the correct camera filter, white balance, focus, and correctly frame their video. The assessment of these activities lies in students’ ability to perform both tasks effectively, and applies Sharkey’s

belief that “learning involves doing something with what one knows” (2011, p. 95), as stated in Section Two. These photography assignments also allow students to demonstrate their capabilities to shoot broadcast quality video, which is part of the second outcome of this course.

Analyzing students’ work through the duration of this course provides an opportunity for formative analysis, which Orlich, Harder, Callahan, Trevisan & Brown (2007) describe as, “Designed to provide information to students that they can act on to close the gap between where they are and where they need to be relative to the standard” (p. 331). This type of assessment enhances student learning and achievement (Bain, 2004). By examining students’ assignments throughout the duration of this course and employing created rubrics, I will be able to utilize formative analysis.

The course’s final outcome – the ability of students to research, write, produce and edit a quality feature story – will be addressed in the final two weeks of this course, when students will create and complete a feature story. This comprehensive task will allow performance assessment through Sternberg’s (1998) belief that abilities can be learned through curriculum, taught to individuals and integrated into classroom situations. When a student is able to effectively complete the assignment, it will serve as an indicator that student learning has indeed occurred, and course objectives have been met.

Measuring students’ levels of success at the end of this course will allow for the utilization of summative assessment. Summative assessment is described as an analysis that demonstrates what students have learned after they have finished learning it (Svinicki & McKeachie, 2011). Requiring students to complete a feature story as a final project creates a status check on accomplishments and allows for a measure of overall student achievement in this

course. In short, summative assessment is an overview of previous learning (Black, 1998), and will be displayed through students' final projects in this course.

In addition to student assessment, each class member will be asked to provide the instructor with a mid-term and a final evaluation form. This is to foster and encourage continued improvements for both the instructor and the course. Bain (2004), believes, "If I want to know whether I've challenged my students intellectually or stimulated their interest, what better way than to ask them" (p. 166)? That notion is supported by Curzan and Damour (2006), who wrote, "Written feedback is remarkably helpful in running a successful class. It allows students to have some say in the content and direction of the course" (p. 170). Student feedback can also be an effective form of communication between the students and the instructor. Race, Brown and Smith (2005) attest that through student evaluation forms, "We can sometimes find out about problems we would not otherwise have known about" (p. 11).

Evaluation of Curriculum

The main strength of this proposed course is that it overcomes past weaknesses that existed in broadcast education, particularly the lack of exposure to hands-on experiences for students. This course focuses on providing students with a multitude of opportunities to perform various broadcasting skills. It also reflects typical requirements of broadcasters who work in the industry and helps students become well-rounded, versatile and balanced in a variety of broadcast-related skills.

The course has two additional strengths that stand out: A clear path toward a specific goal, and an opportunity to expose students to a multitude of experiences. The specific goal of the course, as laid out in Section Two, is for each student to complete a feature story. This is a wide-ranging, comprehensive task that allows students to apply and display their abilities. In

working toward this goal, there are several themes and activities throughout the course that provide students the opportunity to learn a skill that will be required to complete the final project. Concepts and activities like writing voiceovers, editing, voice projection, interviewing and camera operation all guide students on a clear path toward the final specific goal of creating a feature story.

Throughout the sixteen weeks of this course, students will be exposed to a myriad of experiences. Giving students the opportunity to encounter such a wide variety of occurrences will be beneficial because it provides them with a well-rounded skill set and a sound understanding of many various parts of the industry. This comprehensive exposure can also assist students in choosing their career paths. Because they will receive a myriad of experiences in this course, such as photography, editing, producing and reporting, students may be able to determine which of these areas on which they would like to focus and turn their attention in their future careers.

There are two clear limitations that exist in the course: The availability and capabilities of equipment, and the logistics of location. Because this is an applied course, it requires the use of cameras, editing machines, microphones, tripods and other broadcast-related equipment. The content of this course will need to be adjusted according to the gear that is available and provided by the institution. Ideally, there would be one camera for every two students – complete with microphone, tripod and lights. The activities and assignments created for weeks eleven and thirteen require students to work in groups of two or three, so there is no need for every student to have access to a camera at once. An idyllic situation would also provide each student with his or her own editing machine, although that may not be realistic for some institutions. In speaking with a broadcasting student at the University of Minnesota in Minneapolis, I was able to confirm

that those students do indeed each have their own assigned editing machines. That knowledge is part of the reason this course was designed with the editing assignments and activities chosen – with optimism that an editing machine would be available for each of the students in this class. If that is not the case, the course will need to be adjusted and adapted to correspond accordingly with the equipment that is available.

Logistics and location are another concern for this course. Some of the instruction is intended to take place in the classroom, like weeks one, two and three, which focus on writing. Weeks three and four will take place in the editing labs because the focus of the instruction and activities is on editing. But what is the location of the lab? Is it near the classroom? And for some of the editing assignments, and especially for the final project, students will be required to utilize the editing machines after class hours. The hours and availability could play a factor in students' availability to complete their assignments. The logistics and location of the editing lab create possible obstacles and concerns for this course.

Another potential anxiety as the instructor is properly handling a student who struggles with the writing portions of this course. Because so much of the design of this class is based upon the fundamentals of writing, a student who labors with that skill could end up struggling for the better part of the semester. In the area of editing, a student who needs extra help would also provide a potential challenge. As the instructor, I am prepared and willing to assist a struggling student. But how do I limit the amount of help I am willing to give in the editing lab? And what if that is not enough for a particular student? I foresee that scenario as a possibly impending struggle with this course.

Logistically, there are a few activities in weeks four through six that require pre-loaded video clips, interviews and highlights for students to operate and manipulate. This will require

some organization and preparation on my end. As the instructor, I need to ensure that I have planned ahead and am able to provide the students with the appropriate video in its correct form for these activities.

This course is designed to move along rather swiftly, continuously advancing toward the final goal of having students complete a feature story. However, I did not take time in this course to address the philosophy behind the structure of a feature story, but that is not to diminish its importance. Tompkins (2012) expands about finding memorable characters in stories, thinking visually and manipulating sound to enhance visual images. However, through this sixteen-week course, I chose not to address those types of theories and the concepts behind a feature story simply due to time constraints. Instead, I chose to allow for students' final projects to be judged on basic application of skill. That is, can they successfully put all the pieces together? For the purpose of this course, I will not concern myself with assessing students' work on the purpose, meaning and philosophy of their stories, and instead evaluate their final projects based on students' abilities to create and construct the physical product.

While this course is a comprehensive, practical and applied class, it would be very well complemented by a course that focuses mainly on theory. Exposing students to the concepts and ideas of a theory course would enhance the practical applications provided in my proposed course. The practicality of this course combined with the notions of a theory course would provide students with a well-rounded and desirable balance.

One measure used to verify that the created course is an effective one is the application of writing skills continuously throughout the class. Mervin Block is an experienced and respected broadcast writing coach who penned for Walter Cronkite, Ed Bradley and Tom Brokaw while

working for NBC, CBS and ABC during his career. In his textbook, Block (1997) offers this advice to student writers:

Keep in mind you're writing for people who can't read your script. They only hear it.

And they hear it only once. One way to make sure they get it the first time around – and they only get one crack at it – is to use workday words and phrasing. (p. 33)

I highlight that philosophy in weeks one, two and three of this course, which focus on writing voiceovers and setting up sound bites. But that is the obvious placement of this theory. To reinforce its effectiveness, I also utilize that practice in week six, when students are writing highlights. The philosophy is present again in week seven, in an activity where students read scripts from a teleprompter. During this activity, students will be creating the scripts themselves, which offers another opportunity to apply the skills of writing with a simple style and utilizing workday words and phrasing. The same strategy applies in week nine, when students will construct more advanced forms of voiceovers, and finally in the ultimate showcase of their writing abilities – students' final feature stories. Throughout all of those weeks, I have provided the opportunity for students to utilize an appropriate and effective broadcast style of writing (Thompson, 2010, Block, 1997).

This proposed sports broadcasting course is not without its flaws, but I am confident in its effectiveness, usefulness and strengths. I believe it will offer students the opportunity to experience a myriad of activities within the broadcasting industry, while continuously leading to the all-encompassing, comprehensive task of creating a feature story. I firmly believe in the potential of this course to educate, train and create competence in the students who complete it.

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SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 1 – Introduction & Writing a VO

Day 1

Part A: Introduction

- Welcome everyone to the class, and explain that the purpose of the class is very performance-based. Students will learn through watching video and doing worksheets, but ideally through completing their own tasks and applications. Note that there are no traditional written tests in this class, but that completed projects will serve as the tests.
 - Mentkowski & Sharkey (2011) believe in the central pedagogical principle that “learning involves doing something with what one knows,” and students will execute various activities that create observable student performances.

Part B: Meet Marney

- PowerPoint presents my formal resume, which includes working in the field of sports broadcasting for 16 years. I will point out my experiences as a sideline reporter for 10 years at FOX Sports North in Minneapolis because it is a position several students may be familiar with, especially those who are sports fan in the upper midwest. I think it is also important for students to see that I put in my time and gained a lot of experience by working at three small market television stations because it can help students form realistic expectations and an understanding that a lot of careers in sports broadcasting actually begin in smaller towns. It is important for students to realize that working in television is not always a glamorous life, and having a realistic outlook about the business is valuable because it helps students become more prepared about what their futures in this business might really be like. I will also point out to students that I have experience as an on-air host, feature reporter and play-by-play announcer, as well as experience behind the scenes as a photographer and editor. I believe that being well-

rounded and capable in many different areas can be extremely beneficial in the field of sports broadcasting.

Part C: The Textbook

- This class will require the textbook *Aim for the Heart: Write, Shoot, Report and Produce for TV and Multimedia* by Al Tompkins (second edition), 2012. I chose this text because it focuses on the overall belief that people remember what they feel, and I personally find that to be a very powerful truth. The text is also a very practical book that teaches students to write inviting lead-ins, listen while doing interviews, how to frame an interview and edit compelling video, among other skills.
- Remind students that information about the textbook is contained in the syllabus, and that chapters assigned for reading are laid out in the back of the syllabus.
- Hand out syllabus

Assignment: None

Materials: PowerPoint of my personal resume.

Outcomes & Objectives: To welcome the students to a new class, for students to understand the expectations of the semester, and to become familiar with instructor's credentials.

Assessment: Through student feedback during class.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 1 – Introduction & Writing a VO

Day 2

Part A: The Importance of Writing (Boyd, 2001).

- Writing scripts, writing shot sheets and writing features are required skills in this field. Even students who want to be in front of the camera as anchors need to be able to write. Often times it is the anchor who writes the script himself.
- Routman (2005) wrote, “Excellent and enjoyable writing needs to become central to the everyday life of the classroom.” I will be conscious of creating an atmosphere that welcomes individuality and encourages creativity in writing.

Part B: Defining the VO

- VO stands for voice over. It means that the viewer can hear the anchor’s voice over the pictures on the screen.
- For example, there may be video of Joe Mauer signing autographs and then walking on to a baseball field at spring training. The anchor’s accompanying script may read, “Hundreds of Twins fans were lined up in Ft. Myers, Florida this morning hoping to get an autograph from number 7. Twins catcher Joe Mauer reported to Spring Training at Hammond Stadium today.”

Part C: The VO’s Purpose

- There is often an on-camera introduction that accompanies a VO. The purpose of the intro is to reveal the most important information in the story, to grab the attention of the viewer, or to be an ear-popping preview of the information that follows.
- The point rest of the VO is to provide additional details or clarification, and to further the story.

Part D: PowerPoint

- PowerPoint 1 displays the definition and purpose of a VO (Parts B & C). It also shows this example: “Timberwolves forward Kevin Love worked out at Target

Center this afternoon, still wearing a plastic cast on his right hand. Love broke his hand two weeks ago working out with his personal trainer at home. He said he still expects to be back with the Wolves by Christmas.”

- A second example on PowerPoint 1 includes an introduction to a VO. (Intro) Football fans in Minnesota have known for years that Adrian Peterson is valuable. Now, the rest of the league knows too. A.P. was named the NFL’s most valuable player today. (VO) Peterson received 78 percent of sportswriters’ votes to earn the MVP honor. He led the league with more than 12-hundred rushing yards this season. It is the first time Peterson has been named NFL MVP.

Part E: Video

- Play the video (A) examples of straight VOs, as well as VOs that begin with an on-camera anchor introduction.

Assignment: Worksheet 1 for students to rewrite sentences with grammatical errors or excessive words. Rewrite into better broadcast form.

Materials: PowerPoint 1, Video A and Worksheet 1.

Outcomes & Objectives: To recognize the role of writing in the broadcast field, and to identify and understand the function of a VO.

Assessment: Through the completion of Worksheet 1.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 1 – Introduction & Writing a VO

Day 3

Part A: VO Refresher

- Remind students that a VO is a voiceover and that during a VO, the viewer hears the anchor's voice over the video that is being shown.

Part B: Video Examples

- Show Video B, which contains examples of good VOs. Some will be straight VOs, and some will contain on-camera introductions.
- This serves as a reminder and refresher of the information that was learned during the previous class period, but is helpful because a lot of these concepts will be brand new to the students.

Part C: VO Activity

- Together as a class, we will arrange bullet points of information into a workable VO. PowerPoint 2 contains the following information: * Lance Armstrong won 7 Tour de France titles. * Armstrong has been accused of doping countless times. * In October, The United States Anti-Doping Agency (USADA) released a massive evidence file that shows Armstrong used illegal performance-enhancing drugs (PEDs) * Armstrong has always denied using performance-enhancing drugs. * Several major sponsors dropped Armstrong as an endorser. * Armstrong calls the process a “witch hunt” against him.
- Asking for class volunteers, we will begin to arrange the sentences into a logical VO. We will utilize the white board to construct the VO.
- First, I will ask the class which information might act best as an introduction (reminding students that the purpose of the intro is to reveal the most important information in the story, to grab the attention of the viewer, or to be an ear-popping preview of the information that follows. Ideally, we will construct a simple 2- or 3-

sentence intro. I will guide the process and, using suggestions from students, write the introduction on the white board.

- Next we will fill in the details of the VO. Again, student suggestions will be requested in order to provide additional details or clarification, and to further the story (which is the definition of a VO, as we learned in Week 1 Day 2).
- Finally, I will ask a member of the class to read the completed intro and VO out loud, listening to confirm that it all makes sense. I will remind the class that reading work aloud is very important in broadcasting, because that is how the final product is delivered to viewers.

Part D: The Assignment

- Go over details of the homework assignment. Students will be asked to write a one-page reaction (double spaced) to the following questions: What channel provides your favorite local sportscast and why? Who is your favorite national sportscaster and why?
- The purpose of the assignment is to have students begin watching sportscasts more critically. Watching and listening closely is a great way to learn. It will also help students begin to think about the characteristics they like and appreciate in a sportscast or sportscaster, which will ultimately help them begin form their own identities.

Materials: Video B, PowerPoint 2, white board/grease board

Outcomes & Objectives: To be able to successfully construct an on-camera introduction into a VO, and to begin identifying strengths and weaknesses of broadcasters.

Assessment: Through feedback and interaction during class activity, and through homework assignment.

Read Chapter 4 – “Write Inviting Leads”

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 2 – Identify & Set up SOTs

Day 1

Part A: The Sound Bite (Block, 1997).

- A sound bite is often the heart and soul of a story. It is, very simply, what someone says. A good sound bite is something that the viewer can be very affected by.
- In written form, a sound bite is a quote.
- It is sometimes referred to as a “SOT,” which means “sound on tape.”
- It is sometimes referred to as a bite (just a shorter version of “sound bite.”)

Part B: A Good Sound Bite

- PowerPoint 3 reveals the characteristics of a good, strong sound bite.
 - Moves you, surprises you, creates emotion, is memorable, offers opinion, is funny, demonstrates a unique perspective, or helps you visualize something.
- It’s the “why” and the “how” of a story. An anchor can provide the who/what/when/where, but a good sound bite fills in the why/how.
- Sometimes a sound bite is good because the person providing it is animated and lively. A really engaging person can say something like, “This game was really fun today. We played our hardest and it turned out to go our way in the end. It was fun.” But if the person speaking interjects with emotional quips like “Woooo!” it really gives the sound bite some life.

