

# Student Reporting Labs

## Journalism Curriculum

### March 2012

## **PBS NewsHour Extra Student Reporting Labs**

March 1, 2012

Teachers:

Welcome to another exciting semester! We hope you are as enthusiastic and energized as we are about student journalism and digital media creation. At PBS NewsHour Extra, we've been working hard to develop a curriculum to help integrate the Student Reporting Lab project into your already busy schedule. With our partners at the Media Education Lab at Temple University as well as media professionals and academics, we've developed three flexible units with a total of 10 lesson plans aimed at strengthening digital and news literacy competencies.

The PBS News Hour Student Reporting Labs supports teachers and young people to report on important issues in their community, creating short video segments for the national NewsHour Extra audience. And along with technical instruction on the use of cameras and editing equipment, this program also includes a meaningful focus on understanding the role of journalism in society and developing broader communication skills, including listening, asking questions, public speaking, and finding, analyzing and evaluating the quality of information.

These flexible lessons can be used in the context of courses in English, social studies, or video production classes and includes critical thinking, analysis and production activities. Each lesson is designed for a 50-minute class with engaging high-interest activities to nurture a sense of purpose and accomplishment. The curriculum can easily be adapted to the [McRel Standards](#) , [Common Core Standards](#) and [ISTE Standards](#).

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Please take the time to look through this curriculum. If you have any questions, comments or concerns, please do not hesitate to contact us. We look forward to working with you and your talented students this academic year!

Sincerely,

PBS NewsHour Extra Staff

Leah Clapman: Managing Editor of Education

Imani M. Cheers: NewsHour Extra Director

Veronica DeVore: Assistant Editor

Thaisi Da Silva: Assistant Editor

## **PBS NewsHour Extra Student Reporting Labs**

### **A News Literacy Curriculum**

#### **Overview**

Students encounter the world, the nation and their communities through news and journalism. Today, they may receive this information via Facebook, blogs, news aggregators, and even their cell phones. They may rely on friends and family to relay relevant information to them. Because it takes time to explore and analyze contemporary news — in newspapers, television, social networks, blog posts, websites, magazines and more, curiosity and interest in learning about the world need to be cultivated. Even more importantly for the development of citizenship skills in a democracy, the next generation of young people must feel empowered to make a difference in their neighborhoods, community and their country.

To fully participate in contemporary culture, young people need to understand how journalism works. Learners benefit from exposure to the news and current events by getting to respond to daily news in different ways: through discussion, writing, public speaking and informal video production. To become a lifelong learner, students must have repeated opportunities to ask questions about their lives, their communities, and the world around them. They need practice in finding information and choosing stories and time to view, read and discuss them. Students must consider why news stories are important or interesting (or not). Over time, students see that knowledge changes – it is not static or fixed. Our world is a state of continual flux – and news and current events expresses those dynamic qualities as information is gathered.

As students use the news media to gain knowledge and information, they also can begin to pay attention to how the news is constructed. They will notice how the form of a message shapes its content. An understanding of the role of public relations in the news business can help students understand how various actors in government, business, and cultural institutions attempt to bring their interests and issues into the public eye. Viewing and discussion of broadcast news can increase students' awareness of the choices made by reporters, producers and editors.

Learning by doing, students create their own broadcast news segments. They begin with a broad topic, learn more to identify a specific angle or focus topic, and then find newsworthy content through researching the written record, interviewing and observation. They learn production skills including information gathering, video and audio production, and editing techniques.

The PBS News Hour Student Reporting Labs help young people experience the power and the social responsibility that come with the job of being a communicator, activating vital citizenship skills needed for full participation in contemporary society.

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**UNIT 1: News Media 101**

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**Lesson 1.0**

**What Makes a Good Video Report?**

Students will learn how to produce quality video reports by paying close attention to how to gather proper audio and visual clips as well as how to critique their work and the work of their peers.

**Lesson 1.1**

**What's Newsworthy?**

Students learn about the news values of proximity, timeliness, relevance, human interest and conflict/controversy. News values serve to define “what’s news.” Students play an editorial simulation game where they must select from among 12 potential news stories to identify the top three that should be broadcast, using news values to make decisions.

**Lesson 1.2**

**Journalism Ethics, News Judgment, the ABCDEF’s of Journalism and Copyright v. Fair Use**

Students learn about journalism ethics, news judgment and the formula for fairness which are central to maintaining an accurate and impartial news source. Students will also understand the difference between copyright versus fair use materials.

**Lesson 1.3**

**Who Makes the News?**

Students will understand the role of executive producers, segment producers, reporters, camera operators, sound engineers, grips/gaffers, graphic artists and production assistants, who are planning content, gathering story ideas, selecting sources and publishing breaking news.

**Lesson 1.4**

**The Structure of Broadcast News**

Students learn about elements like an attention-getting headline, a strong lead, the use of quotes and trustworthy facts, a summary and skillful arrangement. Students identify some structural features of broadcast news and then compare and contrast a segment from PBS News Hour, a segment from NBC Nightly News with Brian Williams, and a segment from ABS Nightly News with Diane Sawyer.

## **UNIT 2: Constructing News**

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### **Lesson 2.1**

#### **Finding Story Ideas**

By generating news story ideas from their own life, students learn how news develops from people's natural curiosity about the people, places, events and situations of daily life.

### **Lesson 2.2**

#### **Interviewing: The Art of Asking Questions**

Students practice calling a source to conduct a phone interview in a role-playing simulation activity. They learn 5 characteristics of good interviewing and 5 characteristics of being an effective source.

### **Lesson 2.3**

#### **Facts and Opinions**

Students learn why people like opinions more than facts and reflect on the negative and positive consequences of this tendency. Then they practice three strategies for determining the difference between the opinions and facts to discover the power of critical thinking.

## **UNIT 3: Putting it all Together**

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### **Lesson 3.1:**

#### **Teamwork, Planning, Scripting and Editing**

Working as a team, students articulate their purpose and target audience for their news story. They develop a timetable and create a list of deliverables, including a script, storyboard and log sheet. Students also learn about video editing, continuity, transitions and developing their video that reflects good news values and fits with their purpose and target audience.

### **Lesson 3.2**

#### **In the Field**

Students assume responsibility for the overall production, video and sound when going into the field. They work together to manage details of a field shoot, demonstrating their understanding of the principles of good production.

## **UNIT 4: Production Details**

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### **Deadlines, Deliverables and Timetables**

What's due when, suggested formats for delivering video, and a suggested timetable help organize your participation in the PBS Student Reporting Labs program.

### **Contact Us**

Contact information and school details for the PBS News Hour Staff, educators and PBS affiliate mentors who are participating in the program.



## PBS NewsHour Extra Student Reporting Labs

### Lesson 1.0: What Makes a Good Video Report?

Developed by Imani M. Cheers

#### Standards

- **McRel: Viewing, 9** Students will use viewing skills and strategies to understand and interpret visual media.
- **Common Core: Writing, 3** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- **ISTE: Media Concepts, 1.0** Students will demonstrate the ability to communicate effectively through oral, written, and visual expression.

#### Overview

Students will learn how to produce quality video reports by paying close attention to how to gather proper audio and visual clips as well as how to critique their work and the work of their peers.

#### Learning Outcomes

By the end of this lesson, students will be able to:

- Understand the difference good and poor audio
- Be able to identify good pacing and story-telling
- Be able to identify b-roll from PBS NewsHour vs. original footage
- Understand how to offer positive and useful critique
- Demonstrate collaboration, respectful listening and participation in a group

#### Advance Preparation

Make copies of Worksheet A and share this [Q&A](#) from veteran producer Anne Davenport.

#### Engage Interest

*Ask:* What makes a compelling video report?

Listen to students' answers, which will reflect their prior knowledge of news and video reports. You might want to ask students how do they know what they know, since some students may be using a combination of ideas learned from family and friends, direct experience, and from movies, TV shows, books and other media.

*Ask:* What's the difference between "b-roll" and "original footage"?

Answers will vary. Explain to students that PBS NewsHour provides a DVD of b-roll to be used as additional footage in video reports. If you have time, play a portion of the DVD for an example. Provide a definition for "b-roll" including but not limited to:

**B-roll, B roll, or Broll** is the supplemental or alternate footage intercut with the main shot in an interview, documentary or news report.

*Ask:* What is good audio quality?

Students will have a variety of answers. This is a good opportunity to explain about different microphones that you have available and how to gather clear, crisp audio that is void of ambient noise.

*Ask:* What is the difference between “helpful” and “hurtful” critique?

Listen to student’s answers and set up the idea of providing “warm” (ie. Helpful) and “cool” (ie. Constructive) feedback during critiques. Select a group of videos from the Student Reporting Labs [website](#) for your classroom to review. Use Worksheet A to facilitate your discussion.

### **Explore: What’s Makes a Good Video Report?**

Pass out copies of Worksheet A. In this activity, students will review 3-5 video reports (depending on the length of your class period) and facilitate “warm” and “cool” feedback.

## **PBS NewsHour Extra Student Reporting Labs WORKSHEET A**

### **Lesson 1.0: What Makes a Good Video Report?**

*Instructions:* Use this template to facilitate a discussion about how to critique video reports.

1. What is a good story? What were the best parts? What parts were less effective?
2. How was the audio in the video?
3. Which footage in the video report was b-roll footage from the PBS NewsHour?  
Which footage was shot by the students?



## PBS NewsHour Extra Student Reporting Labs

### Lesson 1.1: What's Newsworthy?

Developed by Renee Hobbs

#### Standards

- **McRel: Media, 10** Students will understand the characteristics and components of the media.
- **ISTE: Media Concepts, 4.0** Students will demonstrate the ability to use research, writing, and analytical skills to conceptualize, develop, and present an idea; design a project; make a valid judgment.

#### Overview

Students learn about how decisions are made about what's newsworthy and conduct a Morning Meeting to decide the top stories for a TV newscast.

#### Learning Outcomes

By the end of this lesson, students will be able to:

- Understand the difference between news and information
- Use news values to determine which stories are newsworthy
- Understand how a target audience shapes decisions about what's newsworthy
- Demonstrate collaboration, respectful listening and participation in a group
- Use reasoning to select which types of news stories are most important for the public to know

#### Advance Preparation

Make copies of Worksheet A and B for each team. Use this [template](#) to help students pitch news stories.

#### Engage Interest

*Ask:* How do editors decide what gets on the front page of the newspaper?

Listen to students' answers, which will reflect their prior knowledge of the practice of journalism. You might want to ask students how do they know what they know, since some students may be using a combination of ideas learned from family and friends, direct experience, and from movies, TV shows, books and other media.

*Ask:* What's the difference between "news" and "information"?

Answers will vary. You might want to make a Venn diagram to chart student answers, encouraging them to consider the similarities and differences between the two concepts. Emphasize that news is timely and current. News is relevant information that helps us understand what is happening in the world around us. News helps us in making decisions

about our health, our finances, and to play our part in democracy at the local, state and national level.

### **Explore: What's News?**

Pass out copies of Worksheet A. In this activity, students use a newspaper or go online to find examples of current news stories that use each of the five news values. Students will discover that important news stories may have multiple news values (ie., they are timely, relevant, of local interest, feature human interest, and feature conflict or controversy). Ask students to summarize a story they selected to represent each of the five news values. Use this activity to assess whether your students understand the five news values. Use “why” questions to promote reflective, critical thinking.

### **Consider the Target Audience**

What's newsworthy depends on the target audience, to some extent. What's newsworthy to a 15-year old will be different from that of a senior citizen. What's newsworthy to a city dweller may be less newsworthy to one who lives in a small town.

You may adapt this activity so that each team of students must select what's newsworthy for a specific target audience. For example, teams might pick the top three news stories for these different target audiences:

- Late-night TV viewers (generally young males and females, ages 15 to 30)
- People who live and work on the local army base
- Busy working mothers (generally ages 20 to 40)
- Sports fans

Observe that the concepts of “relevance” and “human interest” are most like to change depending on the characteristics of the target audience.

### **Key Ideas**

*Ask:* What are the potential positive and negative consequences of news decisions that are based on the unique characteristics of the audience?

Listen carefully and write down students' ideas, putting them into two categories of positive and negative consequences. Allow time for students to dig in to this important and complex question. Encourage students to make a connection to their own experiences as news consumers on the many choices that are available to them through online media, television, radio, and print media.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 1.1: What's Newsworthy?**

*PART 1: News Values*

When journalists talk about what's newsworthy, they rely on these five news values:

<b>1. Timeliness</b>	Immediate, current information and events are newsworthy because they have just recently occurred. It's news because it's "new."
<b>2. Proximity</b>	Local information and events are newsworthy because they affect the people in our community and region. We care more about things that happen "close to home."
<b>3. Conflict and Controversy</b>	When violence strikes or when people argue about actions, events, ideas or policies, we care. Conflict and controversy attract our attention by highlighting problems or differences within the community.
<b>4. Human Interest</b>	People are interested in other people. Everyone has something to celebrate and something to complain about. We like unusual stories of people who accomplish amazing feats or handle a life crisis because we can identify with them.
<b>5. Relevance</b>	People are attracted to information that helps them make good decisions. If you like to cook, you find recipes relevant. If you're looking for a job, the business news is relevant. We need depend on relevant information that helps us make decisions.

*Instructions:* Read and discuss these news values as a team. Then use a newspaper or go online to identify stories that fit into one or more of these five categories. Be prepared to explain why you made your choices.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET B**

**Lesson 1.1: What's Newsworthy?**

*Morning Meeting Simulation*

*Instructions:* In this role-playing activity, your team acts as editors and producers for a TV news show. After reading the choices below, discuss which stories should be the 3 top stories for your broadcast. The Executive Producer will expect that you will be prepared to offer a well-reasoned justification for your decision using the five news values to explain your choices.

1. A fire claims the life of a family of five. Twelve firemen are injured while fighting the blaze and police are investigating it as possible arson case.
2. President Barack Obama is hosting a birthday party/fundraiser for your local Senator, an incumbent Democrat who's locked in a tough campaign against a young Tea Party activist.
3. The Annual Turtle Race is being held at a local mall. It is an annual promotion for a national pet shop chain store that buys ads on your station.
4. Your local professional baseball team has just signed the nation's top high school recruit to their team.
5. A 24-car-accident occurred on the local highway. Ten people, including a mini-van filled with kids coming back from a church field trip, were killed and 25 were injured. Traffic was stopped on both ends of the interstate for five hours due to the accident.
6. Fifteen people were killed and 25 were injured when a suicide bomber went into a police station in Kandahar, Afghanistan. One of the dead soldiers was from your town.
7. Lady Gaga is playing a benefit concert for a homeless shelter. The sold-out show is expected to raise thousands of dollars to benefit the charity.
8. Two recent immigrants, one aged 20 and another aged 16, were killed in a shooting last night. Police believe the violence was gang-related.
9. A local radio station is having a contest to see who can keep their hand on a new Mustang Convertible the longest. The winner gets to keep the car. About 100 people have been there since the contest started last night.
10. A popular pro basketball player is unveiling his new brand of sneakers at your local mall.
11. A new research study shows that people who eat at McDonalds three times a week die 5 years earlier than people who don't.
12. Your community has passed its annual budget, which includes dramatic cuts to the health and safety programs for senior citizens, who make up more than 30% of the residents in your community.



## PBS NewsHour Extra Student Reporting Labs

### Lesson 1.2: Journalism Ethics, News Judgment, the ABCDEF's of Journalism and Copyright v. Fair Use

Developed by Imani M. Cheers

#### Standards

- **McRel: Reading, 7** Students will use reading skills and strategies to understand and interpret a variety of informational texts.
- **ISTE: Electronic Media Production, 9.0** Students will demonstrate ethics in the industry.

#### Overview

Students will explore, engage and develop a thorough understanding of the theories and ethics related to journalism.

#### Learning Outcomes

By the end of this lesson, students will be able to understand:

- What standards do journalists use when reporting?
- How are issues of bias and fair reporting addressed by journalists?

#### Advance Preparation

Make copies of Worksheets A, B, C, D for students. Review additional resources for students to watch for extra support.

#### Engage Interest

*Ask:* What principles guide how journalists work?

Listen to students' answers as they will vary based on their experiences. You might want to write down a list of responses and then have them compare their compiled list to the worksheets.

#### Explore: What are journalism ethics?

Pass out copies of Worksheet A which is an editorial from Charles L. Overby is chairman, chief executive officer and president of the Freedom Forum and chief executive officer of the Newseum in Washington, D.C.

#### Explore: What is news judgment?

Pass out copies of Worksheet B. In this activity, students will review recent news articles from newspapers, magazines or online sources and practice exercising news judgment. Students should be prepared to discuss with their other classmates.

**Explore: What does it mean for a news report to be “accurate, fair and clear”?**

Pass out copies of Worksheet C. In this activity, students will review 5 scenarios and decide if the situation is accurate, fair and clear.

**Explore: What is the difference between copyright and fair use materials?**

Pass out copies of Worksheet D. In this activity, students will learn how to decide when and how to use copyrighted materials as part of their own creative work for PBS Student Reporting Labs.

**PBS NewsHour Extra Student Reporting Labs**  
**WORKSHEET A: Fairness Formula = Accuracy**

**Lesson 1.2: Journalism Ethics, News Judgment, the ABCDEF's of Journalism and Copyright v. Fair Use**

**Fairness Formula Starts With Accuracy**

By Charles Overby

People who talk with the Freedom Forum about news complain that the media can and should do a better job. Most news people tell us the same thing. So what's the problem? A lack of attention to basics. In meetings with small groups around the country, we encouraged people to talk about fairness in the media. The topic quickly became a broad umbrella for complaints in general about the media. Most of the complaints focused on the basics of news gathering and presentation. From those discussions, I have broken down the components of fairness into five basic categories that provide an easy-to-remember formula: **A+B+C+D+E = F (fairness)**.

**Accuracy + balance + completeness + detachment + ethics = fairness.** There are other ways to state it, but these five categories generally capture most of the complaints we have heard about the need for fairness and improvement in the media. Many editors and news directors may think the components are so basic that their news reports meet those standards easily. But many of the people whom we interviewed do not think so. The public expects all five categories — not two or three — to be applied to all news stories. A quick look at the five categories:

**ACCURACY** — This is the basic component of fairness, but it generated lots of discussion, especially in the area of corrections. Most newspapers still do a superficial job of correcting their errors. Procedures often are not reader-friendly. The better newspapers run more corrections, not fewer, every day than average newspapers. Unfortunately, it is rare to see corrections on television.

**BALANCE** — Many in the public think stories reflect definite points of view. Often, the other side is given scant, secondary attention, far down in the news report.

**COMPLETENESS** — This was the biggest complaint that we heard. Our respondents said reporters fail to tell the whole story because of inexperience, ineptitude, laziness, or lack of space or time. The lack of completeness affects context.

**DETACHMENT** — A frequent complaint lodged by people who deal with the media was that reporters and editors construct their stories in advance and only want news sources to confirm their preconceived notions. Once the news “hook” is established, there is not much fair and open reporting that follows.

**ETHICS** — This involves the way reporters and editors pursue stories, the feeling that editorial viewpoints drive news content, placement and headlines. This category also

focuses on the methodology of reporting, ranging from paparazzi photography to insensitivity to victims. These five areas need more discussion in newsrooms. If the public could see improvements and regular explanations about these basic elements, they probably would develop more trust in the mainstream media. This isn't rocket science. Every editor and news director should be capable of identifying ways to improve these deficiencies. For those news executives who think they are doing just fine in all these categories, bring in a dozen readers or viewers and ask them.

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Charles L. Overby is chairman, chief executive officer and president of the Freedom Forum and chief executive officer of the Newseum.

**PBS NewsHour Extra Student Reporting Labs**  
**WORKSHEET B: Exercising Ethics and News Judgment**

**Lesson 1.2: Journalism Ethics, News Judgment, the ABCDEF's of Journalism and Copyright v. Fair Use**

*Instructions:* Ask students to locate or bring into class three recent news articles with photographs. They are to exercise their news judgment and find stories they are interested in reading working individually or in groups. Answer the questions below.

1. Is this a story that the public needs to know? Why or why not?
2. Does the information in the story affect a lot of people or only a few?
3. Is this a story about an event that already happened or a future event?
4. Is the photograph needed to tell the story?
5. Does the story contain more rumors than facts?
6. Does the story or photograph invade someone's privacy?
7. Is the story or photograph sensational or does it blow something out of proportion?

**PBS NewsHour Extra Student Reporting Labs**  
**WORKSHEET C: Accuracy, Fairness or Clarity?**

**Lesson 1.2: Journalism Ethics, News Judgment, the ABCDEF's of Journalism and Copyright v. Fair Use**

*Instructions:* You are the editor of your school's newspaper. In each of the following scenarios, you are asked to consider a situation. Make a decision about who you will cover, what your angle will be and what you will publish. Will yours be an ethical decision? Include in your answer whether **accuracy**, **fairness** or **clarity** is in question.

1. A student at your school is highlighted on the local TV news. A reporter for the school newspaper uses information from the TV newscast without giving credit to the station. It turns out that several facts from the news report are wrong. **Do you admit the mistake? Do you tell how you got the incorrect information?**
2. A well-known musician is filming an anti-smoking PSA (public service announcement) at your school. The school newspaper photographer gets pictures of him smoking a cigarette during a break. Your photo editor wants to run the photograph with the cutline "Rock Star Filmed Anti-Smoking PSA on Tuesday." **Do you reword the caption?**
3. The owner of a local business has refused to buy an advertisement in your newspaper. He graduated from your school, so you are really ticked that he won't support his alma mater. Later that day, as you look at the sports spread, you notice that the photo of the cross country track event that the sports editor plans to use has a billboard in the background with the local business's name prominently displayed. It would be easy to remove the billboard with photo-editing software. **Do you alter the photograph?**
4. The daughter of the principal at your rival high school has been arrested on drunken driving charges. **Do you report it?**
5. One of your best friends says she saw the new basketball coach smoking marijuana at a rock concert. You tell the newspaper adviser that someone told you about seeing him and that you plan to report it in your concert review. The coach tells you he wasn't even at the concert. **Do you report the allegation?**

**PBS NewsHour Extra Student Reporting Labs**  
**WORKSHEET C: Answer Key**

**Lesson 1.2: Journalism Ethics, News Judgment, the ABCDEF's of Journalism and Copyright v. Fair Use**

1. Yes. It is a core value that journalists are accurate. And reporters should do their own reporting.
2. Yes. The cutline implies the picture was taken during the filming of the PSA. Clarity is important in cutlines as well as in stories.
3. No. Photographs should reflect the truth. Truthfulness includes accuracy of details in the setting in which the action takes place.
4. Perhaps. Why are you reporting this story? If only to cloud the reputation of the rival school's principal, don't publish it. Do you regularly report students who are arrested on DWI charges? Is the daughter 18 or older? Be fair, and treat this story as you would any other story.
5. No. You need facts. Rumors and mistaken identification have no place in a newspaper. By the way, what's this information doing in a concert review?

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET D: Copyright v. Fair Use**

**Lesson 1.2: Journalism Ethics, News Judgment, the ABCDEF's of Journalism and Copyright v. Fair Use**

**By Renee Hobbs**

In developing video packages for PBS Student Reporting Labs, you may want to incorporate copyrighted materials, including photographs, music, film or video clips. You may want to use written excerpts, clips or the whole work. And you may want to use materials produced by media professionals (like the Associated Press, the New York Times, PBS News Hour, or ABC News) as well as media produced by amateurs (like quotes from bloggers, Flickr photos, or YouTube videos).

To help you decide when and how to use copyrighted materials as part of your own creative work for PBS Student Reporting Labs, it's important to have a good understanding of copyright and fair use.

**THE BASICS**

The purpose of copyright law is to promote creativity, innovation and the spread of knowledge. The law does this by balancing the rights of both authors (copyright holders) and users.

**Authors' Rights.** Any creative work, in fixed and tangible form, is copyrighted. Anything you create (writing, video, images, music, etc.) is automatically copyrighted at the moment you create it. As a creative individual, you are protected by copyright law, which gives you rights to control how your works are distributed. As the copyright holder, you are responsible for detecting infringement. When other people distribute your copyrighted work without your permission, this may be an infringement of your legal rights. Violating copyright can have severe financial consequences but it can be expensive and time-consuming to pursue legal action.

**Users' Rights.** Under some circumstances, users can use copyrighted works as part of their own creative work. The doctrine of fair use (Section 107 of the Copyright Act of 1976) states that people can use copyrighted works without payment or permission when the social benefit of the use outweighs the harms to the copyright holder. To make a fair use determination, users consider all the factors involved in the context and situation of their use of the copyrighted material. Fair use is especially helpful when people want to use small amounts of a copyrighted work for socially beneficial purposes, like news reporting, teaching, research and scholarship. In the context of copyright law, the doctrine of fair use is one of the main guarantees of free expression. News reporters depend on fair use because of its obvious importance in disseminating information. Broadcasting professionals routinely claim fair use when they make use of short clips from popular films, classic TV programs, archival images, and popular songs without payment or permission.

**ATTRIBUTION AND GOOD FAITH**

Some people mistakenly believe that they can use any copyrighted work in their own creative work as long as they "cite their sources" or use attribution to identify the author. But attribution is not required in order to claim fair use. Many broadcasters use short excerpts of copyrighted clips under fair use without attribution. Using attribution is sign of



good faith in the fair use process, but it does not shield a user from copyright liability. That's why it's important to make a careful fair use determination using the process described below.

### **MAKING A FAIR USE DETERMINATION**

Critical thinking is required to make a fair use determination. Ask yourself two questions:

1. **Transformativeness.** Is my use of a copyrighted work transformative? Am I using the material for a different purpose than that of the original? Or am I just repeating the work for the same intent and value as the original?
2. **Amount.** Am I using only the amount I need to accomplish my purpose, considering the nature of the copyrighted work and my use of it?

The law empowers users to make a fair use determination for themselves. PBS Student Reporting Labs recommends that when using copyrighted material in your video package, you put your answers to these questions in writing, using reasoning to support your ideas. Thinking about the issue from the perspective of both the copyright holder and your own point of view is important.