Part C: A Weak Sound Bite

- A weak sound bite is basically one that doesn’t enhance a story or contribute meaningfully to it. It does none of the things that a good sound bite does (moves you, surprises you, creates emotion, is memorable, offers opinion, is funny, demonstrates a unique perspective, or helps you visualize something).

Part D: The Assignment

- Explain that students will receive a worksheet that contains five sound bites. The assignment will be to explain why each sound bite is strong or why it is weak. Ask students to please be specific when giving reasons (as opposed to writing, “It isn’t memorable.” Or, “It creates emotion.”)
- Acknowledge to students that these are the *written* versions of *spoken* sound bites, so it should be assumed that the bites should all be taken at face value.
- Hand out Worksheet 2

Materials: PowerPoint 3, Worksheet 2

Outcomes & Objectives: To be able to recognize the characteristics of a strong sound bite.

Assessment: Through class discussion and Worksheet 2.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 2 – Identify & Set up SOTs

Day 2

Part A: Setting Up SOT (Block, 1997).

- Now that students understand what an effective sound bite sounds like, talk to students about the most effective way to set up a sound bite.
- The purpose of setting up a SOT is to prepare listeners for what they are about to hear, without spoiling the SOT itself.
- It's important to listen to a sound bite carefully before writing the set-up because you don't want to step on its toes.
 - An example of that would be an anchor saying, "Ron Gardenhire said it just wasn't the team's night tonight," followed by the sound bite, "It really wasn't our night tonight. We struggled..."

Part B: The Video Example

- Show video (C) of anchors and reporters setting up sound bites. These will be both in the form of a VO/SOT, and as a straight sound bite.
- Ask students to pay attention to the way the anchor sets up the sound bite, preparing the listener for what he is about to hear without spoiling the SOT.

Part C: Activity

- As a class, we will practice setting up sound bites.
- Show video (D) of straight sound bites, and pause after each one.
- We will watch and listen to the first sound bite in the video, and then I will pause the video.
 - Ask students to offer suggestions on how to set up the sound bite. Encourage classroom participation.

- I may have to show the sound bite several times so that students get a good feel for it and can remember exactly how the sound bite begins (so as not to step on it).
- I may need to write the first five or six words of the sound bite on the white board for the same reasons as stated above.
- The video will contain five different sound bites, and all will allow for time to pause in between to discuss different ways to set them up.

Assignment: None

Materials: Video C, Video D

Outcomes & Objectives: To understand how to effectively set up a sound bite.

Assessment: Through class activity and student feedback during class time.

SPORTS BROADCASTING 101

Marney Mathiasen
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North Dakota State University

Week 2 – Identify & Set up SOTs

Day 3

Part A: Lazy Intros (Block, 1997).

- Sometimes broadcasters can take the lazy approach to introducing sound bites.
 - An example would be, “Here’s what the coach had to say today.”
- Tell students about working as a sideline reporter for live sporting events
 - On many occasions, a producer has told me in my ear that he would like me to come back from a commercial break and lead to a sound bite. He will play the sound bite in my ear during the commercial break (I am usually aware of the sound bite, or it may be from an interview I did earlier in the day). I will write down the first three or four words of the SOT so I can remember how it starts, and then jot down a quick phrase to set it up.

Part B: Quick Intros

- There are times when a broadcaster will not have the luxury of time to set up sound bites. Learning how to come up with something quickly can be a valuable skill.
 - **Activity:** Call on a student and ask a random question about a recent game. It should be a game of high significance that most people would at least know something about.
 - I will ask something like, “What did you think of the Bison game on Saturday?” and then give a quick set-up to the student’s answer, as if I was setting it up as a sound bite. Repeat this a few times.
 - Reverse roles, and have a student ask me a question. I will provide the answer, and the student should provide the set-up to my sound bite.
 - This activity will really help students start to simplify the process and realize that setting up sound bites does not need to be a long and complicated procedure.

Part C: The Assignment

- Explain that students will receive a worksheet (3) that contains written sound bites. The assignment is to write a one-sentence lead into each sound bite. Remind students to provide a preview of the SOT without stepping on the sound bite itself.

Materials: Worksheet 3

Outcomes & Objectives: To recognize the “lazy” attempts to set up a SOT, and to understand how to quickly and effectively choose a better method to prepare a sound bite.

Assessment: Through class discussion and Worksheet 3.

Read Chapter 5 – “Verbs and Adjectives”

SPORTS BROADCASTING 101

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Week 3 – The Value of Verbs & Writing VO/SOTs

Day 1

Part A: Present Tense (Block, 1997).

- There is a trend in broadcasting for on-air anchors to speak in the present tense, even about something that happened in the past.
 - Examples: “Joe Mauer getting his average up to .320 last night,” and “An Iowa wrestling coach – shot and killed today.”
- Watch Video D, which shows examples of broadcasters speaking in the present tense about past events.
 - Explain that the meaning of a sentence can change with the verbs that are used.
 - Focus on the example of “An Iowa wrestling coach – shot and killed today. Authorities are still searching for answers.”
 - That is an actual news story from a couple of years ago. When I heard it, I first thought, “Who did the coach kill? One of his athletes? His wife? His athletic director?”
 - A few sentences later, it was obvious that the wrestling coach was the one who was killed. If the anchor had just inserted the verb “was” into his initial sentence, it would have been clear. Instead, using the active tone made for a confusing story. And that is heightened even more when it is such a serious story.

Part B: PowerPoint

- PowerPoint 4 reveals examples of sentences that contain verbs in the present tense.
 - Example: “Christian Ponder getting booed by the Vikings faithful last Sunday.”
 - Correction: “Christian Ponder was booed by the Vikings faithful last Sunday.”

- Example: “Wolves forward Kevin Love helping young kids at a charity event earlier today.”
 - Correction: “Wolves forward Kevin Love helped young kids at a charity event earlier today.”
- There is nothing wrong with using “is”, “was” and “got” in a sentence. Viewers aren’t going to turn away because your sportscast seems old and in past tense. Make them stay because your sportscast is correct!

Assignment: None

Materials: Video D, PowerPoint 4

Outcomes & Objectives: To be mindful of using verbs in sentences, and to understand how the tense of a verb can change the meaning of a sentence.

Assessment: Through classroom discussion and student feedback.

SPORTS BROADCASTING 101

Marney Mathiasen
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North Dakota State University

Week 3 – The Value of Verbs & Writing VO/SOTs

Day 2

Part A: Avoiding long sentences (Block, 1997).

- Writing in broadcast form means writing clear, simple and concise sentences. Often times, if a sentence has two or more commas, it is not a good broadcast sentence.
- People watching your sportscast have only one chance to hear what you're saying. We listen differently than we read.
 - Newspaper writers often use longer sentences, and that's fine because the reader can take his or her time and read at his or her own pace. Readers can also go back and re-read anything that was confusing or didn't make sense. But in television, we don't have that luxury.
- Write like you speak. Pay attention to the sentences you use when you're talking with your classmates or friends. They are generally short, simple sentences. Broadcasting should be the same way.

Part B: The PowerPoint

- Show PowerPoint 5, which includes examples from actual scripts of longer sentences with multiple commas.
- Example: "Adrian Peterson, coming off of knee surgery, had one of his most effective games of the season yesterday, according to head coach Leslie Frasier today at his press conference."
 - Correction: "Coach Leslie Frasier said Adrian Peterson had one of his most effective games of the season yesterday. It's hard to believe Peterson is coming off knee surgery."

Part C: Activity

- Students form groups of 3. Each group will receive a sheet of paper that includes 3 sentences. Work together to rewrite each sentence into an active tone, using the correct verbs, using short and simple broadcast style.
- I will allow 15 minutes for the activity, and then we will share the results with the class. I'll ask a member of each group to read one of the corrected versions of the sentences.
- This will allow students to start becoming familiar with how to recognize sentences that are not written in good broadcast style. It will also help them figure out how to correct that, and to shape sentences that are short and simple.

Part D: The Assignment

- Explain Worksheet 4, which shows nouns in the left-hand column and verbs in the right-hand column. Instructions will ask students to use one noun and one verb together to make a sentence. Use each of them only once. Make 8 sentences. Then construct those 8 sentences together to make a logical story. You may need to add additional words or sentences to make everything make sense, but use those 8 sentences as your guideline for the story.
- Hand out the worksheet.

Assignment: Worksheet 4 – nouns in left column and verbs in right column. Use each once per sentence.

Materials: PowerPoint 5, Worksheet 4

Outcomes & Objectives: To effectively identify and recognize lengthy sentences with multiple commas, and to practice writing sentences in short, efficient broadcast style.

Assessment: Through classroom activity and Worksheet 4.

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Week 3 – The Value of Verbs & Writing VO/SOTs

Day 3

Part A: Refresher

- Lecture on the previously covered topics of writing a VO (week 1) and setting up a SOT (week 2).
 - Remind students that a VO is a voiceover, which means the viewer can hear the anchor's voice over the pictures on the screen
 - Remind students that a SOT is sound on tape – a sound bite in television.

Part B: Putting it Together

- Keeping in mind what we have already learned about a VO and a SOT, we are now going to put those together into a VO/SOT.
- A VO/SOT is a voiceover that leads into a sound bite.
 - Explain that it is extremely common in newscasts and sportscasts, and that students have no doubt seen many of them without realizing exactly that they are called VO/SOTs.
- Talk to students about an example, like Josh Willingham hitting his 30th home run and during the sportscast the next night at 6:00, the anchor might have an intro like, "Last night, Josh Willingham reached a milestone for the Twins. He hit his 30th home run of the season." Then video would come up (this is the VO part) of Willingham's home run from the night before, and the anchor would be talking over this part about the situation in the game, what the count was and how far the home run traveled. Then he would say something like, "Willingham knows the significance of that home run," which would be the anchor setting up the SOT. Next – we would hear the actual sound bite.

Part C: Video Example

- Show Video E, which contains examples of sportscasters doing an on-camera intro into a VO into a SOT.
- Note to students that complete VO/SOTs are kind of like mini-stories, with a beginning, a middle and an end.

Part D: The PowerPoint

- Show bullet points of information about a story on PowerPoint 6.
 - Information will be related and used to form a complete VO/SOT
 - Example: The Vikings lost to the Seahawks yesterday, 30-20 in Seattle. Adrian Peterson (RB) ran for 182 yards. Christian Ponder (QB) only threw for 63 yards, no TDs and 1 INT. General consensus is that it was an awful game for the Purple. Minnesota had just 82 yards off offense in the 2nd half. The Vikings' record dropped to 5-4.
 - SOT (from Ponder): "I just have to be better at this point. I feel like I've been saying that for a month now, but it's really disappointing. To go out there and play like I did in Seattle – I just feel like I let the whole team down. I have to be better."
- Ask students for suggestions on how to put this information together into a VO/SOT
 - I will take the lead on this, realizing that students have never put together a VO/SOT, and that this is still a new concept for them. But asking for student participation and suggestions will still help the process.
- Begin with the introduction. Ask students what kind of intro would be a good set-up for this mini-story. Let students know that they can improvise based on the bullet points and are not limited to ONLY the information in the PowerPoint.
 - My suggestion (in case students don't have one): The Vikings had yet another disappointing loss yesterday. This one came in Seattle, and left fans downright disgusted.
 - Write suggested intro on the white board
- Next we move on to the VO portion. Ask students for suggestions on how to further the story and bring in some details.
 - My suggestion: A 30-20 loss to the Seahawks wasted a fantastic performance by Adrian Peterson. He ran for a season-high 182 yards and 2 touchdowns.
 - Continue asking for student input, suggesting that we write two sentences about Ponder here.
 - My suggestion: But Christian Ponder seemed lost. He threw for only 63 yards, did not have a touchdown but did throw an interception.
 - Write all suggested VO on the white board
- The next step is to set up the sound bite. Ask students for suggestions on how to preview what we are about to hear from Ponder without stepping on the SOT.
 - My suggestion: Ponder was clearly disappointed with his performance.
 - Write suggested lead into SOT on the white board

Part E: The Assignment

- Go over details of Worksheet 5, which is very similar to the PowerPoint activity we just completed. Students will be asked to construct two complete VO/SOTs. Each example will contain bullet points of information, plus a sound bite. Students will write an on-camera introduction and VO into the SOT.

Materials: Video E, PowerPoint 6, Worksheet 5

Outcomes & Objectives: To effectively write a complete broadcast VO/SOT.

Assessment: Through Worksheet 5

SPORTS BROADCASTING 101

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Week 4 – Editing: the Basics

Day 1

Part A: Getting Started (White & Barnas, 2010).

- Lecture on some of the basic ideas and concepts of visual storytelling. Edited pictures should come together to logically and smoothly help tell a story. They should follow a train of thought.
 - When images don't follow a train of thought or are not in a logical order, they are detracting, confusing and distract a viewer from the story.
- Say dog, see dog.
 - This is a common saying in broadcasting. It means – if an anchor or reporter is talking about a dog, we need to see the dog. So it's an editor's job to match the pictures to the words.
- Establishing shots are often the first shot we see in a story. It's usually a wider shot that acts as a scene-setter. It establishes the visual part of the story for the viewer.
- A lot of shots are 3 to 5 seconds in length once they are edited. Watching a story back is the best way to determine how long a shot should last. It's a "feel" that editors go by to know when to cut off a shot and when to let one run.
- The most obvious place to change shots is at the beginning of a new sentence or paragraph.
- Cutaways are used a lot in editing.
 - A cutaway is a shot of something away from the main action. It can be an object, a person, a building, or something in nature... as long as it's related to the scene.
 - A crowd at a football game is an example of a cutaway.

Part B: The Video

- Play Video E, which shows examples of feature stories or sports packages. We will pay close attention to how the pictures match the reporter's words.

- I will pause the video between each story so that I can remind students about the pictures being in a logical and smooth order, and that they generally last 3-5 seconds. Also remind students that new edits generally start with a new sentence or paragraph.
- Continue watching the rest of the stories, pausing the video where appropriate in order to allow students to absorb and apply the information from my lecture.

Part C: Sequence

- Give students an example of a sequential edit. I did a feature story on a U of M hockey player who also had his private pilot's license. In order for the story to make sense, the editor had to edit sequentially. We saw the guy on the ground inspecting his plane first, then he put on his helmet and sunglasses and got into the plane. Then we saw footage of him in the cockpit, then footage of the plane taking off, then the plane in the air, then landing and back on the ground again.
 - It would not have made sense to show video of the the guy inside the cockpit with clouds outside of his window at the beginning of the story – before we showed the plane taking off.

Part D: Jump Cuts (White & Barnas, 2010).

- Avoiding jump cuts is a very basic rule of editing.
- A jump cut is a transition between two shots when the framing is quite similar, or the subject is seen in a completely different position.
 - The shot appears to “jump” because of the effect.
 - It disrupts the continuity of action.
- Show video (still Video E), which contains examples of jump cuts.
 - Note to students that the jump cut video doesn't make sense, and sometimes even can create tension and uneasiness with the viewer.

Part E: The Assignment

- Explain the homework assignment. Students will be asked to think of three possible story ideas based on something or someone around campus. Ideas should be real and actual possibilities for stories. Students will be asked to complete this assignment two other times during the course of the semester.
 - The purpose of this assignment is to get students thinking about where stories exist in the world around them. Actually, they are everywhere. Students can start thinking about the driver's story when they're on the bus, or the starting quarterback's story, or the gal who sits at the end of the bench on the volleyball team.
 - Some stories will be from something or someone the student is already familiar with – like his or her roommate. Others will require a little background work, like a google search of the player who sits at the end of the bench on the volleyball team.
 - This assignment will also be beneficial for students when it comes to thinking of ideas for their final project.

Assignment: Students submit 3 story ideas (fill out Worksheet 6 provided by instructor).

Materials: Video E, Worksheet 6

Outcomes & Objectives: To understand the basic function and purpose of editing.

Assessment: Through classroom discussion.

SPORTS BROADCASTING 101

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Week 4 – Editing: the Basics

Day 2

Part A: The Machines

- This is the first time students will be using the editing machines. This will be a basic introduction on how to perform some of the simple functions of editing, beginning with turning on the machines and signing into the program.
- Some colleges use Avid, some use Final Cut Pro. Any instruction done with the editing machines will need to be adjusted based on the equipment available.
- Students will learn how to play video and how to jump from one point in the video to another.
 - I need to make sure all machines are pre-loaded with video for this activity!