### **REVIEW THE CODES OF BEST PRACTICE IN FAIR USE**

A number of creative communities have developed documents to help people understand how to use fair use reasoning. Review the Codes of Best Practice for Online Video [<http://www.centerforsocialmedia.org/fair-use/related-materials/codes/code-best-practices-fair-use-online-video>]. It identifies common situations where fair use clearly applies to the creation of new videos that are distributed online. You can use copyrighted material:

1. To comment on or critique copyrighted material
2. Using copyrighted material for illustration or example
3. Capturing copyrighted material incidentally or accidentally
4. Reproducing, re-posting, or quoting in order to memorialize, preserve, or rescue an experience, an event, or a cultural phenomenon
5. Copying, re-posting and re-circulating a work or part of a work for purposes of launching a discussion
6. Quoting in order to recombine elements to make a new work that depends for its meaning on the (often unlikely) relationships between the elements.

### **PERMISSIONS AND LICENSING**

If you're using copyrighted material for the same purpose as the original or you are using the whole work or a large portion, you shouldn't claim fair use. Instead, you should ask permission from the copyright holder. For amateur creations (independent musicians, Flickr photos, YouTube videos), you can send the creator an email requesting to use their work. Request permission by stating your purpose and describe how you're using their work, along with your name and full contact information. When using commercial or professional work (AP photos, music), you can use the licensing process, which generally involves filling out a form or sending an email. When using copyrighted work under Creative Commons licenses, you can simply use the work.

**FREQUENTLY ASKED QUESTIONS**

Here are some examples of how fair use reasoning can be applied to specific situations.

1. **Can I use facts, information or quotes from a research report, blog, news story or website?** This depends on how you use it. Using small amounts of information, facts or quotes from copyrighted print materials is fair use. Identifying the source of the information shows good faith.
2. **Can I use clips from YouTube or Hollywood movies in my news package?** This depends on how you use it. Using movie clips in a news broadcast may be transformative since the clip is used in a new context. If the clip's original purpose was to entertain, but you are using it to inform, that's very transformative. However, if the original purpose was informative, and you're using it for the same purpose, that's less transformative. Be sure to use just the amount you need to accomplish your specific purpose.
3. **Can I use AP news photos in my news package?** This depends on how you use it. The purpose of AP news photos is to provide information about news and current events, and you're using the photos for the same exact purpose. That's not very transformative. If you're using the photo simply as an example or illustration, you may claim fair use. Otherwise, you should ask permission and use the licensing process.
4. **Can I use clips from popular music in my news package?** This depends on how you use it. The purpose of pop music is to entertain by creating a particular mood, feeling or emotion. If you're using the clip to accomplish this same goal, that's not very transformative. But if you're commenting or critiquing the music, that's a clear example of fair use. If you're using a short sample of a song as an illustration of a larger idea, you may claim fair use. But if you're merely exploiting the familiarity of the song to attract people's attention, then you should ask permission and seek a license.

## PBS NewsHour Extra Student Reporting Labs

### Lesson 1.3: Who makes the news?

Developed by Imani M. Cheers

#### Standards

- **McRel: Media, 10** Students will understand the characteristics and components of the media.
- **ISTE: Media Concepts, 3.0** Students will be able to interpret and evaluate various media presentations within their context.

#### Overview

Students will understand the role of executive producers, segment producers, reporters, camera operators, sound engineers, grips/gaffers, graphic artists and production assistants, who are planning content, gathering story ideas, selecting sources and publishing breaking news.

#### Learning Outcomes

By the end of this lesson, students will be able to:

- Identify the aforementioned roles and understand their responsibilities in a broadcast newsroom.
- Understand how a broadcast newsroom operates.
- Understand how these roles relate to their student-run projects.

#### Advance Preparation

Make copies of Worksheets A for students. Review additional resources for students to watch for extra support.

#### Engage Interest

*Ask:* Who decides what is news and what is not?

*Ask:* What are some different jobs in the news industry? What is the difference between a reporter and an editor? A producer and a director?

Listen to students' answers as they will vary based on their experiences. You might want to write down a list of responses and then have them compare their compiled list to the worksheets.

#### Explore: Who makes the news?

Pass out copies of Worksheet A. In this activity, students will work in groups to define the 9 newsroom roles and should be prepared to discuss with their other classmates.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 1.3: Who makes the news?**

*Instructions:* Below are the names of 9 roles in a broadcast newsroom. Working in groups or individually match the name with the roles and responsibilities of each person.

**Executive Producer:**

A job title used in filmmaking and television for a person responsible for various aspects of a production.

**News Director:**

Produces one or more individual segments of a multi-segment production, also containing individual segments produced by others.

**Segment Producer:**

Any of the parts into which something can be divided; a newscast is divided up into parts.

**Camera Operator:**

Lighting and rigging technicians in the film and video industries/ a lighting electrician for a motion-picture or television production.

**Reporter:**

Someone with experience and training in the production and manipulation of sound through mechanical analog or digital means.

Produces one or more individual segments of a multi-segment production.

**Segment:**

Someone who is not involved in any technical aspects of the film making or music process, but who is still responsible for the overall production.

**Sound Engineer:**

A member of the camera crew and runs the camera as instructed by the director and the cinematographer.

**Grip/Gaffer:**

An individual at a broadcast station or network or a newspaper who is in charge of the news department.

A professional within the graphic design and graphic arts industry who assembles together images, typography or motion graphics to create a piece of design.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A-Answer Sheet**

**Lesson 1.3: Who makes the news?**

*Instructions:* Below are the names of 9 roles in a broadcast newsroom. Working in groups or individually describe the roles and responsibilities of each person.

**Executive Producer:** An executive producer is a producer who is not involved in any technical aspects of the film making or music process, but who is still responsible for the overall production. Typically an executive producer handles business and legal issues.

**News Director:** An individual at a broadcast station or network or a newspaper who is in charge of the news department

**Segment Producer:** Produces one or more individual segments of a multi-segment production, also containing individual segments produced by others.

**Segment:** Any of the parts into which something can be divided; a newscast is divided up into parts (segments).

**Reporter:** A type of journalist who researches and presents information in certain types of mass media.

**Camera Operator:** The camera operator is a member of the camera crew and runs the camera as instructed by the director and the cinematographer. The camera operator is responsible for keeping the action in frame, and responding quickly to the action as it unfolds.

**Sound Engineer:** Someone with experience and training in the production and manipulation of sound through mechanical analog or digital means.

**Grip/Gaffer:** lighting and rigging technicians in the film and video industries/ a lighting electrician for a motion-picture or television production

**Graphic Artist:** A professional within the graphic design and graphic arts industry who assembles together images, typography or motion graphics to create a piece of design.

**Production Assistant:** Also known as a PA, is a job title used in filmmaking and television for a person responsible for various aspects of a production.

**Key Ideas:** Ask the class why there are so many people involved in news production. Ask what are some skills that might help people in one area of production or another (ie writing skills, graphics/drawing, organization, computer skills, etc)

## PBS NewsHour Extra Student Reporting Labs

### Lesson 1.4: The Structure of Broadcast News

Developed by Imani M. Cheers

#### Standards

- **McRel: Viewing, 9** Students will use viewing skills and strategies to understand and interpret visual media.
- **ISTE: Media Concepts, 3.0** Students will be able to interpret and evaluate various media presentations within their context.

#### Overview

Students learn about elements like an attention-getting headline, a strong lead, the use of quotes and trustworthy facts, a summary and skillful arrangement. Students identify some structural features of broadcast news and then compare and contrast a segment from PBS News Hour, a segment from NBC Nightly News with Brian Williams, and a segment from CBS Evening News with Katie Couric.

#### Learning Outcomes

By the end of this lesson, students will be able to:

- Identify the structure of a broadcast news segment.

#### Advance Preparation

Make copies of Worksheets A for students. Review additional resources for students to watch for extra support.

#### Engage Interest

*Ask:* What makes an interesting news story?

Listen to students' answers as they will vary based on their experiences.

#### Explore: How is a television news segment structured?

Pass out at least 2 copies of Worksheet A to each student. This worksheet can be passed out the day before as a homework assignment for students and their families. Ask the students to watch a nightly news program and fill out the worksheet. Teachers can also pass out the worksheet in class and play clips from at least 2 of the links below and have students fill out the worksheets after the clips have been viewed.

**PBS NewsHour:** [http://www.pbs.org/newshour/bb/education/july-dec11/amgraduate\\_12\\_29.html](http://www.pbs.org/newshour/bb/education/july-dec11/amgraduate_12_29.html)

**NBC Nightly News with Brian Williams:**  
<http://www.msnbc.msn.com/id/3032619/#46489113>

**ABC World News with Diane Sawyer:**

<http://www.msnbc.msn.com/id/3032619/#46489113>

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A-TV News Evaluation**

**Lesson 1.4: The Structure of Broadcast News**

Name \_\_\_\_\_

**1. List the stories in the order presented. How many minutes were given to each topic?**

	<b>TOPIC</b>	<b>MINUTES</b>
1	_____	_____
2	_____	_____
3	_____	_____
4	_____	_____
5	_____	_____

**2. Pick one story and describe the beginning, middle and end of the story.**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**3. Listen to the reporter. Can you mimic their speech patterns? Do they use phrases such as “um” “like” or “you know”? How would you describe their tone? Upbeat? Serious? Alarmed? Uncaring? Why do you think so?**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



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**4. How much background or history is in the report?**

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**5. Are there any facts or statistics used in the story? If so, what are they?**

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**6. Where do the reporters' eyes look when they are speaking?**

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**7. What do the reporters do when they are finished with their story?**

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## PBS NewsHour Extra Student Reporting Labs

### Lesson 2.1: Finding Story Ideas

Developed by Renee Hobbs

#### Standards

- **McRel: Writing, 4** Students will be able to gather and use information for research purposes.
- **ISTE: Media Concepts, 3.0** Students will be able to interpret and evaluate various media presentations within their context.

#### Overview

Students develop a short oral presentation to pitch a specific idea for a news story. In the process, they consider the relationship between news and lived experience and strengthen intellectual curiosity by developing ideas for news stories through identifying potential sources and gathering background information.

#### Learning Outcomes

By the end of this lesson, students should be able to:

- Generate news stories based on research and personal experience
- Determine the newsworthiness of these stories
- Generate a list of sources and other information that can be used to turn these ideas into actual stories.
- Make a short persuasive oral presentation to pitch a news story idea to an editor

#### Advance Preparation

Make copies of the assignment worksheet and check your school's filter to make sure you can view the videos, which are available on YouTube.

#### Engage Interest

*Ask:* Is anything in your life newsworthy? Is there anything newsworthy in the stories you hear among your family, friends and in your community? Why or why not?

Encourage students to generate different responses to this question. Many students will not be aware that much news is generated from the ordinary and extraordinary stories of daily life.

#### Gain Knowledge

View and discuss these videos to build students' knowledge of how news stories get created from the events of daily life. Being a good listener and considering the five news values is the key to finding and developing local stories.

***Ira Glass on Storytelling, Part 1***

<http://www.youtube.com/user/reporterscenter#p/c/613B2CEDAFF29783/2/loxJ3FtCJJA>

Ira Glass explains how TV and radio broadcasts develop from real-life anecdotes in story form and how a series of questions and answers keeps people's attention.

***Tips for Making the Local Global***

<http://www.youtube.com/user/reporterscenter#p/c/1B175D9C0278F69C/6/7ReoVB-s4SI>

Kwame Dawes shares his insight on how to tell a local story that has global significance, and how to make it resonate with a global audience.

***Associated Press: How to Pitch a Story***

<http://www.youtube.com/watch?v=Vut4gPPzEac>

AP editors Jon Resnick and Associated Press Editor Donna Cassata explain how to prepare your story idea and pitch it to a news editor.

**Activity: Generate News Stories from Life**

Pass out the worksheet and introduce the activity. Students can work on this in class or as homework. Set a firm but short deadline of perhaps one class period. This is an exercise to get students thinking, not a final project. Use the criteria on the worksheet to offer students feedback about their oral presentations.

**Time for Performance**

Each individual student performs a pitch. Offer “warm” and “cool” feedback. Warm feedback is positive and acknowledges strengths. Cool feedback offers comments and suggestions to help the learner reflect and improve.

**Reflect**

*Ask:* What did you learn from working on this project? What did you like best about it? What did you dislike and why?

*Ask:* What might be the consequences of your news story actually getting into the public eye? What could be some possible positive consequences? What might be some possible negative consequences? Can a powerful and effective news story change the world? Why or why not?

**Extension Exercise:**

Students will create a 2 minute video about the retention rates at their high school. Please see Worksheet B for a script and details.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 2.1: Finding Story Ideas**

Name: \_\_\_\_\_

*Instructions:* Many good news stories come from the reality of daily life. Look around. Listen. Find a news story that comes from real life by following these 5 steps.

**STEP 1. Generate Ideas.** Think about news story ideas by using some of your own life experiences and those of your family, neighbors and friends. Brainstorm 5 potential ideas by thinking about what makes these stories interesting and important. Write these down to share with your teacher or a small group of peers. After getting their feedback, select the best idea.

**STEP 2. Gather Background Information.** What background information could be used to make this story relevant to a wider audience? How does this story connect to larger social and political issues? Gather information from sources that can help expand the appeal and relevance of this story. Add five facts, opinions or other interesting information by gathering information from a variety of sources.

**STEP 3. Consider News Values.** What aspects of your story are local? Timely? Relevant? Is there a human interest angle? Is there conflict or controversy? The more genuine news values there are in your story, the more your editor will like it.