Part B: Working with Video

- I will instruct students on where to find the video on their machines (in the video bin).
- Next I will show students how to choose an in point and an out point on video in order to make a smaller clip.
 - Ideally, every student will be at a computer or editing machine so that everyone is able to go through the process and no one gets stuck just watching.
 - Explain to students that an “in point” marks the spot where your video clip will begin, and an “out point” marks the spot where it will end.
- Ask students to lay down a 4-second clip of Adrian Peterson stretching before practice. Remind them to choose an in point and out point, and then execute.
 - Show students the timeline that reveals the length of each clip.
- Then ask students to lay down a 3-second clip of Leslie Frazier looking at his clipboard, reminding them to use an in and out point.

Part C: Moving the Video

- I will show students how to join the two pieces of video that they just clipped together. The point will be to move the Leslie Frazier piece of video up to the Peterson video so that there is no space in between the clips.
- Students will bring the two pieces of video together.
- Have students move the toggle bar to the front of the video clip and press the space bar to play. Then we will watch our first 7 seconds of edited video!
- For whatever class time remains, students should just practice using in and out points to lay down clips and to become familiar with the basic commands we went over during the class period.
- Instruct students on the proper way to exit out of the editing program, and to **not save** any changes made during the class period.
- Pass out the article on editing, entitled “Editing Tips for TV News.”
 - The article points out some of the basic philosophies of editing, and also explains how editing can help bring life to a story.

Assignment: Read article on editing (Article 1)

Materials: Editing room, editors loaded with video clips, Article 1

Outcomes & Objectives: To be able to perform the basic functions of an editing machine.

Assessment: Through class activity.

SPORTS BROADCASTING 101

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Week 4 – Editing: the Basics

Day 3

Part A: More Editing

- We will be back in the editing lab to learn some other basic editing skills.
- The video that we worked with the previous day will still be available in its original form, and that is the same video we will be working with again.
- I will instruct students to choose an in and out point of a 4-second video clip, and then send it to the timeline
 - Then I will show students how to delete the clip.
 - Have students repeat the process by editing together three four-second clips.
 - Remind students to use in and out points for each clip
 - Remind students how to move a clip so that all three clips are right up next to each other, creating an edited clip.
 - Pause if needed to allow everyone to catch up.
 - Instruct students to delete the middle of the three clips, and to then move the remaining outside clips together.
- I will show students how to adjust the audio of a clip.
 - Make sure the video that's loaded has plenty of nat sound.
 - Have students play the clip that was pre-loaded and practicing raising and lowering the audio.
 - Point out to students the soundbar that is used to measure audio levels, and where those levels should be.

Part B: Editing Activity

- Instruct students to edit together clips in this order: Ponder completing a pass to Rudolph, Frazier cutaway, fan cutaway, Peterson run.
 - Write this order on the white board for students to refer to.

- Walk around the room assisting those who need help.
- Then ask students to swap clips 2 and 3 (Frazier cutaway, fan cutaway).
 - Remind students how to make room by moving a video clip. In this case, they should move clip 4 to the right, then jump clip 2 past clip 3.
 - At this point, the order should be 1, 3, 2, 4.
 - I need to be conscious of students who are struggling to remember the techniques and to provide assistance when it's needed.
 - Then have students reconnect the clips so that there is no space between them.
- Move cursor to the beginning of the sequence and play it. The order should smoothly go: Ponder pass to Rudolph, fan cutaway, Frazier cutaway, Peterson run.
 - Remind students to listen to the audio in the sequence as well, and adjust it if necessary.

Part C: The Assignment

- Students will be provided (most likely emailed) a video clip that contains a package or feature story done by a local news station. Paying close attention to the video, students will write a one-page reaction to the strengths and weaknesses of the editing in the story.
 - Ask students to be specific when referring to different parts of the video.
 - Explain that I'm looking for students to recognize the characteristics of good editing and bad editing. Their opinions on what they liked and didn't like about the editing are welcomed in the reaction paper, as well as suggestions on how they might make the story better through editing.

Assignment: Email link to video clip (local news feature story). Students write 1-page reaction paper to strengths and weaknesses of editing in the story.

Materials: Editing machines loaded with clips labeled 1-4, and video link to story.

Outcomes & Objectives: To perform slightly more advanced functions on editing machines, and to recognize the characteristics of good editing.

Assessment: Through class activity and written reaction to emailed link (assignment).

Read Chapter 7 – “Why Pictures are So Powerful”

SPORTS BROADCASTING 101

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Week 5 – Editing: the Details

Day 1

Part A: Discussion

- We will open the class period by discussing the previous day’s homework assignment to point out the strengths and weaknesses of the editing in a feature story that was provided to the students.
- Begin by asking students their overall reaction to the story.
 - Was it interesting?
 - Did it hold your attention?
 - Did you like it or not really care for it?
- Next, we will discuss the specifics of editing in the story. Ask students to name some of the strengths of the story, in terms of editing.
 - Attempt to engage students in every part of the classroom.
 - If volunteers become scarce, help facilitate the discussion by being specific.
 - Ask, “What about the first part of the story when they showed the coach’s routine in the morning of working out at dawn? Chris, what was good about the editing in that part?”
- After discussing strengths of the story, move to weaknesses.
 - Use the same strategy to stimulate good classroom discussion.
- Finally, ask students what changes, if any, they would make to the editing of the story to make it better.

Part B: More Advanced Video (Boyd, 2001).

- Let students know that we will be watching a feature story that showcases some very solid editing.
 - We will be discussing some of the techniques used after we watch it and go over some of the terminology of these techniques, and then watch the video again, stopping it at several different places.

- Play Video F
- Discuss some of the elements of the story with the students.
 - There were plenty of tight, medium and wide shots utilized.
 - Nat sound is natural sound, and it adds an element of life to the story.
 - Point out the nat sound of players breathing, feet pounding on the ground, the coach blowing his whistle, players clapping, etc.
 - Dissolves between shots help soften the edits, and prevent jump cuts.
 - Having a subject walk out of the frame allows for a natural ending point to a video clip.
 - Note how the video always matches the reporter's voice.
- Watch the video a second time, pausing during each of the occurrences of the actions listed above in order to give students a clear visual example of what they are.

Part C: The Assignment

- Students will fill out another worksheet asking for three realistic, workable story ideas based on people or places on campus. This is the same assignment students have completed once before, but I am asking for three new story ideas this time.

Assignment: Students submit 3 story ideas (fill out Worksheet 7 provided by instructor).

Materials: Video F, Worksheet 7

Outcomes & Objectives: To become familiar with advanced editing techniques, and to recognize how these techniques enhance a story.

Assessment: Through classroom discussion.

SPORTS BROADCASTING 101

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Week 5 – Editing: the Details

Day 2

Part A: Editing Exercises (Boyd, 2001).

- We will return to the editing machines to continue learning skills and concepts.
- Instruct students on how to load video into the editors.
 - Make sure there are cards or tapes available that contain video on them.
 - Ask each student to load video into the machine.
 - Students will only need to load for about 20 seconds, just to get the concept down.
 - Remind students that this video will then be available in the video bin of the editor until it is deleted.
 - Have students repeat the process of loading video to help them retain the skill.
 - Once again, load only about 20 seconds of video.
- Using video that I pre-load, I will have students lay down a sequence of 4 specific shots.
 - Remind students to use an in and out point to create each clip.
 - Ask students to lay down these four shots, in order: Volleyball player with eyes closed during National Anthem, volleyball player serving an ace, volleyball player reaction, volleyball player shaking hands with other team after the game.
 - Note to students that this is the same player in all four clips.
 - Remind students to check the audio levels of the clips.
 - Ask students to play the sequence from the beginning, noting that it should be about 15-20 seconds long.

Part B: Adding Dissolves

- Once everyone is caught up, I will instruct students on how to insert a dissolve between each clip.
 - Remember from our earlier discussions that dissolves help to soften the edits and help to avoid jump cuts.
 - The sequence of clips as edited – without the dissolves – creates several jump cuts.
- Have students create a dissolve feature between each clip.
 - Walk around the room, assisting those who need help and guidance.
 - Remind students that a dissolve should last for about 15 frames.
- Once the sequence has dissolves, have each student play back the sequence again from the beginning, noting how the jump cuts disappear and the video flows much more smoothly.

Part C: Adding the SOT

- Using the same pre-loaded video, students will add a SOT to the end of the sequence with dissolves.
 - Tell students where to begin and end the sound bite (it should be the only SOT loaded into the editor).
 - Remind students to check the audio levels of the SOT. They should be higher than the audio levels of the other video.
 - There should also be a dissolve between the last piece of edited video (handshakes) and the SOT.
- Have students play the sequence from the beginning, noting how everything flows naturally into the sound bite.
 - Instruct students to let the video portion of the sound bite continue, but turn the audio completely off after the SOT.
 - This will prevent “going to black” on TV.

Assignment: None

Materials: Edit machines, video cards, pre-loaded video with b-roll and a SOT.

Outcomes & Objectives: To correctly load video into an editor, and to perform some moderately advanced editing techniques like dissolves.

Assessment: Through classroom activity.

SPORTS BROADCASTING 101

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Week 5 – Editing: the Details

Day 3

Part A: Practice, Practice, Practice

- Because repetition is crucial in learning the editing system, we will spend one more day working with the machines.
- Students will be given a script that previews an upcoming football game, and must edit the video to correspond.
 - Remind students that b-roll shots are generally between three and five seconds.
 - Remind students that a good time to start a new clip is at the beginning of a new sentence or paragraph.
 - Students will have to read along to the video to make sure it corresponds. This is different than the features we watched that contain a **pre-recorded** reporter's voice. This would be a **live** anchor voice, with the editor acting as the stand-in to read for the correct pace.
- The script will be an easy one to follow, with an on-camera lead, into VO, into a SOT. This will be a good refresher for the skills we worked on in previous weeks.
 - The script: (Intro) The Bison are hoping to defend their national football championship. And to do that, they will continue to rely on their passing game. (VO) Junior quarterback Brock Jensen has been outstanding this season. He's thrown 13 touchdowns, and averages just under 200 passing yards per game. Jensen is the top quarterback in the conference. He's logged over 17-hundred yards through the air, and says he feels completely comfortable in this Bison offense.
 - The SOT: "I think it's just a matter of me being so much more familiar with our play book and our receivers this year. I'm really relaxed out there and I'm completely in my comfort zone. I'm not nervous at all, and I really feel great."

- Hand out the script and go over it before allowing students to begin editing.
 - Remind students of the “Say dog, see dog” rule in broadcasting.
 - Remind students that after they lay down a couple of shots, they need to play the video back from the beginning while reading the script out loud to make sure the pacing matches the video.
 - Students should add dissolves if they’re facing a jump cut, but it would be best to avoid jump cuts in the first place.
 - Remember to add the sound bite at the end of the video sequence.
 - Remind students to kill the audio at the end of the sound bite, but allow the video to continue to run. This will avoid going to black.

Assignment: None.

Materials: Editing machines, script, pre-loaded video and corresponding SOT.

Outcomes & Objectives: To practice and refine editing skills, using sequential editing and editing to a sound bite. This assignment also reinforces students’ familiarity with a VO/SOT.

Assessment: Through class activity, and questions throughout activity.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 6 – Highlights

Day 1

Part A: Introduction to Highlights (Gamache, 2010).

- Talk to students about the popularity of highlights at every level of sports broadcasting.
 - They are seen in local broadcasts (high school basketball games), and national broadcasts like SportsCenter have made an empire based on airing highlights.
 - The reason a sports segment was added to local newscasts in the first place was to show highlights.
- Let students know that we will be watching the timing of highlights in an upcoming video clip, as well as how the anchor's voice matches the video.
 - We will also look for where edits begin and end, personal style of the anchor, and the angle or vantage point from which the highlights were shot.
 - Having an elevated view of the field or court often provides a much better angle for the viewer to see the action, as opposed to shooting highlights from ground level.

Part B: The Video

- Show Video G, which contains highlights from a local newscast, as well as highlights from a national sports show.
 - I will pause the video periodically in order to point out how the anchor's voice matches the highlights, where edits begin and end, and the vantage point from which the highlights were shot.
- Ask for opinions on the video – what students liked or didn't like about the anchors and the highlights that were shown.
 - Stimulate class discussion by asking specific questions, like, "In the video of the local sportscast, was it easy or difficult to follow the action during the highlights of the soccer game?"

- Show students one more clip of video, which contains highlights from local football games. Some shooters follow the ball when it's thrown in the air, and others follow the receiver.
 - The video will show both types of highlights.
- After watching the video of local football highlights, ask students which version was easier to watch – the one where the shooter followed the ball or followed the receiver.
 - The basic concept is this: When the quarterback throws the ball, we know that the ball will go up and then come down. We know what a football looks like in the air, and it's not going to change shape or trajectory. What we don't know is how it will be played when it comes down. Will there be an amazing catch made? Will it be caught for a touchdown or intercepted? Will the defender fall down while trying to cover the receiver? Based on all of those scenarios, it is much more important to show the receiver while the ball is in the air.
- Once we have discussed the best way to shoot highlights, we will watch the video of local football once again. This will give students a chance to absorb details of the skills and concepts we just discussed.

Part C: The Assignment

- Students will be asked to watch a local or national sports program that contains highlights. Then write a one-page reaction to what worked or didn't work (strengths and weaknesses; positives and negatives) based on the sportscaster, his or her delivery, and the highlights themselves.
 - This assignment will help students watch highlights with a critical eye, and further understand how they can be effective or ineffective. It also encourages students to study sportscasters themselves more closely – paying attention to their styles and delivery.

Materials: Video G

Outcomes & Objectives: To understand the purpose of sports highlights, and how and when they are most effective.

Assessment: Through classroom feedback and homework assignment.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 6 – Highlights

Day 2

Part A: Highlight Writing (Gamache, 2010).

- Explain to students what a shot sheet it.
 - It's a sheet of paper that contains the information that corresponds to a highlight or highlights.
 - A shot sheet is what a sportscaster reads when he or she is delivering highlights.
 - Important information on the shot sheet is the names of the teams, the quarter or period of the game, names of important people in the highlights, detail of the highlight (like how many yards were gained), and the score.
- Tell the class that we will be watching video of a highlight, and that they will be writing a shot sheet for that highlight.
- Have the class break up into groups of three so that they'll be able to work with others in constructing the shot sheet.
 - This will be a good way to ease into the activity because it will be the first time most of these students have ever written a shot sheet.

Part B: The Highlight

- Show video (H) of a fairly simple football highlight, featuring a longer pass play for a touchdown.
 - There should be nat sound underneath the highlight, but no announcer voice of any kind.
 - On the white board, write pertinent names and information (write this before class begins).
 - Teams: Fargo South Bruins vs Bismarck High Demons
 - Location: Stadium Field in Fargo (South home field)
 - Quarterback: Joe Smith

- Wide receiver: Dan Johnson
 - Length of touchdown: 45 yards
 - Time of game: 4th quarter
 - Score: The touchdown (plus extra point) made it 21-7 South, which was also the final score of the game.
- Show the highlight again so it is fresh in the students' minds.
 - Ask students to pretend that this is airing after video of another football game, so the sports anchor has already established the fact that we're in high school football mode.
- Have each group of three write out a shot sheet for that highlight.
 - Allow students to improvise some information. If they want to add, "And the Bruins are headed to State!" or "South stays undefeated" or that the quarterback is a freshman, that is completely acceptable.
- Show the video again after a couple of minutes.
- When students are ready, have one member of each group read back the highlight while the video is being played back.
 - Pay attention to whether or not the video matches the words, and how long the shot sheet is versus how long the highlight is.

Part C: Double Highlights

- Repeat the same process as before, but this time the video clip will contain two highlights from a basketball game.
 - Reveal pre-written pertinent information on the white board.
 - Students should stay in their same groups of three.
- Play the video, and have it loop over and over again so that it plays continuously for about 10 minutes. Allow students time to construct a shot sheet based on the two highlights shown in the video.
 - Give students a tip that too many words can bog down a shot sheet. Simple is often best.
- When students are ready, have a different member of the group read back their shot sheet at the same time as the video is being played.
 - Let students know that it is often helpful to underline or highlight any names in a shot sheet, so that during a hectic sportscast an anchor can always clearly see the most important information.

Assignment: None

Materials: Video H

Outcomes & Objectives: To create efficient shot sheets, write to video, and deliver clear and effective highlights.

Assessment: Through class activity.

SPORTS BROADCASTING 101

Marney Mathiasen
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Week 6 – Highlights

Day 3

Part A: A Quality Highlight (Gamache, 2010).

- Show PowerPoint 7, which lists the qualities of a good, solid highlight.
 - It has eye-pleasing video, it contains cutaways, the anchor provides good voice inflection, and the edit points of the video are clear and natural.
- Also reveal tips for anyone who goes to shoot highlights at a sporting event.
 - Try to move up to a higher vantage point than the field or court level.
 - Always get a roster.
 - Many names can be difficult to pronounce. If possible, get a contact name and phone number (a parent or assistant coach) that you can call with questions on names.

Part B: Highlight Activity

- Watch Video K, which contains portions of an episode of SportsCenter.
 - SportsCenter is the most popular sports channel in the world, and its bread and butter has always been highlights.
- Pause video between different segments to point out to students the pace of the highlights.
 - Everything moves pretty quickly in order to keep the viewer's attention.
- Point out to students the use of humor in the highlights.
- Note that even though the highlights are funny and entertaining, the viewer always knows the teams, the athlete's name and the score.
 - It's a good mix of entertainment and facts.
- Have students recognize the angles from which the highlights were shot.
 - Even though these are shot by professionals, students will be able to see the difference between watching a highlight that was shot at ground level versus seeing one that was shot from above.

Assignment: None.

Materials: PowerPoint 7, Video K.

Outcomes & Objectives: To further understand the qualities of clear and effective highlights.

Assessment: Through class activity and homework assignment.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 7 – Voice Projection & Inflection

Day 1

Part A: The Teleprompter (Utterback & Freedman, 2005).

- This will be the first time we use the teleprompter in this class.
- I will give an introduction to what the machine is and what it's used for.
 - The prompter is a display device that prompts the person speaking with words from a script.
 - This is pretty self-explanatory, and most people are familiar with what a teleprompter is, but not with how it really works.
- Using a pre-loaded script, I will sit in the anchor chair and show students how to scroll the prompter and control the pace. Then I will read the sample script.
 - It's important to instruct students to focus on their posture and breathing while reading a script.
 - This isn't just for fun – it is an exercise to help students begin to recognize their abilities to speak with a strong broadcast voice.
 - One benefit of this activity is that it will help students to become more comfortable projecting their voices and using an animated, sturdy tone. In my experience, that is one of the most difficult skills to master for people who are just starting off in broadcasting.
 - For most people, it takes a lot of repetition before they are at ease speaking in an effective broadcast voice.

Part B: Reading the Prompter Activity

- Students will take turns reading the pre-loaded script, one at a time, rotating through the anchor chair.
 - I will pre-load a few different scripts so that not every student reads the exact same thing.

- Students who are not in the anchor chair can gather around in the background to watch the words on the teleprompter, which will help them become more familiar with the pacing of the prompter.

Part C: Record & Review

- Using a camcorder, I will be recording each student's teleprompter read (each one will be about 20 seconds long).
- Once every student has had a chance to read a script, we will begin watching the video back.
 - Watching the video will provide some truly eye-opening feedback for the students. Reviewing your own work is critical in broadcasting.
 - Usually early on in a career, you don't come across the way you think you do.
 - Your voice sounds different played back than it does in your head, your posture is magnified greatly by the camera, and the lack of inflection or a strong broadcast voice is very obvious in video review.
 - The challenge for a lot of young broadcasters is just becoming comfortable with the sound of their own voice.

Part D: Repeat

- After students have had a chance to watch back their teleprompter readings, each student will have the chance to read through one more 20-second script.
 - This activity will give students a chance to improve on their first performance and correct some of their first mistakes.

Part E: The Assignment

- Students will receive a worksheet (8) with bullet points of information. They will use the information to construct an intro into a :20-:30 VO.
 - This assignment will be very good writing practice.
 - We will also use the VOs that students write in another voice-related activity on Day 3 of this week.

Assignment: Students write an introduction into VO, based on the information in Worksheet 8.

Materials: Prepared scripts loaded into prompter, camcorder, Worksheet 8.

Outcomes & Objectives: To become familiar with reading from a teleprompter, and to begin working on developing a strong voice and broadcast presentation.

Assessment: Through classroom activity.

SPORTS BROADCASTING 101

Marney Mathiasen
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Week 7 – Voice Projection & Inflection

Day 2

Part A: The Lavalier Mic

- I will demonstrate for students how to properly clip on a lavalier microphone, which is a very commonly used piece of equipment in broadcasting.
- Lavaliers can be clipped on to suit coats or ties, but it is trickier to clip them on to t-shirts or sweaters.
 - Students will be clipping on lavalier microphones during their final project, so this will be the tutorial to guide them with that.
- The mic should always be clipped closest to the center of a piece of clothing.
- If a person is going to be looking more to his left or his right (like when two anchors are sitting in chairs side-by-side), be sure to clip the mic on the side where the person will be most often looking.
- Hiding the cord is critical.
 - Cords that hang out are messy and distracting.
- Wrapping the cord so that it all lays flat is a sometimes a challenging skill.

Part B: Activity – Clipping the Mic

- Students will pair up based on gender.
 - Girls partner with a girl, and boys partner with a boy.
 - We will be clipping microphones on people's clothing, which can sometimes get a bit personal.
- Each student will practice clipping a lavalier microphone on his or her partner.
 - Students should be conscious of microphone placement, and both hiding and wrapping the cord.
- After each student has practiced on his or her partner, we will switch groups while still maintaining alike genders.
- Students will then practice clipping the mic on their new partners.

- This will give students the chance to work with different articles of clothing.
 - When they go out to do an interview with someone, they will never know ahead of time what that person will be wearing, so it is important to know how to clip a microphone on all different kinds of clothes.

Part C: Activity – Micing up Yourself

- Students may want to do a stand-up in their final projects, which would require them to wear the microphone themselves.
- It is good practice to wire yourself up with a microphone because it lets you manipulate the mic from a different angle and become more familiar with it.

Part D: The Assignment

- Students will receive Worksheet 9, which contains sentences with grammatical errors and/or excessive words.
- Students should recognize these and rewrite each sentence into better broadcast form.
 - Remember to be conversational and use short, simple sentences.
 - Grammatical errors address some very common mistakes that people make when they talk, but should not be used by broadcasters.
 - Examples: “I could care less.” “You should have went with me.” “Irregardless of the score...”

Assignment: Worksheet 9 – sentences with grammatical errors or excessive words. Students rewrite into better broadcast form.

Materials: Several lavalier microphones and Worksheet 9.

Outcomes & Objectives: To become familiar with the task of correctly clipping on a lavalier microphone, and to further practice writing in broadcast style.

Assessment: Through classroom activity and Worksheet 9.

SPORTS BROADCASTING 101

Marney Mathiasen
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Week 7 – Voice Projection & Inflection

Day 3

Part A: Instructor Demonstration (Utterback & Freedman, 2005).

- Using a prepared script, I will demonstrate for students an effective broadcast voice, using a strong tone and inflection.
 - It is also important to announce clearly.
- I will also read the script with an obvious cadence.
 - There is a pattern that a lot of young broadcasters fall into, where they dip down an octave in the final few words of a sentence.
 - People who do this often do it with every sentence and don't even realize they're doing it. Making students aware of it is a proactive way to help them avoid creating their own cadence.

Part B: Reading Scripts Aloud (Utterback & Freedman, 2005).

- Each student will receive a copy of the script I was reading, which will be a :20 VO that I have previously written.
- I will give students a few minutes to read through the script several times.
 - I'll encourage students to read the script out loud, because that is the way they will be performing it. I still read every one of my scripts out loud before I record them or go on air with them.
 - The spoken word sounds different than the written word.
- Going around the room, each student will read his or her script out loud.
 - I will be listening for voice projection and inflection, as well as any cadence or noticeable pattern in their voices.
- Each student will have a chance to read the script.

Part C: Reading Your Own Script

- Using the homework assignment from Week 7, Day 1, students will have a chance to read the scripts that they created.
 - Students were asked to write a :20-:30 intro and VO based on bullet points of information on a worksheet.
- Using the same process as earlier in the class period, each student will be asked to read his or her script out loud.
 - I will be listening again for voice projection and inflection, cadence and rhythm... but also listening for good, solid broadcast writing.
 - Reading these scripts out loud will give students a good measure of how “readable” their scripts are. Sometimes scripts can be well written, but not easy to voice.
 - Reading the scripts in front of other students will help students become more comfortable with their voices and less intimidated to be animated.

Part D: The Assignment

- Students will be asked to watch a local or national sportscast and write their reaction to the sportscasters’ vocal performance. Instructions will ask: Whose voice do you like and why? Whose voice do you not like and why? The reaction should be 1 page in length.
 - This assignment will help students focus on someone else’s voice while watching a sportscast. It gives them a chance to listen with a critical ear and to recognize a good broadcasting tone or a weak one when they hear it.

Assignment: Watch a local or national sportscast and write your reaction to a sportscaster’s vocal performance.

Materials: Various scripts

Outcomes & Objectives: To voice scripts using a strong but conversational tone, avoiding cadence and pattern. Also, to listen to other broadcasters with a critical ear and to be able to recognize a good broadcasting voice, as well as a weak one.

Assessment: Through classroom activity and homework assignment.

Read Chapter 6 – “The Art of the Interview”

SPORTS BROADCASTING 101

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Week 8 – How to Conduct an Interview

Day 1

Part A: Live Interview (Tompkins, 2012).

- In sports, we often see a quick live interview at halftime of a basketball game, or a longer (3-question) interview after a football game.
- Reporter’s questions are always heard during a live interview, so it’s important to word them well.
- Live interviews during or after a game are almost always based on what happened or what is happening in the game that is being played.
- Before a game, live interviews often focus on the game that is about to be played.
- In post-game interviews, it is best to avoid the cliché “how does it feel?” question, although there are plenty of different ways to word it and still get the same overall reaction from someone.
 - Variations include, “What was it like?” “What are your emotions?” and “How do you describe the feeling?”
- Watch Video L, which shows examples of Michele Tafoya conducting a post-game interview after a Sunday Night Football Game.
 - In my opinion, Tafoya is the single best sideline reporter working in sports broadcasting, and she just happens to be a female.
 - She is impeccably prepared and asks extremely thoughtful questions in her interviews. Students can learn a lot from such a skilled reporter.
- After watching the video, engage class in discussion about what made the interview effective.
- Note that because the interview was live, and based on the game that was just played, the reporter has to be very quick on her feet and does not have much time to prepare questions.

Part B: Taped Interview (Tompkins, 2012).

- A taped interview is usually more controlled than a live interview.
- The reporter has plenty of time to think about his or her questions, and to formulate them into an affective and appealing manner.
- A taped interview in sports often previews the game ahead or offers a more anticipatory view of the game, as opposed to the reactionary view after a game.
- Watch video M of an interview I did with Twins pitcher Brian Duensing before a Twins game.
 - The interview was taped at about 4:00 in the afternoon, before a 7:00 game that evening.
 - I knew I would be doing the interview at about noon, so I had plenty of time to construct my questions.
 - Have students note that I often begin with a statement, and then follow it with a question. This is often a very effective method to use when conducting an interview.
- After watching the interview, engage class in discussion about made the interview interesting.
 - Ask for opinions on questions that would have been better to ask than the ones I used.
- Let students know that I did a google search on Brian Duensing a couple of hours before the interview, and checked his Twitter feed. This is part of modern research for an interview.

Part C: The Assignment

- Students will be asked to write up a 3-question interview of an athlete involved in a sporting event they just watched. It could be the Bison football game from last Saturday or your brother's 8th grade basketball game from last night.
- Write a short summary of the event and its outcome (a one-paragraph description).
- Identify the person you would interview and why.
- Write out the three questions you would ask.
 - Word the questions as if it was a live post-game interview.

Assignment: Prepare a 3-question interview of an athlete involved in a sporting event you just watched, either local or national.

Materials: Video L, Video M

Outcomes & Objectives: To understand how to effectively ask questions during an interview, and how to modify questions based on the type of interview.

Assessment: Through class discussion and homework assignment.

SPORTS BROADCASTING 101

Marney Mathiasen
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North Dakota State University

Week 8 – How to Conduct an Interview

Day 2

Part A: Preparation for an Interview (Tompkins, 2012).

- Talk to students about how to fully prepare before conducting an interview.
- In this day and age, internet and social media research is an absolute must.
 - Google searches can reveal a lot about a person.
 - Many people now have Facebook accounts and Twitter feeds, so be sure to check those as well.
 - You're looking for any new information, or maybe something that is unusual and interesting.
- When conducting an interview before a game, check the team's web site for game notes.

Part B: PowerPoint: Purpose of an Interview (Tompkins, 2012).

- PowerPoint 8 will contain bullet points of information based on the following:
- A lot of times you will need both facts and opinions/reactions from an interview.
 - You will often use facts in your VO – both in a feature story or in a VO/SOT.
 - You will often use opinion/reaction as the SOT itself.
- When asking questions to get information that will end up in your VO copy, ask **objective** questions.
 - Examples of objective questions: “How many times did you...” “Were you frustrated?” “What time was it then?”
- When asking questions to get opinions and reactions that work well as SOTs, ask **subjective** questions.
 - Examples of subjective questions: “Why did you do it?” “Explain what it was like.” “How did it happen?”
 - Always ask open-ended questions to get the best responses.

- Ask only one question at a time; two-part questions (or more) are often overlooked by the interviewee, who often ends up only answering the second question.
- Less is more!
 - The more information an interview puts into a question, the less information the interviewee tends to answer with.

Part C: Interview Activity

- Give students information about an actual interview I conducted in order to write a VO/SOT.
- The following information is also contained in PowerPoint 8.
 - Trevor Plouffe is a 3rd baseman for the Minnesota Twins. Last May, he shaved his head for Mother's Day/Breast Cancer Awareness. His hair had been longer and shaggy. Trevor didn't tell anyone he was going to do this – he just showed up at the ballpark on game day with a shaved head.
- As a class, let's come up with 6-8 questions to ask Plouffe in order to construct a good VO/SOT.
 - I'm looking for both objective and subjective questions.
 - Good objective questions to be used in the VO are: When did you decide to shave your head? Who shaved your head? When? How much did you cut off? Did you do anything with the hair?
 - Good subjective questions for the SOT would be: Why did you shave your head? How does it feel now? What does your girlfriend/wife think of it? What does your mother think of it?
- Facilitate classroom participation and discussion. Each student who makes a suggestion should write it on the white board.
 - Put subjective questions on one side, and objective questions on the other.
- Review the questions and ask for opinions on whether or not they would make a good interview (for the purpose of a VO/SOT).

Assignment: None

Materials: PowerPoint 8, white board.

Outcomes & Objectives: To understand the purpose of asking objective and subjective questions in an interview, and to be able to prepare effective questions for an interview.

Assessment: Through classroom activity and discussion.

SPORTS BROADCASTING 101

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Week 8 – How to Conduct an Interview

Day 3

Part A: Interviewing Refresher (Tompkins, 2012).

- Remind students that it is important to ask both subjective and objective questions during an interview.
- Internet and background research is always very helpful, but sometimes it is not available.
 - If you're covering a high school basketball game and the scrub who rarely plays ends up hitting a buzzer-beater to win the game, you're going to need to interview him without the benefit of background information.
 - In this case, you should get some background information during the interview itself by asking objective questions.

Part B: Interview Activity

- Have students break up into pairs, partnering with someone they don't know much about.
- Students will each write down 5-10 questions for their partner for the purpose of gathering information for a VO.
 - Begin with objective questions like "Where are you from?" "What year are you?" "What is your major/minor?" "What is your favorite sport or team?" "What is your favorite movie or TV show?"
 - Add subjective questions like "What do you like to do in your free time?" "Tell me about your family." "How would you spend your ideal vacation?"
- Let students know that they will be using the information to write a "Get to know you" VO on their partners.
- Allow students time to conduct the interviews.
 - The interviewer should write down notes on the interviewee's answers.
- Students must conduct their interviews in 10 minutes.

- After the first interview is done, students will switch roles so that each has the chance to be the interviewer and the interviewee.

Part C: Discussion

- Engage class in a discussion about which questions were most helpful and which were least helpful.
- Ask for comments on whether or not it was challenging to come up with enough questions to ask the person.