**STEP 4. Identify Potential Sources.** Make a list of possible sources that could be used might use to add depth and vividness to your story. Sources may include parents, other family members or eyewitnesses. You may want to find the names of experts who could offer an important perspective to your story.

**STEP 5. Develop a News Story Pitch.** Prepare a short 2-minute speech designed to persuade a television news editor that their story is newsworthy. In the presentation:

- Use a hook to get people's attention using humor, suspense or ambiguity
- Tell the story with attention to the who, what, where, when and why
- Offer solid information, including ideas for people to interview
- Show how emotional connections will be activated to get the audience involved
- Explain why viewers would find this story relevant, interesting or important
- Deliver your message persuasively with good vocal energy
- Display confidence that your editor will find this a compelling newsworthy story

## PBS NewsHour Extra Student Reporting Labs WORKSHEET B

### Lesson 2.1: Finding Story Ideas

*Instructions:* Students are required to shoot and edit a 2 minute video about high school retention rates. Break up into groups of at least 3 people. Choose an interviewer/reporter, camera operator and editor. See Lesson 1.3 for a detailed description of each role and follow the script below.

**All:** Take some time to decide on a research, shooting and editing schedule. Begin with the following questions.

- What are retention rates?
  - See: <http://blogs.abcnews.com/politicalpunch/2010/03/obama-tackles-high-dropout-rates-targets-chronically-troubled-schools-.html>
- Who can we interview about this topic? Try to identify at least 5 people from diverse backgrounds. For example, select one administrator (guidance counselor, principal), two teachers, one student and one parent.
- What is the best time to schedule these interviews? Who is going to contact the individuals and schedule the interviews? Where are we going to do the interviews? Think about diverse settings such as offices, hallways, classrooms, lunch room, gym, etc.

**Interviewer:** These are general sample questions for your sources.

1. Why do students drop out of high school?
2. How many students drop out of our school each year?
3. What are our school administration and teachers doing to keep students from dropping out of school?
4. How do parents respond to their child who decides to drop out of high school?
5. What are the employment options for students who drop out of high school?

**Camera Operator:** See Appendix A for camera skills and the following link.  
<http://www.egusd.net/franklinhs/mediacom/standards/composition/shootingbasics.htm#framing>

**Editor:** See Appendix B for editing skills.

## PBS NewsHour Extra Student Reporting Labs

### Lesson 2.2: Interviewing: The Art of Asking Questions

Developed by Renee Hobbs

#### Standards

- **McRel: Listening and Speaking, 8** Students will use listening and speaking strategies for different purposes.
- **Common Core: Writing, 4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **ISTE: Media Concepts, 1.0** Students will demonstrate the ability to communicate effectively through oral, written, and visual expression.

#### Overview

Students learn to use the phone to talk to people they don't know. Working in teams of three, a simulation game helps students practice both the art of interviewing and the art of being interviewed.

#### Learning Outcomes

By the end of this lesson, students should be able to:

- Recognize the characteristics of a good interviewer and a good source.
- Use the Internet to gather information about a topic that's new to them.
- Conduct a phone interview with a person they don't know.

#### Advance Preparation

Make copies of the worksheet for each team. Note that there are 8 different case studies. Each team gets one case study to work on collaboratively.

#### Engage Interest

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

Students share stories of their experiences, if they have them. It can be exhilarating to call new people. But many people are afraid to call people they don't know. Cold-calling is the practice of calling someone you don't know to get information from them.

*Ask:* Why might cold-calling seem scary or uncomfortable for some people?

Students generate reasons and share their feelings. Acknowledge these fears. Learning to make cold calls takes practice. People get better at it with practice.

**Introduce the Activity: Practice Cold-Call Interviewing**

In this role-playing activity, students are divided the class into groups of three. They get a worksheet that provides a scenario with a hypothetical reporter and source. Two team members role-play an interview while the third team member, the evaluator, offers coaching and suggestions as they practice.

Pass out copies of the worksheet so that each team receives one of the eight different cases. One person will be the journalist, one will be the source, and the third person will serve as an evaluator for both participants. Read aloud the directions and encourage students to work together as a team to generate ideas and practice role-playing. Because some students are pretending to be experts and others are pretending to be journalists, give students the opportunity to use the Internet to gather information to make their role-playing more credible. This will also help to make their performances less silly and more realistic. Encourage them to use creativity and imagination along with good research to create a strong cold-calling simulation.

**Time to Practice**

Before beginning, review the advice provided on the worksheet for both the journalist and source. Make sure students can explain in their own words why this advice makes sense.

Create a deadline that forces students to work under pressure, as journalists in the real world do. You may want to create some competition between the teams and award a prize to the best work.

Monitor students as they work and answer any questions they may have. Encourage them to practice a couple of times so they're comfortable. For advanced learners, you may want to encourage the source to vary their answers at each rehearsal, so that the reporter really has to think on their feet!

**Time for Performance**

Each team performs their cold calls. Encourage evaluators from other teams to offer "warm" and "cool" feedback. Warm feedback is positive and acknowledges strengths. Cool feedback offers comments and suggestions to help the learner reflect and improve.

**Leaving a Message**

If you call a source and they are not available you might have to leave a message. In this message you should identify yourself, your school or affiliation, your reason for calling and a way for your source to contact you. See Worksheet B for a script template.

**Reflect**

*Ask:* What did you learn from working on this project? What did you like best about it? What did you dislike and why?

*Ask:* How might cold-calling be useful in your life right now? In the future?



**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 2.2: Interviewing: The Art of Asking Questions**

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

CASE STUDY #1

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

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

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

Journalist	Source
1. <b>Do Your Homework.</b> Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. <b>Get Your Expertise On.</b> Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
2. <b>Explain Your Reason for Calling.</b> Be able to state our purpose for reaching out to this person within the first minute of the call.	2. <b>No Jargon.</b> Even though you're an expert, if you want your message to get across, you will need to explain ideas accurately, clearly and simply.
3. <b>Flatter Your Source.</b> Explain why you consider this person a valuable source. Show that you care about the topic.	3. <b>Stay Calm and Confident.</b> You're the expert. Don't display nervousness and use vocal energy to hold your listener's attention.
3. <b>Plan Some Questions in Advance.</b> If it helps, write the questions that you want to ask down. Use them as a reference when you're talking with the source.	4. <b>Use Vivid Examples.</b> Make your ideas come alive by offering examples and specific information. Don't just speak in generalities.
4. <b>Listen and Take Notes.</b> Be an active listener and ask questions if you don't understand something. Ask your source to repeat themselves if necessary so you can write down the information. (But never audiotape a conversation without asking permission first.)	4. <b>Short and Sweet.</b> Experts who drone on and on make life difficult for reporters. Be aware that the reporter is trying to take notes while you talk. Pause after important ideas and new information so that the reporter has time to process it.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 2.2: Interviewing: The Art of Asking Questions**

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

CASE STUDY #2

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

**Source:** You are the new pitcher.

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

Journalist	Source
1. <b>Do Your Homework.</b> Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. <b>Get Your Expertise On.</b> Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
2. <b>Explain Your Reason for Calling.</b> Be able to state our purpose for reaching out to this person within the first minute of the call.	2. <b>No Jargon.</b> Even though you're an expert, if you want your message to get across, you will need to explain ideas accurately, clearly and simply.
3. <b>Flatter Your Source.</b> Explain why you consider this person a valuable source. Show that you care about the topic.	3. <b>Stay Calm and Confident.</b> You're the expert. Don't display nervousness and use vocal energy to hold your listener's attention.
3. <b>Plan Some Questions in Advance.</b> If it helps, write the questions that you want to ask down. Use then as a reference when you're talking with the source.	4. <b>Use Vivid Examples.</b> Make your ideas come alive by offering examples and specific information. Don't just speak in generalities.
4. <b>Listen and Take Notes.</b> Be an active listener and ask questions if you don't understand something. Ask your source to repeat themselves if necessary so you can write down the information. (But never audiotape a conversation without asking permission first.)	4. <b>Short and Sweet.</b> Experts who drone on and on make life difficult for reporters. Be aware that the reporter is trying to take notes while you talk. Pause after important ideas and new information so that the reporter has time to process it.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 2.2: Interviewing: The Art of Asking Questions**

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

CASE STUDY #3

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

**Source:** You are the local Idol contestant.

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

Journalist	Source
1. <b>Do Your Homework.</b> Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. <b>Get Your Expertise On.</b> Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
2. <b>Explain Your Reason for Calling.</b> Be able to state our purpose for reaching out to this person within the first minute of the call.	2. <b>No Jargon.</b> Even though you're an expert, if you want your message to get across, you will need to explain ideas accurately, clearly and simply.
3. <b>Flatter Your Source.</b> Explain why you consider this person a valuable source. Show that you care about the topic.	3. <b>Stay Calm and Confident.</b> You're the expert. Don't display nervousness and use vocal energy to hold your listener's attention.
3. <b>Plan Some Questions in Advance.</b> If it helps, write the questions that you want to ask down. Use them as a reference when you're talking with the source.	4. <b>Use Vivid Examples.</b> Make your ideas come alive by offering examples and specific information. Don't just speak in generalities.
4. <b>Listen and Take Notes.</b> Be an active listener and ask questions if you don't understand something. Ask your source to repeat themselves if necessary so you can write down the information. (But never audiotape a conversation without asking permission first.)	4. <b>Short and Sweet.</b> Experts who drone on and on make life difficult for reporters. Be aware that the reporter is trying to take notes while you talk. Pause after important ideas and new information so that the reporter has time to process it.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 2.2: Interviewing: The Art of Asking Questions**

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

CASE STUDY #4

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

**Source:** You are the White House Press Secretary

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

Journalist	Source
1. <b>Do Your Homework.</b> Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. <b>Get Your Expertise On.</b> Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
2. <b>Explain Your Reason for Calling.</b> Be able to state our purpose for reaching out to this person within the first minute of the call.	2. <b>No Jargon.</b> Even though you're an expert, if you want your message to get across, you will need to explain ideas accurately, clearly and simply.
3. <b>Flatter Your Source.</b> Explain why you consider this person a valuable source. Show that you care about the topic.	3. <b>Stay Calm and Confident.</b> You're the expert. Don't display nervousness and use vocal energy to hold your listener's attention.
3. <b>Plan Some Questions in Advance.</b> If it helps, write the questions that you want to ask down. Use them as a reference when you're talking with the source.	4. <b>Use Vivid Examples.</b> Make your ideas come alive by offering examples and specific information. Don't just speak in generalities.
4. <b>Listen and Take Notes.</b> Be an active listener and ask questions if you don't understand something. Ask your source to repeat themselves if necessary so you can write down the information. (But never audiotape a conversation without asking permission first.)	4. <b>Short and Sweet.</b> Experts who drone on and on make life difficult for reporters. Be aware that the reporter is trying to take notes while you talk. Pause after important ideas and new information so that the reporter has time to process it.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 2.2: Interviewing: The Art of Asking Questions**

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

CASE STUDY #5

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

**Source:** You are the returning soldier.

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

Journalist	Source
1. <b>Do Your Homework.</b> Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. <b>Get Your Expertise On.</b> Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
2. <b>Explain Your Reason for Calling.</b> Be able to state our purpose for reaching out to this person within the first minute of the call.	2. <b>No Jargon.</b> Even though you’re an expert, if you want your message to get across, you will need to explain ideas accurately, clearly and simply.
3. <b>Flatter Your Source.</b> Explain why you consider this person a valuable source. Show that you care about the topic.	3. <b>Stay Calm and Confident.</b> You’re the expert. Don’t display nervousness and use vocal energy to hold your listener’s attention.
3. <b>Plan Some Questions in Advance.</b> If it helps, write the questions that you want to ask down. Use then as a reference when you’re talking with the source.	4. <b>Use Vivid Examples.</b> Make your ideas come alive by offering examples and specific information. Don’t just speak in generalities.
4. <b>Listen and Take Notes.</b> Be an active listener and ask questions if you don’t understand something. Ask your source to repeat themselves if necessary so you can write down the information. (But never audiotape a conversation without asking permission first.)	4. <b>Short and Sweet.</b> Experts who drone on and on make life difficult for reporters. Be aware that the reporter is trying to take notes while you talk. Pause after important ideas and new information so that the reporter has time to process it.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 2.2: Interviewing: The Art of Asking Questions**

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

CASE STUDY #6

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

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

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

Journalist	Source
1. <b>Do Your Homework.</b> Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. <b>Get Your Expertise On.</b> Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
2. <b>Explain Your Reason for Calling.</b> Be able to state our purpose for reaching out to this person within the first minute of the call.	2. <b>No Jargon.</b> Even though you're an expert, if you want your message to get across, you will need to explain ideas accurately, clearly and simply.
3. <b>Flatter Your Source.</b> Explain why you consider this person a valuable source. Show that you care about the topic.	3. <b>Stay Calm and Confident.</b> You're the expert. Don't display nervousness and use vocal energy to hold your listener's attention.
3. <b>Plan Some Questions in Advance.</b> If it helps, write the questions that you want to ask down. Use then as a reference when you're talking with the source.	4. <b>Use Vivid Examples.</b> Make your ideas come alive by offering examples and specific information. Don't just speak in generalities.
4. <b>Listen and Take Notes.</b> Be an active listener and ask questions if you don't understand something. Ask your source to repeat themselves if necessary so you can write down the information. (But never audiotape a conversation without asking permission first.)	4. <b>Short and Sweet.</b> Experts who drone on and on make life difficult for reporters. Be aware that the reporter is trying to take notes while you talk. Pause after important ideas and new information so that the reporter has time to process it.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 2.2: Interviewing: The Art of Asking Questions**

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

CASE STUDY #7

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

**Source:** You are the Pakistani mayor.

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

Journalist	Source
1. <b>Do Your Homework.</b> Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. <b>Get Your Expertise On.</b> Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
2. <b>Explain Your Reason for Calling.</b> Be able to state our purpose for reaching out to this person within the first minute of the call.	2. <b>No Jargon.</b> Even though you're an expert, if you want your message to get across, you will need to explain ideas accurately, clearly and simply.
3. <b>Flatter Your Source.</b> Explain why you consider this person a valuable source. Show that you care about the topic.	3. <b>Stay Calm and Confident.</b> You're the expert. Don't display nervousness and use vocal energy to hold your listener's attention.
3. <b>Plan Some Questions in Advance.</b> If it helps, write the questions that you want to ask down. Use them as a reference when you're talking with the source.	4. <b>Use Vivid Examples.</b> Make your ideas come alive by offering examples and specific information. Don't just speak in generalities.
4. <b>Listen and Take Notes.</b> Be an active listener and ask questions if you don't understand something. Ask your source to repeat themselves if necessary so you can write down the information. (But never audiotape a conversation without asking permission first.)	4. <b>Short and Sweet.</b> Experts who drone on and on make life difficult for reporters. Be aware that the reporter is trying to take notes while you talk. Pause after important ideas and new information so that the reporter has time to process it.