Part D: The Assignment

- Students will write an on-camera introduction and VO based on the information gathered in the interview.
 - The entire intro plus VO should be 30-35 seconds when read aloud.

Assignment: Write an intro and VO based on the information gathered in the interview (30 seconds when read).

Materials: None

Outcomes & Objectives: To further practice the skills of preparation for an interview, which includes crafting questions, and performing the execution of an effective interview.

Assessment: Through classroom activity and discussion.

Read Chapter 10 – “Caution, This May Get Graphic: Visual Thinking”

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Week 9 – Complete Cam/VO/SOT/Tag

Day 1

Part A: A Refresher (Block, 1997).

- Remind students of the information we went over in Weeks 1 and 2 about VOs and SOTs.
- PowerPoint 9 (previously PowerPoint 1) includes an introduction to a VO.
 - On camera intro: Football fans in Minnesota have known for years that Adrian Peterson is valuable. Now, the rest of the league knows too. A.P. was named the NFL's most valuable player today.
 - VO: Peterson received 78 percent of sportswriters' votes to earn the MVP honor. He led the league with more than 12-hundred rushing yards this season. It is the first time Peterson has been named NFL MVP.
- PowerPoint 9 contains information from Week 2 (originally PowerPoint 3) about the qualities of a good sound bite.
 - Moves you, surprises you, creates emotion, is memorable, offers opinion, is funny, demonstrates a unique perspective, or helps you visualize something.
 - It's the "why" and the "how" of a story. An anchor can provide the who/what/when/where, but a good sound bite fills in the why/how.
 - Sometimes a sound bite is good because the person providing it is animated and lively. A really engaging person can say something like, "This game was really fun today. We played our hardest and it turned out to go our way in the end. It was fun." But if the person speaking interjects with emotional quips like "Wooooo!" it really gives the sound bite some life.
- Inform students about the purpose of adding a tag after a sound bite.
 - It gives an extra detail of information and it helps wrap up the story and give it a definite ending.
 - Often times sound bites from a person don't indicate a clear, natural end to the viewer.

Part B: Watching VO/SOTs with Tags

- Play Video N, which contains examples of anchors giving an on-camera introduction, into a VO, setting up a SOT, and ending it with a tag.
- Pause video between examples, noting that sometimes the tag is delivered on camera, and sometimes it is delivered underneath video.
 - Either way, the tag provides a smooth and natural finish to the VO/SOT.
- The VO/SOTs that we will see in the video are really complete mini-stories. They each have a beginning, middle and an end.
- Allow for questions and comments between VO/SOTs.

Part C: The Assignment

- Students will receive a worksheet (10) and will be instructed to rewrite sentences with grammatical errors or excessive words into better broadcast form.
 - This is similar to two other worksheets students have received.
 - The assignment is very good practice for students to continue writing short, simple sentences in broadcast style.

Assignment: Worksheet 10 for students to rewrite sentences with grammatical errors or excessive words. Rewrite into better broadcast form.

Materials: Video N, PowerPoint 9, Worksheet 10

Outcomes & Objectives: To understand further what a solid and effective VO/SOT looks and sounds like.

Assessment: Through classroom interaction.

SPORTS BROADCASTING 101

Marney Mathiasen
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Week 9 – Complete Cam/VO/SOT/Tag

Day 2

Part A: Creating a VO/SOT with Tag (Block, 1997).

- Explain to students that as a group, we will be creating a complete intro/VO/SOT/tag.
- Show PowerPoint 10, which contains information and detail about a sports story.
 - PP: Matt Cullen is an NHL player. He grew up in Moorhead and played high school hockey for the Moorhead Spuds. He was named Minnesota Mr. Hockey in 1995. He played with the Anaheim Ducks from 1997-2003 (6 seasons), Florida Panthers (2 seasons), NY Rangers (1 season) Ottawa Senators (1/2 season) and Carolina Hurricanes (3 ½ seasons). He won a Stanley Cup with the Hurricanes in 2006. His best offensive season was 2005-2006, when he scored 25 goals and had 24 assists (49 points). He just signed with the Minnesota Wild.
 - PP will also include this sound bite from Cullen's introductory press conference: "It's a dream come true. To be playing in the NHL in my home state is just awesome. I have so many friends and family who still live here, and to be able to play hockey in front of them again is going to be great. I really am so excited about playing here."

Part C: Classroom Activity

- Together, we will create a full on camera intro, VO, SOT and tag.
- Ask for volunteers for suggestions on an on-camera introduction.
 - Remind students that an introduction should preview the information that is about to follow.
- Write the on-camera intro on the white board.
- Encourage student suggestions for information that can go into the VO.
 - Remind students that the VO contains details and information, expanding on the introduction.

- Piece together the VO on the white board.
 - I will need to guide the process, especially in sorting out the VO.
- Ideally we will have 3-4 sentences to make up our VO, which should be about 20-25 seconds in length when read out loud.
 - The final few words of the VO will be used to set up the SOT.
- Remind students of the SOT that is already chosen from the PowerPoint.
 - “It’s a dream come true. To be playing in the NHL in my home state is just awesome. I have so many friends and family who still live here, and to be able to play hockey in front of them again is going to be great. I really am so excited about playing here.”
- Ask for student suggestions for the tag.
 - Remind students that the tag provides an extra detail of information and adds a natural close to the story.
 - Go over the list of information on the PowerPoint to review what has not yet been used.

Part C: The Finished Product

- Read the finished product as it would be performed in its finished product, as a complete intro/VO/SOT/tag.
 - Ask students if the VO/SOT we created is similar to the ones we watched in the video today.

Assignment: None

Materials: PowerPoint 10

Outcomes & Objectives: To be able to identify information that best fits as an intro, VO and tag as part of an effective and complete VO/SOT.

Assessment: Through classroom activity.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 9 – Complete Cam/VO/SOT/Tag

Day 3

Part A: Reviewing Our Creation (Block, 1997).

- Hand out the completed cam/VO/SOT/tag from the previous day (from PowerPoint 10), in typed and proper script form.
 - When we created the VO/SOT, we used the white board. It may be messy or contain scribbles, crossed out words, etc. Providing a clean and final script will allow students to see the VO/SOT in its formal and presentable form.
- Go over the process we used to choose which information would go in the intro, the VO and the tag.
- Bring up a scenario: What if the sound bite was more focused on the game of hockey?
 - Suggestion for alternate sound bite: “I know I’ll be asked to do some scoring here, but Coach told me he wants me to be more of an assist man. I hope to be a strong leader in the locker room, and on the ice I just want to facilitate as much scoring for the other guys as possible.”
 - How would this proposed sound bite change our VO?
 - Our lead-in would have to be different. Suggestion: “Cullen says he’s focused on offense... just not necessarily **his** offense.”

Part B: Questions and Concerns

- Ask students which part of constructing a VO/SOT is most challenging for them.
 - Facilitate with questions like: Is it easy to get started with the intro? Do you have trouble narrowing down which information to use in the VO? Are you struggling to figure out how to set up the sound bite?
- We’ve learned a lot of skills by this point, and it’s important to make sure students are staying with the pace.
- The next assignment will be for students to write a completed intro/VO/SOT/tag on their own, so this is an important time to clear up concerns and answer questions.

Part C: The Assignment

- Students will be given a worksheet (11) with bullet points of information, similar to the activity we did the day before in class.
- The worksheet will contain different bullet points of information about a different sport, as well as a new sound bite.
- Students should write an intro (5-10 seconds), VO (20-30 seconds) into the SOT, and then a 5-second tag.

Assignment: Hand out assignment of similar task from Tuesday (Worksheet 11). New sound bites and information, with each student required to write his or her own completed cam/VO/SOT/tag.

Materials: PowerPoint 10, Worksheet 11

Outcomes & Objectives: To create a completed and effective VO/SOT, including introduction and tag, written in solid broadcast style.

Assessment: Through classroom activity and Worksheet 11.

Read Chapter 14 –“Ethics and Broadcast Journalists: Seek Truth and Report it as Fully as Possible”

SPORTS BROADCASTING 101

Marney Mathiasen
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North Dakota State University

Week 10 – Ethics & Morals

Day 1

Part A: “They”, Not “We” (Tompkins, 2012).

- Lead a lecture on covering a team that you might be a fan of.
 - I worked at FOX Sports North for 10 years, covering the teams I grew up watching. I was an especially big Twins fan as a kid.
- For several years, I traveled with the Twins on road trips and worked many home games as well. But I never wore a Twins uniform or set foot on the playing field during a game.
- I am not part of the team, so therefore the team is always referred to as “they” and not “we.”
 - Some broadcasters, most of whom are live game analysts, are former players. They **used** to be a “we” with the team they are covering, but have to learn to use a more objective approach when covering the team as a broadcaster.

Part B: Women in Sports (Tompkins, 2012).

- Give students the example of working as the Timberwolves sideline reporter for my first 6 seasons in Minneapolis. During my first year on the job, one player asked me out several times. I never felt threatened or endangered, but it was a bit uncomfortable. I simply said “no” every time, and pretty soon he stopped asking.
- As a female, it is absolutely vital to draw a line and never cross it. Even being friends with a player off the court can be misread by other people, and rumors can be a tough thing to set straight. In general, avoid any type of compromising situation.
- Be friendly, but do not flirt.
 - That is sometimes a fine line, so it’s best to never go near the line in the first place.
 - Be very conscious of the clothes you wear because whether you intend to or not, they do send a message.

- Even the most professional female reporters can be put into uncomfortable situations, by no fault of their own.
- Watch the video (O) of NFL sideline reporter Suzy Kolber being harassed and drooled over by legendary quarterback Dan Marino.
 - Marino later apologized, admitted he was drunk, and sought treatment for alcohol addiction.
 - The video was shared on YouTube and seen by millions of people.
- Facilitate a classroom discussion: Did Suzy Kolber do anything wrong? What could she have done to prevent this from happening?
 - Perhaps she could have engaged in conversation with Marino before doing the interview. She may have realized he was drunk and told her producer to cancel the interview. But she may not have had the opportunity to chat with Marino before their on-camera interview.
- Acknowledge that for males in the class, a lot of this does not pertain directly to them. But they will almost assuredly be working with at least one female in the sports world, and it is very good to be aware of these situations.

Part C: The Assignment

- Hand out an article (3) on sports reporter Inez Sainz, and her situation with the New York Jets.
 - Sainz accused the Jets of sexual harassment inside the locker room because she heard a few players commenting about her sexually.
 - Pictures of Sainz show her wearing very tight pants and a revealing shirt.
- Students are asked to read the article and write a reaction to it.
 - Is the author of the article (who is a woman) right? Is Sainz right? What is fair and unfair about this article?
 - Reaction paper should be one page.

Assignment: Read and write a reaction to the article handed out.

Materials: Video O, Article 3

Outcomes & Objectives: To become aware of the role that ethics plays in sports broadcasting, particularly for female reporters.

Assessment: Through class discussion and homework assignment.

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Week 10 – Ethics & Morals

Day 2

Part A: Discuss Sainz

- Facilitate classroom discussion about the article on reporter Inez Sainz and her situation with the New York Jets.
- Ask students what they found controversial about the article.
 - Did it surprise you that the article was written by a woman?
- This classroom discussion is important in order to acknowledge the topics covered the previous day. It also allows students to hear feedback from others on the homework assignment.

Part B: Serious Sports

- Prepare students for the video we are about to watch, which involves a serious injury occurring during a live college football broadcast.
 - Tell students that the video is about 5 minutes long, and that I'll be looking for their reaction to how the announcers – both on the field and in the studio – handled the injury.
- Watch the video.
- Afterwards, facilitate classroom discussion about what was handled well, what was not handled well, and what suggestions students have to do it differently.
 - Camera angles were too tight.
 - Not enough wide shots to capture emotion from the crowd praying.
 - Camera shots were too personal and in-your-face.
 - In the halftime studio, Marcus Allen completely ignored the question and therefore, ignored the topic at hand.
 - Sideline report of chest compressions was too much information
 - That information did not come from a doctor or medical personnel.
 - Never really had a chance to get the “big picture” feel from the stadium.

- Watch the video a second time, paying attention to all of the things discussed above.
- Facilitate a discussion about what could have been done differently.
 - We found out later that the young man's parents were watching the game on television and the broadcast became the eyes and ears for them.

Assignment: None

Materials: Video P

Outcomes & Objectives: To understand the obligation a sports broadcaster has during times of serious circumstances, and the proper way to react in those situations.

Assessment: Through class discussion.

SPORTS BROADCASTING 101

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Week 10 – Ethics & Morals

Day 3

Part A: Don't Swear (Tompkins, 2012).

- A good rule of thumb is to always act as if a microphone is on, even if you think it isn't.
 - Whether you are in an empty studio or just fiddling with a camera, never say anything you wouldn't want someone else to hear. All it takes is for one switch to be flipped, and the microphone is on.
- Watch Video Q of Twins broadcaster Bert Blyleven during the live open before a Twins game in New York against the Yankees in 2006.
 - Let students know that this event took place on a Sunday afternoon, no less.
 - Video shows Bert talking about the Twins, then video of the Twins... and then we hear Bert say, "I just f'd this thing up. Can we start this f'ing thing over again? I f'd it up."
 - The f-bombs will be bleeped out.
 - Then the play-by-play announcer says, "Bert, we're live."
- After watching the video, explain to students that Bert is a good friend of mine and someone I worked with for 10 years. He is a prankster and is known for always saying what is on his mind.
- Explain that Bert thought we were in rehearsals for the open, not actually doing the live open itself.
 - The open is the 10-minute segment that comes before the game actually begins. It sets up the storylines of the game for the viewer.
- Bert did not follow the rule of thumb to treat a microphone as if it is always live.
 - Bert rarely follows this rule of thumb, and that time it got him into trouble.
- Bert was fined \$300,000 by the FCC and suspended 2 games by the Twins and an additional 3 games by FSN.

Part B: Facebook and Twitter

- It is very common for broadcasters to have a Twitter or Facebook page, or both.
- Realize that even though you may use the disclaimer that “opinions are my own and do not represent my station,” you are still associated with your station.
- Keep Tweets and Facebook posts professional.
 - Realize that anyone might see what you write – athletes, coaches, or your bosses.

Part C: The Assignment

- Hand out an article (4) on a sportscaster in Canada who was fired over a Tweet he made about his Catholic religion. Write a one-page reaction to the article, addressing these questions: Was the firing justified? Was the sportscaster within his rights? Was this fair or unfair? If you were in his shoes, what would you have done? Is this an issue worth being fired over?

Assignment: Write a one-page reaction to Article 4.

Materials: Video Q, Article 4

Outcomes & Objectives: To realize the responsibilities and obligations of a broadcaster to uphold certain values of professionalism.

Assessment: Through classroom discussion and homework assignment.

Read Chapter 8 – “The Vital Role of Lighting”

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 11 – Shooting: Camera Tutorial

Day 1

Part A: Introduction to the Camera (Boyd, 2001).

- Students will be shooting some part of their final project – or some part of someone else's. It may be interviews or b-roll, so understanding how to operate the camera will be a must.
- I will go over some of the basic parts of the camera.
 - Viewfinder, on/off switch, focus, zoom, record button.
 - I will also show students the safest way to pick the camera up out of its carrying case, and the proper way to store it.
 - Inform students of the value and expense of each camera.
 - Remind students of the waiver they signed at the beginning of the semester indicating that they would be personally responsible for any damage caused due to irresponsible behavior when using the cameras.

Part B: Operating the Camera

- Students will form groups, depending on how many cameras are available.
 - They can perform these functions as we go along in the tutorial.
- Show students how to turn the camera on.
- Show students how to white balance the camera.
 - Choose a filter based on the kind of light in the room.
 - 1=artificial indoor light 2=bright daylight 3=gloomy or darker natural light 4=neon based lights.
 - Zoom in on a white object, making sure the object is reflecting the light in the room or area.
 - Flip the white balance button up. The camera will signal when it is balanced.
- Set the iris or exposure to automatic. 90% of the time, students will shoot in that mode.

- Some highlights should be shot with manual iris, but we will cover that later in the semester.
- Demonstrate how to focus the camera.
 - Turn the focus circle left and right to show students how an object becomes blurry, and then clear.
 - When shooting something, always zoom in and focus. When shooting a person, always focus on his or her eyes.
- Show students how and where to insert the SD card for recording.
- At this point, have students turn the cameras off and repeat the process.
 - Switch operators if there aren't enough cameras for everyone
 - Turn on, filter/white balance, automatic iris, focus, insert card.
 - Students will receive a handout reviewing this order.

Part C: Learning Audio (Boyd, 2001).

- Show students where to plug in the cord for a hard-wired or wireless microphone.
 - When using a wireless microphone, the receiver end must be turned on.
- Look for audio levels in the camera.
 - Find the switch for audio locations – either front for the boom mic or back for the hard-wired/wireless mic.
- Plug in headphones. Generic headphones will be available, but students are welcome to bring their own if they prefer.
- Have someone else speak into the microphone so the camera operator can see the levels going up and down, as well as hear it in his or hear headphones.
- Allow students to practice getting the camera ready to shoot.
- Students will probably need to sign some kind of waiver before operating cameras.
 - This will most likely be taken care of during the first week of this class.
- Hand out worksheet 12, which contains a checklist of procedures for camera operation.

Assignment: None

Materials: Cameras, audio cables, microphones, Worksheet 12

Outcomes & Objectives: To learn the basic functions of a camera, and to correctly execute those functions.

Assessment: Through classroom activity.

SPORTS BROADCASTING 101

Marney Mathiasen
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Week 11 – Shooting: Camera Tutorial

Day 2

Part A: The Tripod (Boyd, 2001).

- Demonstrate how to set up a tripod.
 - This is a fairly simple procedure, but students will need to see which knobs will properly loosen and tighten the device.
- Tripods should always be slightly shorter than the person you are interviewing.
 - Putting the camera on top of the tripod will add about 6 inches in height, and the camera lens should ideally be the same height as the person's eyes.
- Always level the tripod.
 - Use the bubble underneath the head of the tripod, making sure it is in the middle. This will ensure that the head of your tripod is completely level, even if the legs of the tripod are not.

Part B: Shooting an Interview (Boyd, 2001).

- Use cables to hook up camera to monitor or projector so students can see what is in the camera's viewfinder.
- Show students how to connect the camera to the tripod, and how to release the camera from the tripod.
 - Repeat this step so that everyone can see it clearly.
- Using a volunteer to act as the interviewee, have the student stand in front of the camera.
- First, show students how to zoom in and focus on a person's eye.
 - Focusing on someone's nose or somewhere else (like the shirt collar) can change leave the eyes looking fuzzy.
 - When someone is speaking, we usually look at their eyes, so that is the part that should be clearly focused.
- Then zoom out and frame the interview.

- We use the rule of thirds, which means you should imagine your picture divided into thirds both horizontally and vertically.
- The intersection of the lines in the rule of thirds is where you should place your point of interest, or the place where you want your viewers' eyes to go when they see the picture.
 - The rule of thirds, simply put, makes pictures more interesting.
- Allow for head room and nose room.
 - Head room is the space between the top of the subject's head and the top of the frame.
 - More head room on wider shots; less head room on close-ups.
 - The person's eyes should still be about 1/3 of the way down on the screen.
 - Nose room is the space in front of the person who is speaking towards the edge of the frame.
 - Allow for "talking space" on the side of the frame to which the subject is looking.
 - It is also called "lead room" when it applies to a person or object that is moving (like someone running or a plane taking off.)

Part C: Lighting the Interview (Boyd, 2001).

- Have students notice the shadows on the subject's face.
- Introduce students to the "sun gun," which is the portable light on the top of the camera.
- Turn the light on and then off a couple of times so students can see on the monitor what a difference the light makes on a person's face.
- Demonstrate for students how to lessen or strengthen the amount of light.
 - If your subject is squinting, it's too much light.
- Instruct students that the sun gun will require you to re-white balance because it is a different form and temperature of light.
 - The best strategy is to set up and turn on all the lights you will be using, and then white balance.

Part D: Interviewing Activity

- Students will break up into groups of 3 (interviewer, interviewee and camera operator.)
 - If there are enough cameras, we will break up into pairs.
 - The camera operator will also act as the interviewer.
- Spend 5 minutes at each position before rotating.
- Try to ask legitimate questions so the camera operator can work on framing an authentic interview.
 - What did you think of the game last night?
 - Who will win the game this weekend and why?
 - Who is your favorite all-time athlete and why?

Assignment: Read Articles 4 and 5 on “How to Shoot a TV Interview.”

Materials: Cameras, tri pods, lights, Articles 4 and 5

Outcomes & Objectives: To correctly light, focus, frame up and shoot a TV interview.

Assessment: Through classroom activity.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 11 – Shooting: Camera Tutorial

Day 3

Part A: Manual Iris (Boyd, 2001).

- Lecture about shooting sporting events, and the role that lights play.
- When shooting a basketball game from floor level and you tilt your camera up to show the ball going into the basket, you also pick up the ceiling lights.
 - If you are on automatic iris, your camera will react by going very dark, and then light again when you go back to shooting normal action.
 - Even shooting a basketball game from up above may be an issue if there is a lighted area by the scorer's table.
- Shooting a football or baseball game and following the ball creates the same issue when you pick up the stadium lights in your shot.
- Find a generic, average-lighted area of the court or field while you are on **auto** iris. Then flip to **manual** iris.
 - The camera will hold that position, no matter what lights you shoot into.
- It is fine to shoot interviews on auto iris, but shooting b-roll and sporting events should be done using manual iris.

Part B: Shooting Highlights (Boyd, 2001).

- At a sporting event, the shooter should always follow the main action. That usually means following the ball (soccer, volleyball, etc.)
 - Sometimes it's best to let the ball go out of your frame.
- When shooting a football game and a long pass goes up into the air, if you focus on the ball – you lose the players.
 - We know the ball is going to come down, but we don't know what the athletes on the field are going to do.
- Watch Video R, which contains footage of football highlights. Some are shot too tightly, and some follow the ball and lose the action.

- This is a good visual demonstration of highlights for students to see because it supports the lessons of the lecture.
- Watching highlights with a critical eye will help students know what to look for when they are required to shoot their own highlights.
- When shooting a football game, focus on the farthest wide receiver from you. You will need to adjust your focus if you zoom in too far.
- When shooting soccer, focus on the net and zoom out. Volleyball – the server on the opposite side of the court. Basketball – the net on the far end of the court.
 - Shooting wider is easier, especially when you're first starting out.
- Always retrieve a roster!
- Shoot the scoreboard regularly in order to get the correct score and quarter.

Part C: The Assignment

- Students will pair up, check out a camera and shoot video highlights of a campus sporting event.
- This can be a game or practice.
- Shoot for about 20 minutes, taking turns with the camera.
- Check schedules of sporting events in the next three days.

Assignment: Shoot highlights of an athletic activity on campus.

Materials: Video R

Outcomes & Objectives: To understand how to shoot and capture effective highlights from a sporting event.

Assessment: Through classroom activity and homework assignment.

Read Chapter 11 – “The Sound of the Story”

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 12 – Editing Highlights & Voice Track

Day 1

Part A: Loading the Video (Gamache, 2010).

- On editing machines, show students how to load video from an SD card.
- We will use students' video shot from week 11 of a sporting event on campus.
 - This will give students a chance to see their work while also learning how to edit it.
 - Students should pay attention to the color of their video, the focus and audio quality. It's an opportunity to critique what they shot.
- Each student will be at a machine, and each will have his or her own SD card.
 - Students should have each shot their highlights on their own card.
- We won't load in the entire card – only about 5 minutes worth of video.
- For retention purposes, have students eject their SD cards, and then re-load the video.
 - Performing this skill twice will help students remember how to do it.

Part B: Editing the Video (Gamache, 2010).

- Go over the basic steps of editing again, as a refresher.
- Choose an in point and an out point on a clip, and then send it to the timeline.
 - Remind students that there should be a natural start to the edited clip, and a logical end.
 - If the ball is still moving or someone is in mid-jump, it is difficult for the eye to adjust if that serves as the end of your clip.
 - I will edit a quick piece of video to demonstrate that concept.
- Allow students time to responsibly play around with the concept of loading in and editing highlights.
- Answer questions.

- I will also be walking around the room so that I can look at the highlights the students shot and can give them feedback on their work.
- Remind students: Did you get a roster? Did you shoot the scoreboard regularly? Did you shoot cutaways? Did you shoot an establishing shot?

Assignment: Students submit 3 story ideas (fill out Worksheet 6 by instructor).

Materials: Editing machines, video shot from students, Worksheet 6

Outcomes & Objectives: To correctly load video into an editing machine, and to allow students an opportunity to review their own video by critiquing it in an editor.

Assessment: Through classroom activity.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 12 – Editing Highlights & Voice Track

Day 2

Part A: Editing Highlights (Gamache, 2010).

- Students will use the video they shot and edit it into a highlight form similar to the ones seen in common sportscast.
- Choose an establishing shot for 4 seconds, followed by 3-4 highlights.
 - An establishing shot is a stable shot that establishes the location or significance of the game.
 - It can be a shot of the crowd in the bleachers, the cheerleaders, the coach, etc.
- The 3-4 highlights should also have a logical starting point and stopping point (in and out points).
- Remember to avoid jump cuts.
- Remember to adjust the audio.

Part B: Writing the Shot Sheet

- Using the highlights just edited, write a shot sheet for the video.
- This will require a roster, so hopefully students remembered to get one.
 - If any student forgot, he or she will have to make up names for the shot sheet.
- Instruct students to identify the team names at the beginning – to be used during the establishing shot.
- Then write the first highlight, pause, and read it back with the video playing to figure out the timing.
- Continue with that same procedure until the entire shot sheet is complete.
- Play back the entire highlight string from the beginning while reading the shot sheet quietly to yourself.
 - This entire task may take some time, depending on how quickly the students have picked up the skill of editing.

Part C: The Assignment

- Students will receive an email link to a string of 4 highlights edited together. Each student will write an on camera introduction and shot sheet for the video. The link will provide all pertinent information like team names, score, and names of the athletes featured in the highlights.

Assignment: Video link (or DVD) to edited highlights; each student will write an on-camera introduction and shot sheet to video.

Materials: Editing machines, highlights from Week 11, Video Link 3

Outcomes & Objectives: To effectively and correctly edit highlights, and to practice writing clear and concise shot sheets.

Assessment: Through classroom activity and homework assignment.

SPORTS BROADCASTING 101

Marney Mathiasen
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Week 12 – Editing Highlights & Voice Track

Day 3

Part A: Recording Voice Track (Gamache, 2010).

- Using a prepared script, I will record my voice track into the camera.
 - Check audio levels on camera first, but there is no need to white balance or focus.
 - Use a hand-held microphone and talk **across** the mic as opposed to directly into it.
- Remind students to use a strong broadcast voice, to announce and project.

Part B: Loading Voice Track

- Each student will be at an editor that contains a pre-loaded (but not edited) voice track, sound bite and b-roll.
- Instruct students on how to load the recorded voice track into the editing machines.
 - This is the same procedure as loading highlights and any other video, and it is also good practice and repetition for the students.
- Play the voice track and check for audio levels.
- Point out to students that the visual part of this exercise doesn't matter, and that whatever you are pointing the camera at during the time you're recording your voice is what visual you will have.

Part C: Editing Voice Track

- Demonstrate for students how to choose an in and out point on the voice track and send it to the timeline.
 - Edit this clip with audio only, not video.
 - Note to students that the visual part of this clip will remain black until b-roll is added.
- Then add the sound bite that makes sense after the voice track.

- Instruct students on making sure this clip is edited with audio **and** video.
- Have students edit the same piece of voice track and sound bite.
 - Reminder to have audio only on the voice track, but audio and video on the sound bite.
 - Note to students about adjusting audio levels during this activity.

Assignment: Read Article 6 on editing for broadcast.

Materials: Script, camera, microphone, edit machines, pre-loaded voice track and SOT, Article 6

Outcomes & Objectives: To correctly record and load a voice track into the editing machine, and to effectively edit with that voice track.

Assessment: Through classroom activity.

Read Chapter 9 – “Video and Visual Techniques”

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 13 – Shooting B-roll & Audio

Day 1

Part A: Understanding B-roll (Boyd, 2001).

- We have used the term throughout the semester, but do students really understand what b-roll is?
 - This is the supplemental or supporting footage to a story.
 - It is not the interview or the voice track, but it could cover either or both of them.
- B-roll can add meaning or understanding to a story.
- It can also cover up a mistake, like if the photographer bumped the tripod with his elbow and made the shot shake during an interview.
- It can cover up unwanted video, like a fan jumping in the background of an interview and making faces at the camera.
- A cutaway shot can also serve as b-roll.

Part B: Watching B-roll

- Video S shows examples of feature stories or sports packages.
- Pause occasionally to point out to students the b-roll in these examples.
- Point out the use of tight, medium and wide shots to create a variety in b-roll.
- Images should compliment and explain the words – and vice versa.
- “Seeing is believing,” and that phrase rings true in the world of broadcasting.
 - Viewers will remember what they see more than what they hear in a story.

Part C: Looking Ahead

- Give students an overall view of the final project they will be asked to complete.
 - Each student will create a complete feature story, shooting interviews and b-roll, then writing and editing the story.

- This will give students a chance to begin thinking about story ideas for their projects.

Part D: The Assignment

- Watch a feature story from a local or national newscast, either on television or online. Focusing on b-roll, write a one-page critique of the story.
- What was good about the b-roll? What was poor about the b-roll? Did it enhance the story? Did it detract from the story? What changes would you have made to the b-roll?

Assignment: Watch a feature story from a local or national newscast. Write a 1-page reaction/critique of the story, focusing on b-roll.

Materials: Video S, tripod

Outcomes & Objectives: To understand what b-roll is and its purpose in sports broadcasting.

Assessment: Through class activity and homework assignment.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 13 – Shooting b-roll & Audio

Day 2

Part A: Shooting B-roll Activity (Boyd, 2001).

- We will head outside (weather permitting) to the nearest outdoor area by the classroom.
 - If weather is a factor, we will utilize the nearest public indoor area with activity.
- Students will pair up and share a camera for this activity.
- Remind students how to turn on the camera, choose a filter and white balance.
- Check audio levels on the front (boom) microphone in order to capture sound from the b-roll.
- Students will practice shooting anything around them – students walking, people eating, cars driving by, a bird flying, someone raking the grass, buying coffee or using the ATM machine.
 - If activity is limited, the student's partner can create an activity or perform some action to be recorded.
- This activity will help students become accustomed to balancing the camera on their shoulder, zooming in and out and adjusting the focus.

Part B: Shooting B-roll with a Tripod (Boyd, 2001).

- Continuing to shoot b-roll, students will now do so while using a tripod.
- Remind students how to properly set up and level the tripod.
- Refresher about where the knobs are that allow the tripod to tilt and pan.
- Ask students to zoom in and note how much tighter they can get on a subject while still remaining steady if they use the tripod as opposed to just shooting off the shoulder.

Assignment: None

Materials: Cameras and tripods.

Outcomes & Objectives: To practice the steps required to get a camera into shooting mode, and to correctly utilize the benefits of a tripod.

Assessment: Through classroom activity.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 13 – Shooting b-roll & Audio

Day 3

Part A: Shooting with Audio (Boyd, 2001).

- Students will form groups of 3 (different personnel than previous groups of 3).
- Rotate between being the interviewer, interviewee and camera operator.
- All students will use a tripod while shooting the interview.
 - This will help students become more familiar and comfortable with the tripod.
 - Each camera operator will begin by securing the camera to the tripod, and end by correctly removing the camera from the tripod.
- Each camera operator will begin with the camera off.
 - This will require each student to go through the process of correctly getting the camera into proper shooting mode.
- Remind students at each rotation to choose a filter, white balance after turning on the sun gun and to check audio levels.
- Student questions should be based on something like interviewee's favorite sport or team.
 - Why do you like that team? Who is your favorite player and why? How long have you been a fan? What is your favorite moment in that team's history? Have you ever been to any games in person? Tell me about that experience.
 - This activity is also good practice for the interviewer – requiring him or her to come up with several questions to keep the interview going.
- Rotate after 10 minutes.
- The purpose of this activity is to reinforce and practice the skills of interviewing, camera set-up and camera operation.
 - Most of these students will have never operated a camera before, so in order to get them ready to complete their final projects for this course, they need to practice their camera operating skills.