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A**

**Lesson 2.2: Interviewing: The Art of Asking Questions**

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

**CASE STUDY #8**

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

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

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

Journalist	Source
1. <b>Do Your Homework.</b> Before you pick up the phone, do some research on your topic. Learn about the issue before you attempt to reach out to a source.	1. <b>Get Your Expertise On.</b> Before you talk to a journalist, make sure you can talk like an expert. Gather some key facts that you think a reporter will want to know.
2. <b>Explain Your Reason for Calling.</b> Be able to state our purpose for reaching out to this person within the first minute of the call.	2. <b>No Jargon.</b> Even though you're an expert, if you want your message to get across, you will need to explain ideas accurately, clearly and simply.
3. <b>Flatter Your Source.</b> Explain why you consider this person a valuable source. Show that you care about the topic.	3. <b>Stay Calm and Confident.</b> You're the expert. Don't display nervousness and use vocal energy to hold your listener's attention.
3. <b>Plan Some Questions in Advance.</b> If it helps, write the questions that you want to ask down. Use then as a reference when you're talking with the source.	4. <b>Use Vivid Examples.</b> Make your ideas come alive by offering examples and specific information. Don't just speak in generalities.
4. <b>Listen and Take Notes.</b> Be an active listener and ask questions if you don't understand something. Ask your source to repeat themselves if necessary so you can write down the information. (But never audiotape a conversation without asking permission first.)	4. <b>Short and Sweet.</b> Experts who drone on and on make life difficult for reporters. Be aware that the reporter is trying to take notes while you talk. Pause after important ideas and new information so that the reporter has time to process it.



**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET B**

**Lesson 2.2: Interviewing: The Art of Asking Questions**

*Instructions:* Use this script as a template when you need to leave a message for a source.

**Student:**

Hello, I'm a high school student at \_\_ (fill in your school's name) \_\_ working on a report for the PBS NewsHour Student Reporting Labs project.

I'm calling for \_\_\_\_ (your source's name) \_\_\_\_ to get their perspective on \_\_\_\_ (your topic or theme) \_\_\_\_.

If you get this message and have a moment, please give me a call at \_\_\_\_ (your contact number) \_\_\_\_ or send me an email at \_\_\_\_ (your email address) \_\_\_\_.

I will try to reach you again on \_\_\_\_ (provide a date and time in which you will call back) \_\_\_\_ . Thank you for your time, have a great day.

## PBS NewsHour Extra Student Reporting Labs

### Lesson 2.3: Facts vs. Opinions

Developed by Lisa Greeves

#### Standards

- **Common Core: Reading/Technical, 1.** Cite specific textual evidence to support analysis of science and technical texts, attending to the precise details of explanations or descriptions.
- **ISTE: Media Concepts, 3.0** Students will be able to interpret and evaluate various media presentations within their context.

#### Overview:

Students will learn the difference between substantiated news facts and informed opinions, the difference between news items and editorial content, and where examples of each type typically can be found in today's information outlets.

#### Learning Outcomes:

By the end of this lesson, students will be able to:

- Understand the difference between facts and opinions;
- Identify when a new item is supported by facts
- Understand opinion should use research to help inform it
- Identify news items and opinion items as they appear in today's information sources.

#### Advance Preparation

Make copies of worksheets A and B for students.

#### Engage Interest

*Ask:* What's the difference between "fact" and "opinion"?

You may receive several different types of answers. List student answers on the board, and point out when similar answers begin to resurface. Facts can be substantiated by reliable sources with direct knowledge of a situation. Facts can involve numbers, figures, and percentages. Facts can usually be documented in official reports or accounts about the situation. Opinions often rely on a personal reaction to a situation. Opinions are usually informed with some facts, but then move beyond facts into how a particular group is impacted by a situation. Because opinion relies on emotion, the language of opinion may not be as tightly controlled as the language associated with facts.

*Ask:* How are the opinion sections of a publication or resource related to the news section?

The important thing for students to understand is that true news segments, whether written, televised, or interactive, will rely on facts and sourcing in order to provide information to the reader or viewer. An opinion piece, particularly about a newsworthy

issue, will be informed by facts, but will allow one particular stance or viewpoint shine through in order to persuade the reader to agree with the opinion.

Ask: What is a news “blog”?

As the number of news blogs continues to grow every day, students need to understand exactly what one is and what its function is. A news blog is a type of website that features individual commentary about newsworthy issues and that sometimes allows readers to participate in the commentary. Bloggers can be professional writers affiliated with the blog’s parent organization or individuals across the country who create a website to espouse their opinions. The important thing to realize is that blogs often contain compelling opinions about newsworthy items, but they are often user-generated opinions.

### **Explore and Analyze: Locating and Distinguishing Facts and Opinion**

Pass out copies of Worksheet A and B. In this activity, students will procure examples of news article and opinion pieces on the same issue. Students will examine either a newspaper or online news source (ex: *The Washington Post*, *The New York Times*, *The Richmond Times Dispatch*, etc.) and find one example of a news article and one example of an opinion article on the same issue.

Next, students will examine popular online news blogs (ex: Fox News Blog, The Huffington Post, The Daily Nightly, etc.) or another online opinion resource. Select one **opinion** piece from one of these sources, and then conduct online research to locate another **news** article in another news source about that particular topic. Print all articles so that you can read and mark them as you work independently on Worksheets A and B.

### **Discuss Study Findings:**

Encourage students to discuss their findings of how fact coverage in news articles differs from the presentation of an informed opinion, and how presentation of a point of view in a news blog differs from a straight news article. Where do they see emotion shining through? What kind of language or vocabulary differences do they see? How much coverage of sides is there in each type? List students’ observations on the board.

Discuss three ways to distinguish fact from opinion in written, video, or interactive sources:

- News items that present the facts will carefully avoid appealing to emotion. Opinion pieces are trying to appeal to the emotion of the reader or viewer. Opinion pieces will try to evoke some kind of reaction (agreement, disagreement, move to action, etc.).
- An opinion piece often uses language that is much more demonstrative, flamboyant, and sometimes inflammatory; that is how it often hooks the emotion of the reader. News items that cover only the facts do not use this kind of language.

- Opinion pieces will often present only one side of an issue, with a small acknowledgement somewhere in the piece of the presence of another side of the issue. A news item that covers the facts will strive to present all of the facts as they are known.

Students will use these three strategies that they've developed to help them create their own versions of factual and opinion articles

**Activity:**

Divide students into groups of two. Have each group pick one topic from the list below. The pair will conduct research together about the topic. Then the pair will write one in-depth news article (covering 5 W's and H and So What as well as additional facts), using appropriate attribution and sources and one in-depth informed opinion piece about the same topic. Each article should be about 400 words. Groups need to be cognizant of the three key strategies for identifying fact versus opinion in writing and presentation as they are writing. They should ensure that their piece matches the criteria for fact or opinion. When finished, each pair can read their news and opinion pieces to the class for discussion of how facts versus opinion were handled in each.

**Possible Topics:**

- Cuts to your school system's budget for the current (or next) academic year.
- Rising costs of college tuition in your state.
- Recent decisions about players on one of your region's sports teams.
- The economy
- A current political debate

**Discussion/Conclusion**

Have students draw conclusions about why opinion tends to be a more interesting genre than straight facts. Ask students why it is often easier to fall victim to a well-written or well-produced opinion piece. What must the reader or viewer remember when perusing sources like this?

**PBS NewsHour Extra Student Reporting Labs**  
**WORKSHEET A: News and Opinion Comparison**

**Lesson 2.3: Facts and Opinions**

Complete this worksheet using the news and opinion pieces that you printed after conducting research. Staple them to the back of this worksheet.

Headline of News Item #1 (from newspaper) <hr/>	Headline of Opinion Item #2 (about same topic as #1) <hr/>
Summarize the content of News Item #1 <hr/> <hr/> <hr/> <hr/> <hr/>	Summarize the content of Opinion Item #2 <hr/> <hr/> <hr/> <hr/> <hr/>
How does the language of these two articles differ? What kinds of words do you see in each? How would you describe? <hr/>	
List the instances of opinion that are present in both articles. Are there any special words or sentence structures that make the opinion obvious? Describe. <hr/>	
Does News Item #1 cover the facts thoroughly? Explain. <hr/>	Does Opinion Item #2 address both sides of the opinion? Explain. <hr/>
Which article did you remember the most? Why? Which one told you more information about the issue? Why? <hr/>	

**PBS NewsHour Extra Student Reporting Labs**  
**WORKSHEET B: Blogs vs. News**

**Lesson 2.3: Facts and Opinions**

Use the opinion piece you printed from a recent News Blog (or similar source) and compare it to the News article about the same topic.

Headline of News Blog Item  _____	Headline of News item about same topic  _____
Summarize the content of News Blog Item  _____ _____ _____ _____	Summarize the content of News Item #2  _____ _____ _____ _____
How does the language of these two articles differ? What kinds of words do you see in each? How would you describe?  _____	
List the instances of opinion that are present in both articles. Are there any special words or sentence structures that make the opinion obvious? Describe.  _____	
Does the News Blog item appeal to any emotions in the reader? Explain.  _____	Does the News article cover as many facts as possible? Explain.  _____
Which article did you remember the most? Why? Which one told you more information about the issue? Why?  _____	

## PBS NewsHour Extra Student Reporting Labs

### Lesson 3.1 Teamwork, Planning, Scripting and Editing

Developed by D. Michael Cheers

#### Standards

- **McRel: Working with Others, 1** Students will learn how to contribute to the overall effort of a group.
- **ISTE: Media Concepts, 6.0** Students will demonstrate leadership, citizenship, and teamwork skills required for success in the school, community, and workplace.

#### Overview

Students learn the art of collaboration. All egos are checked at the door and students learn to listen and respect the input from other members of the news team. While some news organizations have APJs (All Platform Journalists) who work in field *alone* producing news packages, it is still common practice to collaborate in teams of 2 to 5 production members.

#### Learning Outcomes

By the end of this lesson, students should be able to:

- Understand how news/feature stories are planned and executed
- Have some level of competency in *all* areas of news/feature production
- Assemble a field production team
- Assemble a post-production team
- Deliver the news package on deadline

#### Advance Preparation

Everyone must be on the same page before heading into the field. That means the research is solid. Facts are checked before leaving the newsroom. That said, never go out on an assignment with blinders on. Situations change. Be flexible.

#### Engage Interest

Get as much input from your team as possible. The producer of the news package should be inviting and engaging with his/her team. Everyone should feel invested in the project regardless of whether it is a three-minute news story or a longer feature story.

### **Gain Knowledge**

View the student reporting labs link to see what your high school around the country peers are producing,

<http://www.pbs.org/newshour/extra/speakout/srlabs/climatechange1.html>

Advanced students who are seriously interested in pursuing a career in journalism can check out Soul of Athens at <http://2010.soulofathens.com/experience> by students at Ohio University's School of Visual Communication and E.W. Scripps School of Journalism.

Also the winning multimedia stories from

<http://www.cpo.org/index.php?s=WinningImages> The College Photographer of the Year competition.

### **Activity:**

The PBS Student Reporting Lab topics are hot off the press! The themes include the economy, immigration and the oil disaster in the Gulf of Mexico. Divide your class into groups and pass out copies of Worksheet A-Mind Mapping. Students should choose a topic and begin brainstorming with their group possible story ideas.

Pass out copies of Worksheet B-Planning. Working in their groups allow students adequate time to fill out the worksheet answering each question thoroughly.

Pass out copies of the blank Worksheet C-Scripting. Pass out copies of the completed Worksheet C-Scripting. Let students use the completed table as a point of reference while they fill in the scripts for their projects.

See Appendix A-Editing. Pass out copies as needed.

### **Time for Performance**

Set deadlines for story idea submissions. A week should be long enough to develop story ideas.