Part B: The Assignment

- Students should submit their top 3 possible story ideas for their final project (Worksheet 13)
- Ideas should be logical and realistic.
 - Think about the process of shooting interviews and b-roll for the proposed story.
- These do not need to be complicated suggestions. Doing a story on a tennis player who is number one in the region – focusing on the fact that she is good – is OK for this project.
 - The important thing is to go through the process of completing all of the required elements: Lining up the story, shooting interviews, shooting b-roll, logging the video, writing the story, voicing it, and then editing it.

Assignment: Submit your top 3 possible story ideas for final project.

Materials: Cameras, microphones, tripods, Worksheet 13.

Outcomes & Objectives: To practice the skills of effective interviewing, camera set-up and camera operation.

Assessment: Through class activity.

Read Chapter 2 – “The Shape of the Story”

SPORTS BROADCASTING 101

Marney Mathiasen
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North Dakota State University

Week 14 – Completing a Feature

Day 1

Part A: Understanding a Feature (Rowe, 2005).

- A feature story (or package) utilizes most of the skills we have been working on this entire semester.
- A feature spotlights a person (like an athlete or coach) or a group of people (like a team) and tells a story.
- It utilizes sound bites, voice track and b-roll.
- In general, your voice track will explain or tell the who/what/when/where, and the sound bites will provide the why/how.
 - Remember what we talked about in week 2 about what makes a good sound bite.
 - It moves you, surprises you, creates emotion, is memorable, offers opinion, is funny, demonstrates a unique perspective, or helps you visualize something.

Part B: Watching the Feature

- Show Video T, which includes examples of 3 or 4 good sports feature stories (also called packages).
- Pause between each feature to point out how the feature was completed, and details like where the b-roll was shot, how the interview was lighted or the reporter's solid voice track.
 - Each of these feature examples should be solid stories, but nothing that is above and beyond what these students are capable of producing.
 - I want to encourage them, not discourage them.

Part C: Preparing for Your Own Feature

- Revisit the concept of the students' final project.
 - They will be completing a feature story, from start to finish.

- Let students know that in the working world of broadcast journalism, it is very common for someone to do a feature – from start to finish – in one day.
- This project allows students 2 weeks to complete the feature, which should allow enough time, considering these students are all beginners.

Part D: The Assignment

- I will have already gone through students' proposals of three ideas for their final projects and given them written feedback on which one I would suggest for them.
- Hand back their proposals with written comments.
- Students will take comments into consideration, decide on one final topic and then fill out Worksheet 14.
 - The worksheet allows students to provide final details on the topic they've chosen and their plan for final execution of the story.

Assignment: Fill out form (Worksheet 14) for final project.

Materials: Video T, Worksheet 14

Outcomes & Objectives: To become familiar with the characteristics of a good, quality feature story or package.

Assessment: Through classroom discussion.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 14 – Completing a Feature

Day 2

Part A: Logging an Interview (Rowe, 2005).

- On editing machines, demonstrate for students how to correctly log an interview.
- Using a pre-loaded interview, I will show students how to play/pause the video using the space bar. This helps free up your hands and is easier than trying to constantly manipulate a mouse.
- Using a notebook and pen, I write down any important details of information given during the interview.
 - Remind students that a lot of objective information will be used in the voice track portion of the feature.
 - Objective information: How old someone is, where he grew up, how long he's been playing his sport, what time he works out every day, etc.
- Based on the information we learned in week 2 about recognizing good, strong sound bites, I will show students how to log that sound bite.
 - I will play the SOT for a few seconds, then pause while I write down the exact words. Then play again, write again, and continue until the full SOT is logged.
 - Reminder to students that a good sound bite typically runs 8-15 seconds in a story.
 - The reason I write down almost every word of the SOT is so that I have it accurately in my notebook, so when I begin writing the story I know exactly what the person said during this SOT.
- Point out to students where the time code is on the editing machines.
 - Writing down the time code of every SOT is important because when you begin editing your story, you will know exactly where to find the sound bite – based on the time code.

Part B: Students Log

- Allow students to each sit at an editing machine and play/pause the same pre-loaded interview that I was using.
- Ask students to pick out one 10-to-15-second sound bite and log it.
 - Remind students to write down exactly how the sound bite begins (so you can correctly lead into it) and ends (so you can effectively write out of it).
 - Remind students to write down the time code of every SOT.
 - Using hour/minutes/seconds is enough on the time code. If it also contains hundredths of a second, it is not necessary to note that.

Part C: The Assignment

- Based on the topic of your final project, come up with a list of 10 solid questions for **each person** you plan to interview in your story.
- Students should do some initial research before writing out the questions.
 - Don't ask an athlete where he's from if it's available on the team's web site. You can ask additional questions about his home town, but find out some of the basic information about the person(s) through research first.
- Remember that you will need to interview 2-3 people for this final project, so each person will require 10 questions for this assignment.

Assignment: Write up a list of 10 questions for each person you plan to interview for your final project.

Materials: Editors, pre-loaded interview with time code.

Outcomes & Objectives: To execute the skill of logging sound bites with time code for the purpose of editing.

Assessment: Through class activity.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 14 – Completing a Feature

Day 3

Part A: Feature Story Script (Rowe, 2005).

- Show students PowerPoint 11, which contains a finished and complete feature story.
- Go through the voice track portion, noting how the first sound bite is set up.
- Point out how the sound bite is transcribed completely in the script.
- Note how the reporter wrote out of the sound bite, or used the end of the sound bite as an opportunity to transition into a different direction.
- Go through the entire script from beginning to end, noting that all together it tells a complete story.

Part B: Feature Story Video (Rowe, 2005).

- Watch Video U, which contains the actual feature story from the script.
- Point out voice track, sound bites and b-roll as feature airs.
- Look at PowerPoint 11 for a second time, asking students if they see how writing a complete script is important.
 - You should be able to look at a finished script and clearly visualize the story in your head.
- Take questions.

Part C: Prepping for the Project

- Review the step-by-step process needed to complete the final project.
 - Students will set up their interviews, shoot interviews, shoot b-roll, log the video, write the feature, record voice track and then edit the feature.
 - You are encouraged to find a student to shoot your interviews for you, but each person must shoot his or her own b-roll and do the remainder of the project by himself/herself.

- If someone shoots your interviews, you should shoot someone else's interviews.
- Review deadlines for the project.
 - Students should have their interviews and b-roll shot by the end of next week.
 - That means interviews should be scheduled in the next couple of days.
 - Contact the media relations person for the team and set up the interview time and location.
 - Begin researching your story and preparing any additional questions.
 - We will meet next week – one day is required and the other two days are optional.
 - If you have questions or need help, make sure you are at one of the optional class periods.
- Hand out guides for final project (Worksheet 15).
 - Checklist includes steps to complete project: set up their interviews, shoot interviews, shoot b-roll, log the video, write the feature, record voice track and then edit the feature.
 - Students will receive a copy of PowerPoint 11 to serve as a reference to what a script looks like in its completed form.
 - Remind students to use their guide on shooting and their guide on editing to complete the project.
 - Both were handed out earlier in the semester.
- Answer questions throughout the class period!
 - I need to make sure students are clear on their final project.

Assignment: Review checklist (Worksheet 15) for final project. Set up interview time and location for Week 16 and research interview.

Materials: PowerPoint 11, Video U, Worksheet 15

Outcomes & Objectives: To become familiar with the completed script form of a sports broadcasting feature story for television, with the intent of future replica and use.

Assessment: Through classroom discussion and student questions.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 15 – Final Project

Day 1

Students will be working on their final projects at this point:

Each student will shoot an interview with 2-3 newsmakers or athletes on an approved, related sports subject. Student will then shoot b-roll, log, write and edit a completed feature story/package, complete with anchor intro and tag. Feature should be 1:10 to 1:30 in length, and include written script.

Instructor will be available during all scheduled class periods to answer questions and assist with projects. Students must report to day 3 of class during this week, unless specifically excused. Class period will be used to check status updates, answer questions, deal with concerns and listen to students' feedback about their projects.

Materials: None

Outcomes & Objectives: To effectively execute the skills of interviewing and camera operation, with the intent to apply skills to a pre-determined final product.

Assessment: Through student activity and feedback during Day 3.

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Week 15 – Final Project

Day 2

Students will be working on their final projects at this point:

Each student will shoot an interview with 2-3 newsmakers or athletes on an approved, related sports subject. Student will then shoot b-roll, log, write and edit a completed feature story/package, complete with anchor intro and tag. Feature should be 1:10 to 1:30 in length, and include written script.

Instructor will be available during all scheduled class periods to answer questions and assist with projects. Students must report to day 3 of class during this week, unless specifically excused. Class period will be used to check status updates, answer questions, deal with concerns and listen to students' feedback about their projects.

Progress update: At this point, all interviews and b-roll should be shot or near completion. Students should begin log interviews in preparation for writing their features.

Materials: None

Outcomes & Objectives: To effectively execute the skills of interviewing and camera operation, with the intent to apply skills to a pre-determined final product.

Assessment: Through student activity and feedback during Day 3.

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Week 15 – Final Project

Day 3

Students are required to report to class on this day. Anyone not in class will receive a 10-point deduction from the score of their final project.

I will ask for a show of hands to find out which students have shot their interviews and b-roll. Also a show of hands to indicate which students are logging and/or writing their features.

We will use this class period to check status updates, answer questions, deal with concerns and listen to students' feedback about their projects.

Progress update: All interviews and b-roll must be shot by this date. Anyone who has not done so will receive a 10-point deduction from the score of their final project.

Materials: None

Outcomes & Objectives: To effectively execute the skills of interviewing and camera operation, with the intent to apply skills to a pre-determined final product.

Assessment: Through student activity and feedback during Day 3.

SPORTS BROADCASTING 101

Marney Mathiasen
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Week 16 – Final Project

Day 1

I will be available each scheduled class period of this week to answer questions and help with students' final projects. We will meet in the editing room because that is where students will be doing most of their work at this point. Days 1 and 2 are optional of this week, but Day 3 is required. Any student who does not report to Day 3 without a pre-approved excuse will have 10 points deducted from his final project score.

Progress report: Finish logging interviews, write feature, voice track and edit. Completed video assignment and script (with intro and tag) are due by Day 3 of Week 16.

Materials: None

Outcomes & Objectives: To effectively execute the skills of logging, writing and editing, with the intent to apply skills to a pre-determined final product.

Assessment: Through final video product and completed final script.

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Week 16 – Final Project

Day 2

I will be available during this class period to answer questions and help with students' final projects. We will meet in the editing room because that is where students will be doing most of their work at this point. Day 2 is optional of this week, but Day 3 is required. Any student who does not report to Day 3 without a pre-approved excuse will have 10 points deducted from his final project score

Progress report: Interviews should be logged, feature should be written and tracked, and students should be starting the editing process. Completed video assignment and script (with intro and tag) are due by Day 3 of Week 16.

Materials: None

Outcomes & Objectives: To effectively execute the skills of logging, writing and editing, with the intent to apply skills to a pre-determined final product.

Assessment: Through final video product and completed final script.

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Marney Mathiasen
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North Dakota State University

Week 16 – Final Project

Day 3

This will be the final class period of the semester. Students are required to report to this class. Anyone who does not report (without a pre-approved excuse) will lose 10 points on his or her final project score.

Students have until midnight to complete their final projects and turn in their written scripts. Script must include introduction and tag.

I will be available to collect scripts, and to answer any questions and provide assistance with students who still need it.

Assignment: Completed video assignment and script are due.

Materials: None

Outcomes & Objectives: To be able to complete a basic feature story from start to finish, using the applied skills learned throughout the semester of this class.

Assessment: Through final video product and completed final script.

APPENDIX B. WORKSHEETS

SPORTS BROADCASTING 101

Marney Mathiasen
Fall 2012 – Final Project
North Dakota State University

Worksheet 1

Instructions: Rewrite each sentence into more concise, better broadcast sentences.

1. At the end of an intense and frustrating Thursday night at Mall of America Field, the Vikings didn't try to sugarcoat their 36-17 loss to Tampa Bay.
2. Jenny Smith, who sat out much of the summer after doctors discovered a blood clot in her lungs but was cleared to play this week, has returned to a squad coach Pam Benson hopes can make the NCAA Tournament.
3. Madison Baumgartner shut down the Detroit Tigers for seven innings, then the Giants took advantage of a bunt that stayed fair to squeeze out the go-ahead run in a 2-0 win Thursday night for a 2-0 edge in the World Series.

SPORTS BROADCASTING 101

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Worksheet 2

Instructions: Determine whether each sound bite is strong or weak, and explain why.

1. “It’ll be a thrill to be out there playing in front of those fans. It’ll be the first time I can kind of show them what I’ve got. Going to see family and friends and to play in front of them and play my future school, it’ll be amazing.”
2. “We’re starting to see what defines us as a team. We’re a hard-working team, and I think if we just stay within ourselves we will be fine.”
3. “I was so disappointed. Is he a good person? Yeah he is. Is he a man of character? Yeah. But he made a mistake. When I found out, it’s like something knocked me right off my feet. I was really disappointed.”
4. “At that point, I just wanted us to stand up and make a stop. We looked foolish out there, and those guys weren’t even that great of a team. Bottom line, they did a good job of pretty much beating our brains in.”

SPORTS BROADCASTING 101

Marney Mathiasen
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Worksheet 3

Instructions: Write a one-sentence lead-in to each sound bite.

5. “I obviously have to play better for this team. I don’t know what’s particularly wrong, but there are things that I can always work on and will work on. But I don’t know if I can pinpoint one thing.”
– Minnesota Vikings Quarterback Christian Ponder, after a 36-17 loss to Tampa Bay

6. “It’s been a really tough few days. The baseball team will be fine, but my job is to move forward and help find answers to make this team better. My coaches all knew this was a possibility as this season winded down. That being said, it didn't make it any easier.”
– Minnesota Twins Manager Ron Gardenhire, after three members of his coaching staff were fired.

7. “Right now, we’re probably as good as any defense we’ve had since I’ve been here.”
– NDSU Football Coach Craig Bohl, previewing an upcoming game against Montana State.

8. “A big market is something that doesn’t really concern me too much. It’s cool to think about, its good for off-the-court deals. But I’m more of a basketball player. And this is the best place for me to play basketball. I’m glad I’m here.”
– Thunder Forward Kevin Durant, on playing in Oklahoma City.

SPORTS BROADCASTING 101

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Worksheet 4

Instructions: Write 8 sentences, using one noun and one verb in each sentence (no more, no less). After you write the sentences, build them all into a complete story (your story will include the 8 sentences, but you may also add additional sentences).

Remember, a story has a beginning, middle and an end. To add detail, life, and color to your story, add adjectives and adverbs.

NOUNS	VERBS
basketball	drive
guard	pass
teeth	dribble
home run	catch
volleyball	smash
base	turn
hat	punch
champion	dance

SPORTS BROADCASTING 101

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Worksheet 5

Instructions: Using the provided information as your guide, write an on-camera introduction and VO (3-4 sentences) into the sound bite. Write it as if it happened the night before.

- The Minnesota Lynx won the 2011 WNBA championship, a first for the franchise
- The Lynx swept the Atlanta Dream in a best-of-5 series
- The score of game 3 was 73-67, and it was played in Atlanta at Phillips Arena
- Guard Seimone Augustus was named MVP of the WNBA Finals, with 16 points in the championship game and an average of 24 points per game during the Finals
- Maya Moore had 15 points and Rebekkah Brunson had 13 points in the title game
- Former Gopher guard Lindsay Whalen had 7 points, 5 rebounds and 1 assist in the title game
- Minnesota closed the post season with 6 straight wins

Quote from Seimone Augustus:

“I am beyond thrilled. I’m almost speechless. This championship and this team... it’s really indescribable. This is a dream I’ve had for so many years, and I can’t believe it finally happened. This is the best feeling I think I’ve ever had.”

SPORTS BROADCASTING 101

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Worksheet 6

Instructions: Submit 2 legitimate, realistic ideas for a possible feature story or package, based on an NDSU athlete or sports team.

Idea 1 (explain):

Potential interviews:

Potential video opportunities:

Idea 2 (explain):

Potential interviews:

Potential video opportunities:

SPORTS BROADCASTING 101

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Worksheet 7

Instructions: Submit 2 legitimate, realistic ideas for a possible feature story or package, based on an NDSU athlete or sports team.

Idea 1 (explain):

Potential interviews:

Potential video opportunities:

Idea 2 (explain):

Potential interviews:

Potential video opportunities:

SPORTS BROADCASTING 101

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Worksheet 8

Instructions: Use these bullet points of information to construct a VO, including an on-camera introduction. Total length should be :20-:30.

- The Twins beat the New York Yankees today, 5-2.
- Joe Mauer went 3-4 with 2 doubles.
- Justin Morneau hit his 14th home run of the season.
- Scott Diamond pitched 7 innings, and gave up 1 run on 4 hits
- The Twins have won 5 of their last 6 games.

ON CAMERA INTRODUCTION:

VO:

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Worksheet 9

Instructions: Rewrite each sentence into a more concise, better broadcast sentence. Also, point out any grammatical or spelling errors you find.

1. Even with the turnovers, penalties and dropped passes, the Vikings really could of gotten a win last night against Tampa Bay at the Metrodome.
2. If you were hoping to see Ricky Rubio return to the court tomorrow night in a game against the Bulls, your out of luck because he is still hurt.
3. Derek Jeter was the first person to admit that instead of throwing the ball home last night in the ninth inning of the World Series against the Dodgers, he should of went to first base.
4. Minnesota Lynx head coach Cheryl Reeve could care less what the Indiana Fever, who won the Eastern Conference championship, have planned for this game.

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Worksheet 10

Instructions: Rewrite each sentence into a more concise, better broadcast sentence.

1. Without Chase Budinger in the Timberwolves lineup due to a knee injury sustained two weeks ago, Andrei Kirilenko has played 44 minutes in consecutive games, and that has to change.
2. Free agent outfielder Torii Hunter has agreed to a \$26 million, two-year deal with Detroit, giving the Tigers a capable corner outfielder coming off an impressive season at age 37.
3. With no new negotiations scheduled, and communication in general shutting down, the NHL appears to be getting closer to calling off more games, putting the entire hockey season in jeopardy.
4. Israeli tanks and troops moved toward the Gaza Strip on Thursday night in apparent preparation for a possible invasion of the crowded seaside enclave after a day of violence that included two rocket strikes on the southern suburbs of Tel Aviv, raising the likelihood that the region is on the brink of an all-out war.

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Worksheet 11

Instructions: Use these bullet points of information to construct a VO/SOT, including an on-camera introduction and tag. Total length should be :30-:40.

- Ricky Rubio played his first NBA season last year.
- He averaged 6 points, 6 rebounds and 7 assists per game for the Timberwolves.
- He was the 5th overall pick of the 2009 draft, and played in Spain until joining MN.
- Rubio also played for the Spanish National Team.
- He thrilled fans last season with his dazzling passes.
- Rubio was a candidate for NBA Rookie of the Year.
- He tore his ACL during a game against the Lakers last March.
- Rubio was guarding Kobe Bryant when the injury occurred.
- He spoke to the media today.

ON CAMERA INTRODUCTION:

VO:

SOT: “I was so disappointed. Things were really going great last year. I was so excited to be here in Minnesota to help this team. I knew everything would be OK, but I was just so disappointed.”

TAG:

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Worksheet 12

Checklist for Camera Instruction:

- Turn power on
- Choose a filter
 - 1=artificial indoor light 2=bright daylight 3=gloomy or darker natural light 4=neon based lights.
- White balance
- Focus should be on auto
- Iris should be on auto (manual if you are shooting highlights)
- Check audio levels
- Plug in headphones
- Insert P2 card
- Record
 - Always check for the red light to confirm

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Worksheet 13

Instructions: Submit your top 3 possible story ideas for your final project. Ideas should be logical and realistic. Think about the process of shooting interviews and b-roll for these stories.

Idea 1 (explain):

Potential interviews:

Potential video opportunities:

Idea 2 (explain):

Potential interviews:

Potential video opportunities:

Idea 3 (explain):

Potential interviews:

Potential video opportunities:

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Worksheet 14

Instructions: Provide details on the subject of your final project.

Overall summary:

Planned interviews:

Interview locations and times:

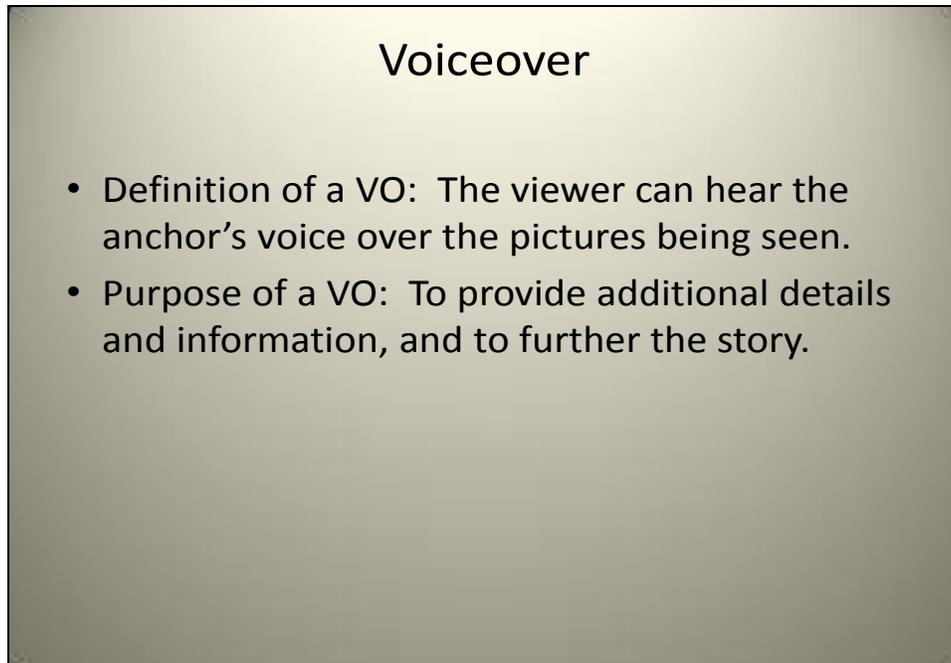
Sample of questions:

Describe the b-roll you will shoot:

Potential obstacles for this story:

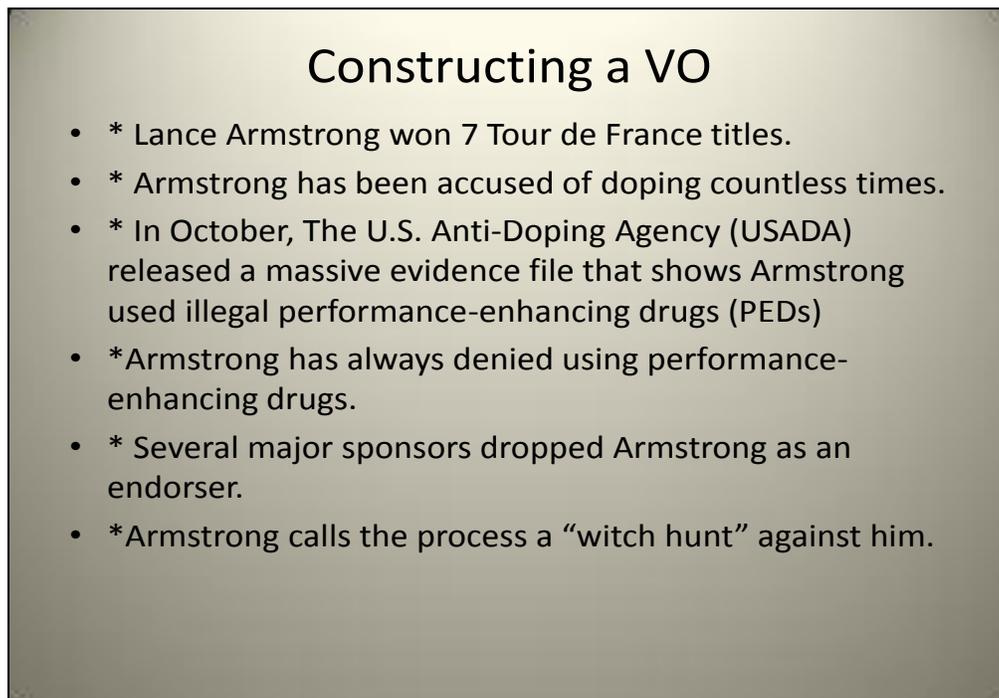
APPENDIX C. POWER POINTS

Figure C1. PowerPoint slides from voiceover presentation



Voiceover

- Definition of a VO: The viewer can hear the anchor's voice over the pictures being seen.
- Purpose of a VO: To provide additional details and information, and to further the story.



Constructing a VO

- * Lance Armstrong won 7 Tour de France titles.
- * Armstrong has been accused of doping countless times.
- * In October, The U.S. Anti-Doping Agency (USADA) released a massive evidence file that shows Armstrong used illegal performance-enhancing drugs (PEDs)
- * Armstrong has always denied using performance-enhancing drugs.
- * Several major sponsors dropped Armstrong as an endorser.
- * Armstrong calls the process a "witch hunt" against him.

Figure C2. PowerPoint slide from sound bite presentation

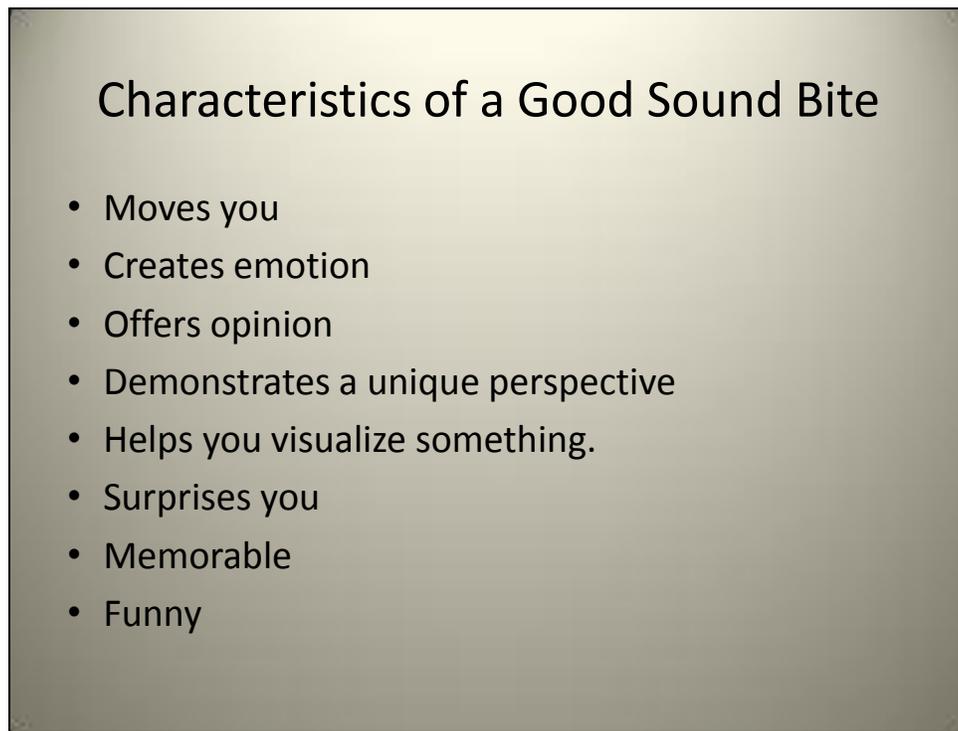


Figure C3. PowerPoint slides from writing presentation

Verb Tense

Christian Ponder getting booed by the Vikings faithful last Sunday.

- Correction: Christian Ponder was booed by the Vikings faithful last Sunday.

Wolves forward Kevin Love helping young kids at a charity event earlier today.

- Correction: Wolves forward Kevin Love helped young kids at a charity event earlier today.

Short & Simple

- Adrian Peterson, coming off of knee surgery, had one of his most effective games of the season yesterday, according to head coach Leslie Frasier today at his press conference.
 - Correction: Coach Leslie Frasier said Adrian Peterson had one of his most effective games of the season yesterday. It's hard to believe Peterson is coming off knee surgery.

(continued)

Figure C3. PowerPoint slides from writing presentation (continued)

Create a VO/SOT

- Vikings lost to the Seahawks yesterday, 30-20 in Seattle.
- Adrian Peterson (RB) ran for 182 yards.
- Christian Ponder (QB) only threw for 63 yards, no TDs and 1 INT.
- General consensus is that it was an awful game for the Purple.
- Minnesota had just 82 yards off offense in the 2nd half.
- The Vikings' record dropped to 5-4.
 - SOT (from Ponder): "I just have to be better at this point. I feel like I've been saying that for a month now, but it's really disappointing. To go out there and play like I did in Seattle – I just feel like I let the whole team down. I have to be better."

Figure C4. PowerPoint slides from highlight presentation

A Good Highlight:

- has eye-pleasing video
- contains cutaways
- anchor provides good voice inflection
- edit points of the video are clear and natural

- Facts = VO
 - **objective** questions: “How many times did you...” “Were you frustrated?” “What time was it then?”
- Reaction/Opinion = SOT
 - **subjective** questions: “Why did you do it?” “Explain what it was like.” “How did it happen?”
- Trevor Plouffe is a 3rd baseman for the Minnesota Twins.
- Last May, he shaved his head for Mother’s Day/Breast Cancer Awareness.
- His hair had been longer and shaggy.
- Trevor didn’t tell anyone he was going to do this – he just showed up at the ballpark on game day with a shaved head.

Figure C5. PowerPoint slide from writing exercise

On camera intro: Football fans in Minnesota have known for years that Adrian Peterson is valuable. Now, the rest of the league knows too. A.P. was named the NFL's most valuable player today.

VO: Peterson received 78 percent of sportswriters' votes to earn the MVP honor. He led the league with more than 12-hundred rushing yards this season. It is the first time Peterson has been named NFL MVP.

APPENDIX D. RUBRICS

Rubric for Feature Story Assignment – Final Project

Students are asked to shoot, write and edit a feature story, complete with anchor introduction and tag. The subject matter of the feature must be related to a university sport, athlete, coach or sporting event. Note: All topics must be pre-approved by instructor.

Students will interview 2-3 people connected with the story. These interviews must be properly framed as discussed in class and the textbook.

- Video must be shot with a variety of wide, medium and tight shots.
- All video must be shot properly using a tripod.
- Video must be edited in proper sequence (see chapters 4 & 5).

Writing

25 points

- Proper script format
- Quality use of verbs in their correct tense
- Quality anchor lead-in and tag
- Short, conversational sentences

Shooting:

25 points

- Steady, non-shaky video
- Proper white balance & exposure
- Quality audio of SOTs and nat sound
- Properly framed SOTs
- Variety of shots (wide, medium & tight)

Editing

25 points

- Proper editing sequences
- No jump cuts
- Video/audio corresponding throughout
- Audio levels consistent throughout

Overall Characteristics

25 points

- Does the feature make sense from start to finish?
- Was the finished product a good reflection of the initial idea?
- Is the storyline easy to follow?
- Is there a logical beginning, middle and end?

Rubric for VO/SOT Assignment – Week 9

Students are asked to construct two complete VO/SOTs based on bullet points of information provided by the instructor. Instructor will also provide the sound bite. This assignment must also include an on-camera introduction and tag.

The on-camera introduction should be two sentences. When read aloud, the VO portion should be 20-25 seconds long. The on-camera tag should be 1-2 sentences.

Writing

20 points

- Quality use of verbs in their correct tense
- Short, conversational sentences
- Logical, solid set-up of the sound bite
- Quality anchor lead-in and tag
- Correct use of grammar and spelling
- VO length of 20-25 seconds

Rubric for Interview Preparation Assignment – Week 8

Students are asked to create three questions for a live interview of an athlete involved in a recent sporting event. Students will also write a short summary of the event and identify why they chose to interview that particular person.

Questions

10 points

- Sequential and logical
- Open-ended, not requiring yes/no responses
- Begin with a statement, followed by a related question
- Intelligent and purposeful

Writing

10 points

- Quality use of verbs in their correct tense
- Short, conversational sentences
- Correct use of grammar and spelling

Final Assessment

1. In this course, I would like to see more time spent on:
2. In this course, I would like to see less time spent on:
3. Specifically, what would have helped you feel more prepared for the final project?
4. What changes would you like to see in this class?
5. Please comment on any other aspects of the course that are on your mind:
6. Overall, how would you evaluate the instructor in this course?