### **Reflect**

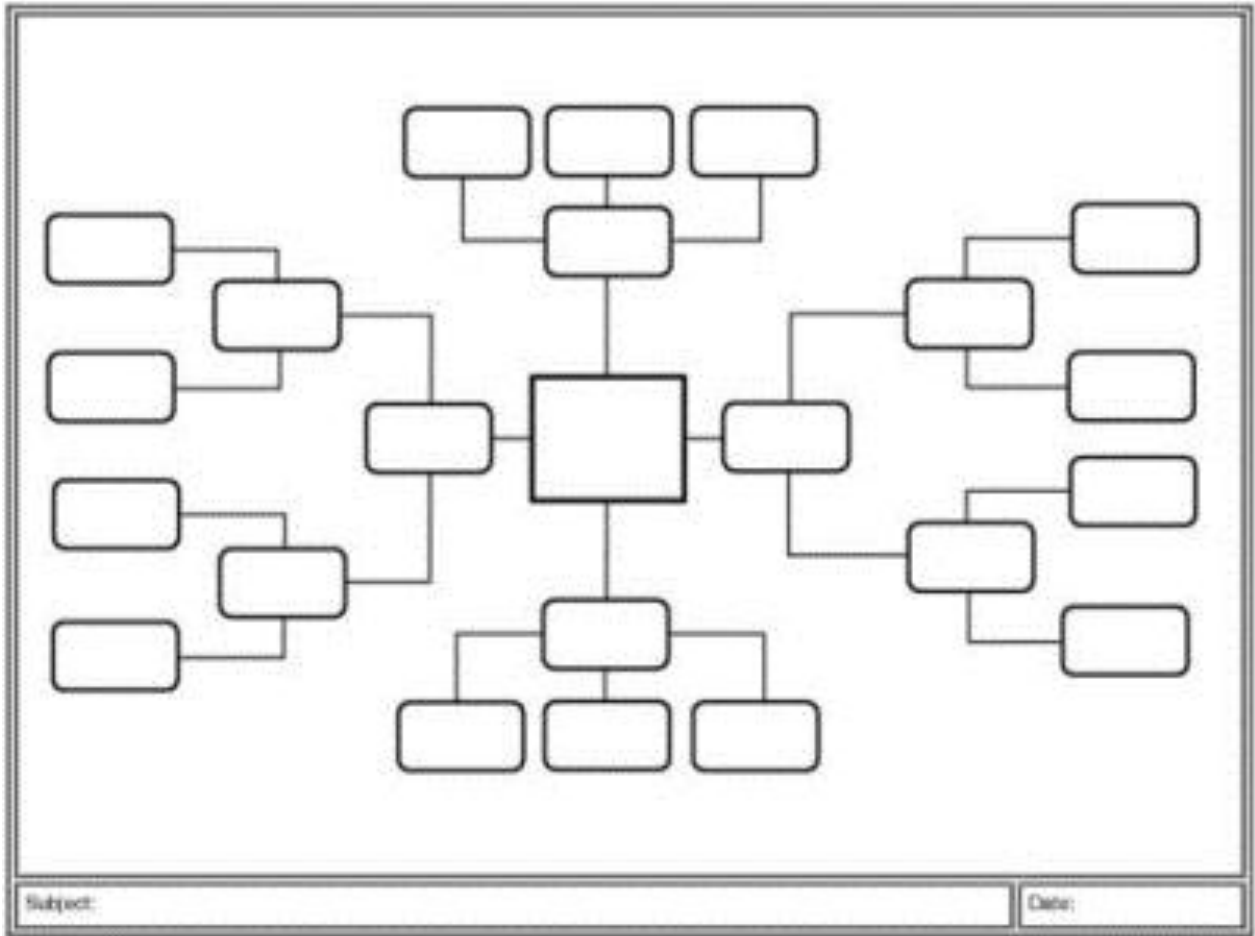
Take at least one class period per story to allow the students to reflect on what they learned. Rather than pepper them with a lot of questions, you may want to start the discussion, then ease out of the conversation and let the student's dialogue on what they learned. The teacher may want to take notes to help guide the next wave of students on their journey to producing engaging and compelling content.



**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET A-Mind Mapping**

**Lesson 3.1: Teamwork, Planning, Scripting and Editing**

*Instructions:* Students select a topic between related to high school retention. Place the topic in the middle of the mind map and fill in the surrounding boxes with ideas inspired from their chosen topic.



**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET B-Teamwork/Planning**

**Lesson 3.1: Teamwork, Planning, Scripting and Editing**

*Instructions:* After you have selected your topic and story idea use this sheet to plan your shoot.

**Name** \_\_\_\_\_

**1. What is your selected theme and project topic?**

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**2. Are you interviewing people? If so, who, when and why are you interviewing them?**

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**3. What props will you need for your shoot?**

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**4. Are you using a backdrop? How does the background relate to your segment?**

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**5. List all of your team members. Give each member an occupation.**

**Choose from the following: Script Writer, Camera Operator, Set/Prop Designer, Credits, Cue Card Holder, Reporter. (You can have team members with more than one job and you can have several jobs used more than once.)**

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**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET C-Scripting Sample**

**Lesson 3.1: Teamwork, Planning, Scripting and Editing**

Video	<u>Audio</u>
<ol style="list-style-type: none"> <li>1. Kids lining up in the cafeteria</li> <li>2. Close-up of student being handed a hamburger</li> <li>3. Close-up of brand label on burger wrapping</li> </ol>	<ul style="list-style-type: none"> <li>• It's another lunch hour at Riverview Secondary School.</li> <li>• As students eagerly line up for their lunches, hamburgers are a popular choice.</li> <li>• But not just any hamburgers. At Riverview, it's "McDougall's" fast food or nothing.</li> </ul>
<ol style="list-style-type: none"> <li>1. Wide shot of cafeteria showing McDougall's posters, drink machines</li> <li>2. Zoom in to students eating at a table, with McDougall's fries, burgers etc.</li> <li>3. Close-up of first student as she speaks</li> <li>4. Wide shot of student's faces listening</li> <li>5. Close-up of second student speaking</li> </ol>	<ul style="list-style-type: none"> <li>• Last September, McDougall's bought the rights to serve food in the cafeteria at Riverview.</li> <li>• Now, when students sit down to eat, they're surrounded by McDougall's branding and limited to McDougall's fast food and drinks.</li> <li>• Student reactions are mixed, with many students saying they like having McDougall's food for lunch, and others saying that they resent being used as a captive audience for one food company.</li> </ul>
<ol style="list-style-type: none"> <li>1. Wide shot of Principal Smith standing in the music room listening to the varsity band. Zoom in to him talking.</li> <li>2. Close-up of school nurse, standing by vending machines</li> <li>3. Wide shot of parents discussing this at a school council meeting</li> </ol>	<ul style="list-style-type: none"> <li>• "It's a matter of funding" says Principal Smith. "The money we get from this concession pays for other school programs."</li> <li>• Nurse Baker agrees, but points out the importance of providing juice, milk and healthy snacks to students, in addition to fast food.</li> <li>• Parents also have their reservations. Riverview's parent council wants to revisit this topic at the end of the school year.</li> </ul>

**PBS NewsHour Extra Student Reporting Labs  
WORKSHEET C-Scripting**

**Lesson 3.1: Teamwork, Planning, Scripting and Editing**

*Instructions:* Fill in your script using the space below.

<b>Video</b>	<b><u>Audio</u></b>

## PBS NewsHour Extra Student Reporting Labs

### Lesson 3.2: In the Field

Developed by D. Michael Cheers and Michael Spikes

#### Standards

- **McRel: Working with Others, 4** Students will display effective interpersonal communication skills.
- **ISTE: Media Concepts, 8.0** Students will operate within an environment structured after current media industry standards.

#### Overview

Working in the field is not the same as producing a news segment in the studio. In most cases the students assume the responsibility for the overall production, video and sound when going into the field. Rarely will students have the fortune of the teacher's assistance on a location shoot.

#### Learning Outcomes

By the end of this lesson, students should be able to:

- Organize a crew for a field assignment
- Produce a news package on location without teacher supervision
- Deliver the content to the editor(s) on time

#### Advance Preparation

Everyone must be on the same page before heading into the field. Check, check and triple check *all of the equipment* to make sure all is in working order. Chances are you are using equipment that's been used by another student crew. It's embarrassing to be on a shoot and the batteries aren't charged and some cables are missing. Here's an exhaustive, but crucial equipment checklist.

#### Cameras and Equipment

You don't need fancy and expensive equipment to get great results when shooting. Here are the basics:

- a. **A Digital Video camera that will go onto a tripod.** A larger camera will help if you have to do handheld shots. If the camera can be placed in your pocket, (Yes, FLIP CAM and SD-Card cameras!) forget about doing handheld shots.
  - **Note: If you're doing news, get a camera with an external microphone input, a jack for headphones, and a firewire DV out.**

- b. **A decent tripod.** If you go to Best Buy or Wal-Mart, don't buy the cheapest one. Check and make sure that it's not too small for your camera. Tripods can fall apart after a lot of use, especially the cheap ones that you can purchase at the aforementioned stores.
- c. **An external handheld microphone and a clip on microphone.** If your camera will take it. Make sure that you check the connector type that your camera takes (3.5mm? 1/8"? XLR?). These are essential items if you want video that you will show to others.
- d. **A pair of headphones.** Doesn't matter what kind, although the bigger ones that fit around your ears are better than iPod headphones. Again, check and make sure that it fits your camera.
- e. **Optional: A set of free standing lights.** No, we're not talking about lamps from target, these are video lights, preferably with barn doors to control light. A great starter kit includes a 600, 350, and a 150 watt light with stands and barn doors. Even better are those that come with a softbox, or a umbrella for light diffusion. Get this, and you're well on your way to the pros.

### Prepping for a Shoot:

Going out on a shoot can be pretty exciting but, there are a few things that you'll want to do before rolling a bit of tape, that will make your shoot go a lot smoother.

- Check **every** piece of equipment that you will take out **the day before you go out!** This is especially important if you share equipment with a group of people, like a class, or a large staff. Check to make sure that everything is in working order, including the camera, the microphones, the headphones, or anything else in your kit (including TAPES!). Check your batteries, and what's better, plug the camera in to charge over night.
- If you know that you're the only one that will use your camera the next day, load the tape the day before and roll about 10 seconds of black at the beginning of it.
- Put an extra battery, and extra tape in your kit.
- Create a list of items that are in your kit.
- Take your equipment out and practice setting it up. This will alleviate problems when you get to your shoot location, and save you time. This will also ensure that you don't forget anything
- If you are using a tripod, check that the shoe is on the tripod before you take it out, and before you check it back in. A tripod without the shoe is unusable to the next person that takes it out. Another option that you may have is to just keep the shoe on the camera, if you have an equal number of cameras to tripods.

### Shooting

Video shooting can be a lot of fun, or a huge pain if you're not careful. Check these things while you're out on a shoot to make sure that you come back with usable footage, while having fun

Equipment Tips:

- **KEEP AN EYE ON YOUR EQUIPMENT!!** Nothing is worse than losing something that you may not be able to replace!!! Be mindful of pieces that may be easy to lose, such as microphone transmitters, microphone clips, eye pieces, camera batteries, and others!
- Keep your equipment in a bag, and only take it out when you absolutely need it. This helps you to keep track of your stuff.

Crew Tips:

- Every video crew should consist of a producer/director/reporter, a camera person, and talent (if applicable), at the least if you're noobie. Delegate tasks in the following manner between these people:
  - **Producer/Director/Reporter:** This person should be in charge of the shoot. They...
    - ...know what shots they want to get.
    - ...know what story they want to tell.
    - ...tell the camera person what to shoot, and keeps him focused on that story.
    - ...make sure that what needs to be in the story gets on tape.
    - ...focus on interviewing subjects, if needed.
    - ...tell the talent where to stand.
    - ...sometimes are the talent.
    - ...fill in when someone doesn't show up.
    - ...are the **BOSS** of the shoot, but takes suggestions when needed.
  - **Camera Person:** This person follows direction of the producer/director/reporter. They also...
    - ...keep track of the equipment, and makes sure that it is working.
    - ...help the P/D/R get the shots that will tell their story.
    - ...make sure that equipment is checked out and checked back in.
    - ...make sure that **TAPES ARE LABELED and STORED** at the end of a shoot! (more on that later)
    - ...ensure that the P/D/R can focus on the story, and not worry about the equipment.
  - **Talent:** If you're shooting a narrative video with a pre-written script, you sometimes need that good looking guy or girl who can kinda act (or the person who just likes being in front of the camera, because you know you're not the one...) become your host. The talent...
    - ...follows the direction of the P/D/R and the Camera Person.
    - ...prepares for the shoot by memorizing lines, or helping the P/D/R prepare cue cards/teleprompter...ect..ect..
    - ...makes sure that each shot with them saying something is shot **AT LEAST 3x's**.
    - ...**PRACTICES** their lines when time allows



- ...tries to make the shoot as smooth as possible.
- ...sometimes, edits the script.

### Video Tips:

If you're using tape, and then editing that tape on a computer, here are some tips for making sure that every shot you want to tape gets on tape.

- Before you shoot ANYTHING, record at least 10 seconds of tape that you WONT need to edit from. I teach my students to "roll black" or record 10 seconds of footage with the lens cap on before shooting ANYTHING.
- It takes time for the camera's tape pulley to get your tape onto the record head so.. when you get ready to shoot a take, and you know you will edit it, start rolling before you countdown your talent to action. You should have at LEAST 5 seconds of tape rolling before your talent/reporter does anything.

### Video Framing and Shooting Tips:

- If time allows, practice your shot (especially if there's any movement in it) before you shoot it. There's nothing worse than shooting something, and then having to do it 5,000 more times because the person keeps going out of the shot, or you move at the wrong time. (Trust me, people in front of the camera get tired of being told "we're gonna do it just ONE MORE TIME")
- Don't drown your talent in your background, in other words, don't have them be a tiny spec on the screen. Make them the most prevalent thing there.
- Don't forget about headroom
- Don't forget about noseroom

HEY, your camera doesn't see the world the same way you do, so...

- DO NOT.. DO NOT... DO NOT... DO NOT.... shoot a subject in front of a WINDOW while you are indoors, unless you know how to adjust your camera's iris, or have extra lighting (NO not the overhead lighting). You won't be able to see them!
- If at all possible, try and shoot as much as you can outdoors, especially if you have no extra lights, or are shooting on a small consumer video camera.
- Overhead lighting is BAAAADDDDD, and it makes everyone look baaaaadddd.
- If your shot dosen't look right, MOVE SOMEWHERE ELSE.
- Avoid putting your subject right in the middle of the frame. Especially if the background is boring.
- Avoid shooting someone up against a wall. It makes them look like they're stuck to it. Instead....
  - Try shooting them at an angle to the wall (maybe 45 degrees or so). It can give your video depth

- Try shooting them at a different angle.. maybe higher or lower than eye level.
- Move your entire camera before you hit that zoom button.
- As a matter of fact, DON'T ZOOM IN AT ALL! Just MOVE CLOSER!
- If you're going hand held, the smaller your camera, the more prone it is to giving you bouncy video, no matter how still you think you are. Brace yourself up against a wall, to give yourself a third "leg" of support.
- Use a tripod or a monopod when possible.
- Don't walk and shoot... you will almost ALWAYS get unusable video from that.
- Bouncy video is BAD VIDEO.

### Audio Tips:

- If possible, ALWAYS use an external microphone if anyone needs to talk in your video. The camera mics are NEVER good for this.
- When your reporter is interviewing someone, frame the interviewee by themselves, and try to keep the reporters hand holding the microphone out of the frame.
- When using clip on microphones, clip them on in the general direction that the person will be speaking in.
- If outdoors, use a windshield on your mic.
- Hold handheld mics at least 6 inches and off-axis from your mouth when speaking into it.
- Remind talent to never do the "rapper's hold" on the mic (they hold the mic from the top and YELL directly into it while touching it with their lips). This is for **three** reasons...
  - a. It's unsanitary if that mic is used by a number of different people
  - b. It promotes bacteria growth inside the microphone because you wind up spitting on the diaphragm, and that warm, dark space will start
  - c. Your audio sounds horrible.
  - NOTE: The reason why people on stage have a tendency to do this hold on their mic is because they usually have a hard time hearing themselves on stage, and holding the mic in that particular way blocks "ports" on the mic, and give them a boost in volume and in bass presence.
- Avoid moving the microphone around while it's in your hand. It just makes noise.
- If you're fortunate enough to have a boom microphone, you should have another person who is listening to it hold it or position it on a boom pole, and put it as close to the talent as possible without getting it in the shot.
- An interviewee should NEVER be allowed to hold the microphone.
- Test microphone levels before you shoot.
- In my opinion, the "auto" settings on a camera's volume controls work just fine.

### General Tips:

- If you're a camera person, it is much better to take direction from another person on your shots before you go it alone, and make it up as you go.
- Try to stay focused on what you need to shoot. No one wants to log a tape that's an hour long with a lot of unusable stuff.
- Practice, practice, practice!
- Do not use pre-recorded music that you got off a CD to put in your piece. It's illegal.
- Don't steal pictures off of the internet to put in your piece. There are tons of ways to find good pictures that you can use legally.
- Watch bad video so that you know what NOT to do in the future.
- If you're doing news, keep music out of it.
- If you can avoid it, don't "wing" it. Plan your shoot before you go out.

### **Engage Interest**

**The Producer/Director/Reporter** is in charge. Even though this is a high school production, if you are interviewing a city official or doing man-on-the-street subject-driven narratives, everyone on the crew must be in sync and demonstrate a level of professionalism. If the city's mayor has granted your school an interview, or you are covering a funeral of someone from your school, make sure everyone on the crew dresses appropriately. Flip-flops and jeans are not always appropriate attire. How you present yourselves can determine how engaging your subject(s) will be with you. *In 2005 the Northwestern University's national championship women's lacrosse team was invited to the White House. Several of the women wore flip-flop sandals in the official photograph taken with President Bush. The fashion police had a field day with this mini-controversy.*

### **Gain Knowledge**

View the student reporting labs link to see what your high school peers around the country are producing,

<http://www.pbs.org/newshour/extra/speakout/srlabs/climatechange1.html>

Also check out, <http://www.youtube.com/watch?v=3dALK7pZou4>. This is an excellent tutorial about field producing.

### **Activity:**

**A sample exercise:** Practice with a field production crew around your high school campus. It's easy to correct any equipment mistakes and get assistance. Keep this exercise simple.

Pose a generic question to five students and five teachers/staff/administrators.

**Why do students drop out of school and what can we do to lower the drop out rate?**

You will get lots of responses. This exercise will build confidence in interviewing and get practice with camera and location light set-up. Shoot this exercise both indoors and outdoors.

Try and use multiple locations: The gym, the administration/principal's office, the athletic field, classrooms, the art classroom, the music room, and outside in front of the school.

Don't try and do this in one day. Do this exercise over a week or two. The **outdoor** interviews should be conducted in the morning (morning light), midday (use reflectors and fill light to get rid of harsh shadows) and afternoon/afterschool (magic hour light) when the sun is setting.

This *practice* content can be used as part of a larger school crisis story **shot on location** at the next school board meeting.

**Current National Topic Suggestions:** The immigration debate and the economy. For schools located along the Gulf Coast, the oil disaster and clean-up efforts can be a compelling in-the-field project.

### **Reflect**

Take at least one class period per story to allow the students to reflect on what they learned. Rather than pepper them with a critique. You may want to start the discussion with some overall observations on what you, the teacher, saw as positives, then ease out of the conversation and let the student's dialogue on what they learned. The teacher may want to take notes and then as an assessment guide the class to how they can improve.

## **UNIT 4: Production Details**

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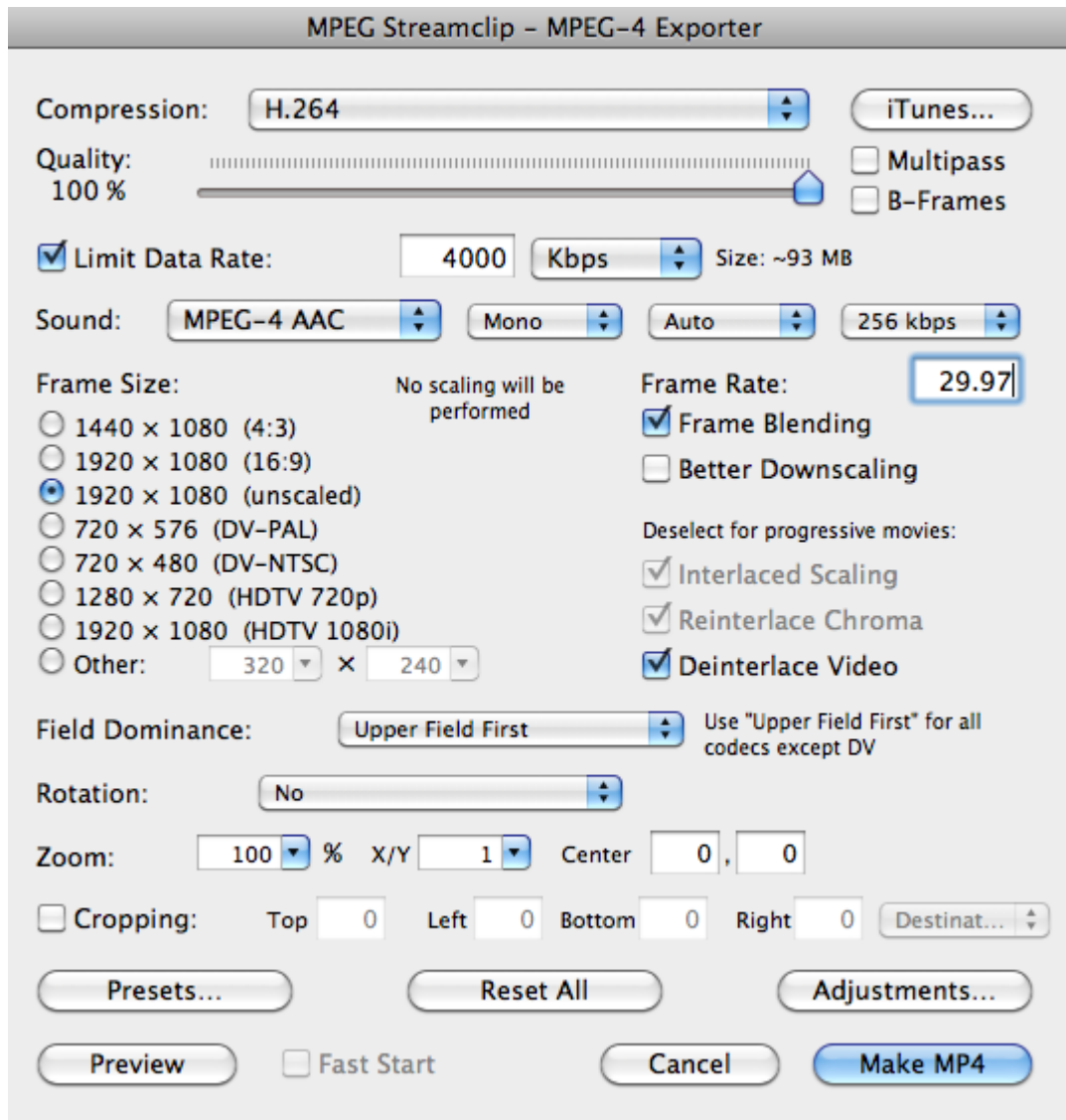
### **Deadlines, Deliverables and Timetables**

What's due when, suggested formats for delivering video, and a suggested timetable help organize your participation in the PBS Student Reporting Labs program.

### **Deadlines: For Student Projects**

#### **Deliverables: How to upload Videos to NewsHour FTP site:**

1. Once video editing is complete in Final Cut Pro, export project as a QuickTime Movie.  
File→Export→QuickTime Movie
2. Name QuickTime Movie with proper naming conventions:  
Examples: 1<sup>st</sup> video fall2011\_schoolname\_1  
2<sup>nd</sup> video fall2011\_schoolname\_2
3. **Download MPEG Streamclip to the computers you will be editing videos on.**  
Use (<http://www.squared5.com/>) to download the free program.
4. Compress QuickTime Movie to MP4 (to do this open MPEG Streamclip)  
File→Export→MPEG4
5. Make sure the settings in MPEG Streamclip for exporting to MP4 adhere to the below picture:



6. Log into NewsHour FTP

FTP address: <http://ftp.macneil-lehrer.com:8080/>

**User Name:** guest

**Password:** newshour

FTP Instructions Manual: <http://macneil-lehrer/ftp>

7. Click on the **Extra** folder and select your school's folder.

8. Drag the MP4 video into your school's folder and YOU'RE DONE!

## **Student Reporting Labs Timetable: Spring 2012**

<http://www.vuvox.com/collage/detail/044a98560a>

### **Contact Us**

Contact information and school details for the PBS NewsHour Extra Staff, educators and PBS affiliate mentors who are participating in the program can be provided if needed. If you have immediate questions, comments or concerns, please do not hesitate to contact Leah Clapman at [lclapman@newshour.org](mailto:lclapman@newshour.org) or Imani M. Cheers at [icheers@newshour.org](mailto:icheers@newshour.org)

### **About the Authors**

The PBS NewsHour Extra Student Reporting Labs curriculum was developed by Renee Hobbs and Denise Clay of the Media Education Lab at Temple University, Leah Clapman, Imani M. Cheers, Veronica DeVore and Thaisi Da Silva of PBS NewsHour Extra, D. Michael Cheers of San Jose State University, Lisa Greeves and Michael Spikes.

## APPENDIX A Image Composition and Camera Operation

The way in which you frame your shot is critical to how your final product will look. Good image composition is what will make your segment look professional. This handout will cover a variety of shot types that you will use during production.

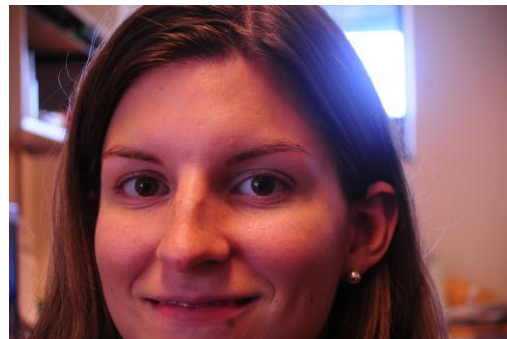
**Headroom:** This is in reference to how much space you should leave about the subject. This varies depending on what type of shot you are doing. Pay attention to how much room is above the subject in each shot type throughout this handout.

**Extreme Close-Up (XCU):** Notice that the good composition cuts off the top of the head and leaves the chin in the picture, whereas the bad composition cuts off the chin and the head.

Good:



Bad:

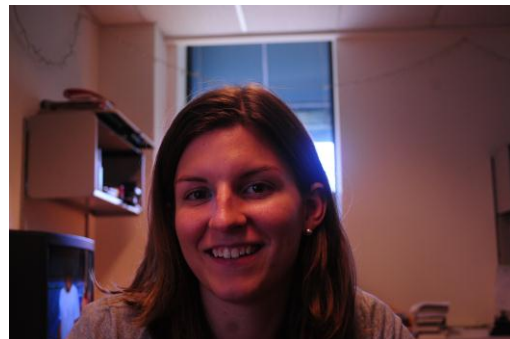


**Close-Up (CU):** The close up includes the shoulders and the entire head. Notice the amount of room above the good versus bad image compositions.

Good:



Bad:





**Medium Shot:** The medium shot includes the body from the waist up. Again, notice the headroom and crop of the arms between the good versus bad compositions.

Good:



Bad:



**Establishing Shot/Wide Shot:** The purpose of the establishing/wide shot is to establish the location of the report. Start off with a wide shot to establish where you are then move into mediums and close-ups.



**Two Shot:** This is how you should frame a shot when you want to include two people. Notice the space on both sides of the subject and the headroom. If one person is taller, frame the headroom to accommodate that person.

Good:



Bad:



**Nose Room:** If a subject's body is pointed in a particular direction, leave room in front of the direction they are pointing.

Good:



Bad:



**Over-the-Shoulder Shot:** When you are doing standup interviews, you may want to get an initial shot where we see the reporter interviewing the subject. The standard shot to do this is an over the shoulder shot. Notice that in the bad example we see the entire back of the reporter's head while in the good example we see primarily the reporter's shoulder. If you want to show the reporter asking question, simply reverse the shot by shooting over the subjects shoulder.

Good:



Bad:



### **Key Camera Operation Tips!**

**Pre Roll and Post Roll:** When you hit the record button, be sure to wait three seconds before starting your shot. The same goes for when you want to stop, wait three seconds after your shot is complete to stop recording.

**White Balance:** White looks different in different settings, but your camera will adjust automatically all the time. Sometimes your image may look orange or blue. If this happens, set your white balance by zooming into a white piece of paper and then calibrating the white balance using the white balance function on your camera (the method of this varies for different camera models).

**Mic Check:** Just because you've attached your microphone doesn't mean that it works, or that the sound is at the level you want it. Use your headphones and ask your subject to count to 10 a few times to make sure you can hear them loud and clear. If not, make the necessary adjustments. It may sound odd, but sometimes people simply forget to turn on the microphone!

**Calibrating Zoom:** Say you want to get a shot where you zoom into a close-up of a street sign. Before you hit the record button, zoom into the close-up of the sign and frame it the way you want. Hit the record button, zoom out, count to three and zoom back in.

**Panning:** When panning, point your whole body in the direction where you want your shot to end, then twist your torso towards the point you want your shot to start at. Hit record, and let your body slowly return to its face forward position.

## APPENDIX B

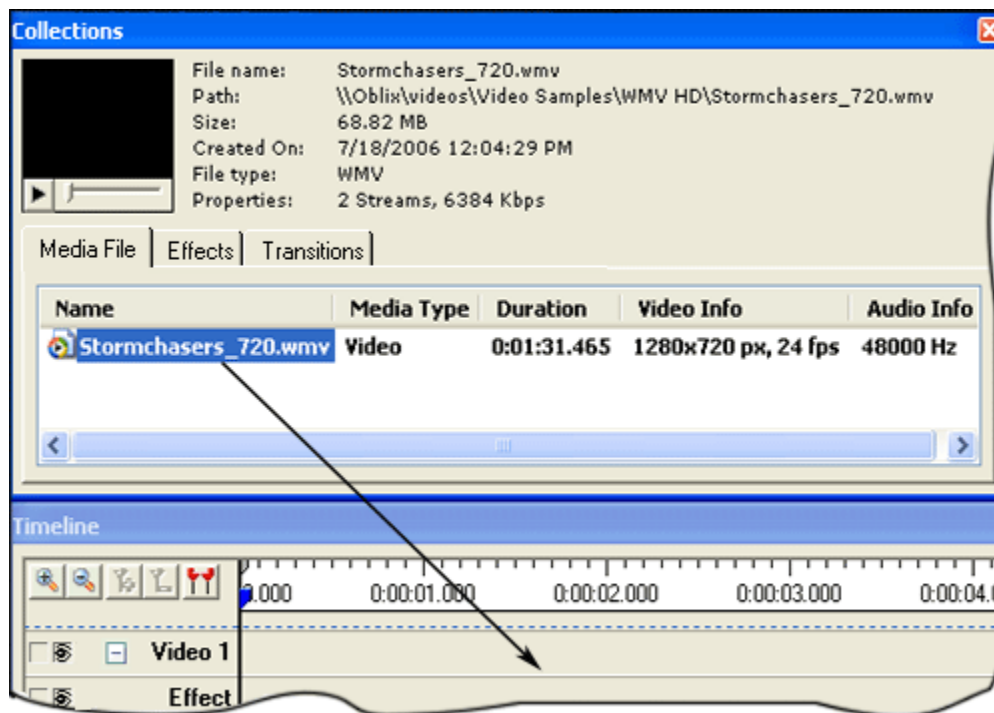
### Editing

Before digital video editing exploded on to the scene, video editing was as technical as it was creative. Now, with easy to use desktop based editing tools like Final Cut Pro creativity has truly come to the forefront.

If imagination is your forte, you can do amazing things while editing your digital videos. This article will familiarize you with some useful editing techniques. Sharpen your editing skills with these techniques and start getting more out of your videos.

If you are starting an editing project from scratch, it is a good idea to follow the basic principles for planning and shooting your videos. Capture as much footage as you can, so you have plenty to work with during the editing process. Then delete unnecessary footage; put scenes in order; add special effects; and add narration, titles and transitions between video clips. All of this is easy with Video Edit Magic's drag and drop, cut, copy and paste operations.

You can start editing, by dragging your videos from the **Media File** tab in the **Collections window** to the video track on the Timeline.



#### Cutting unnecessary footage using cropping

You can remove footage with the **Cut** operation. You use it to delete the beginning and the ending of a clip, retaining only the middle portion.

There are two types of cropping operations available in Video Edit Magic.

- a. Cropping the entire content of the Timeline.
- b. Cropping selected sources only

To learn more about cropping, you may refer to our article on editing techniques to remove unnecessary footage.

### Applying Transitions

A video **transition** defines how a movie moves from one clip to another. It is never a good idea to move between two video clips suddenly. A transition gives the viewer a sense of continuity.

There are many types of transitions. The **Cross Fade** moves smoothly between two video clips, without jarring the watcher. The picture given below shows you how a **Cross Fade** transition works.



### Adding Effects

An effect produces results that cannot be achieved by normal techniques. While special effects are traditionally very expensive, and the special domain of Hollywood technicians, digital video editing with software like Video Edit Magic makes it simple to leave your audience stunned. One effect is the **Brightness/Contrast** effect. This can be used to correct images that appear too bright, dark or dull. The picture given here shows you a video before and after applying the effect.



### Removing noise and adding music or narration

To make your videos stand out, you can add narration in your own voice. This can be a great addition to your home videos that contain a lot of scratchy, distracting audio. You can delete the original audio completely, or replace some parts with your narration or a music track.

**To delete unnecessary audio:**

1. Select the audio track, which you want to edit.
2. Move the **Selection Sliders** to the portion you want to delete.
3. On the **Edit** menu, click on **Cut**.

To add narration to a video, first connect a microphone to your PC.

1. Position the **Seek Slider** on the Timeline, where you want to add your narration.
2. On the **Tools** menu, click on **Narration**.
3. Click on the **Start** button and start speaking into the Microphone.
4. Click on **Stop** when you are done. Save the audio file you recorded.

**Creating title slides**

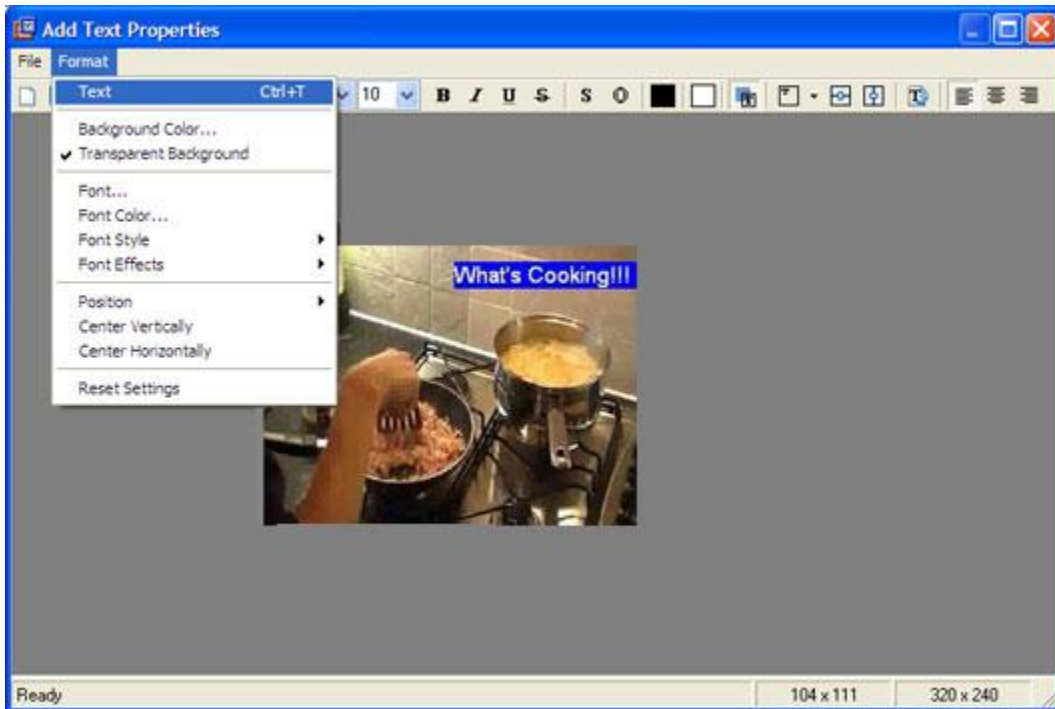
Title slides are great for beginnings, endings and credits. To create title slides that blend with the general theme of the video, combine the Take Snap feature with the Add Text feature.

To take a snap from the video:

1. Position the **Seek Slider** on **Timeline** to the frame which you want to use as a title slide. It is a good idea to select a frame with a uniform background, so your annotation or text stands out. The image in the **Preview** window would be captured as the snap.
2. From the **Tools** menu, click on **Take Snap**.
3. In the **Take Snap** properties window, specify the **Output Format, Dimensions** of the image and the image **Quality**. Click on **OK** to save the image to the path specified under **Save To**.

**To add text to the snap you have taken:**

1. Add the image file you had created using the **Take Snap** tool, to the **Timeline**.
2. Click on the **Effects** tab in the **Collections** window.
3. Right-click on the **Text/Title** effect icon and click on **Add Effect to Timeline**.
4. Once the effect has been added to the **Timeline**, right-click on it and select **Effect Settings** option to launch the properties window. You can insert text using different fonts, backgrounds, styles and positions to get the title effect you want.



5. In the **File** menu of the **Add Text Properties** window, click on **Save and Close**.
6. Move the snap and the **Text/Title** effect to the beginning of the Timeline or towards the end to display your credits.

These editing techniques can change the look and feel of your videos. Experiment with the techniques described in this article using different effects and transitions.

## APPENDIX C Student Support Sheet

### Important Things to Remember:

**What is this project?**

The goal of the Student Reporting Lab is to understand how the news is created and why it is important. At the end of this project, you will:

- Tell an important story that no one else has told.
- Be able to see the difference between fact and opinion.
- Learn how to interview people, talk to adults and get information.
- Understand the importance of background information and solid research.
- Experience the video shooting, scripting, producing and editing processes.
- Share your work with your classmates, family, friends and other Student Reporting Labs across the country.
- Know why it is important to follow the news and what is happening in the world.

**Why am I participating?**

In today's complicated world, you need to know how to find quality information to make important decisions about your life, your community and your planet. You also need to understand how to make media, how it can be manipulated and how it can be an effective communication device.

**How will my video report be judged?**

Your story should be honest, balanced, factual and interesting.

**How long should my videos be?**

Between 2 and 5 minutes.

**How shall identify myself when I'm conducting interviews?**

"I am a student reporter at XXXXXXXXXX school working on a story about XXXXXXXXX for the PBS NewsHour Extra Student Reporting Lab."

**Who is my target audience?**

The people who watch your report are between the ages of 6 and 166-- although many are students also working on Reporting Lab projects. Remember, your audience may live anywhere in the world and doesn't know anything about you, your topic, your school or your community.





PBS NewsHour  
**RELEASE**

**NewsHour Extra Student Reporting Labs**

I have agreed to participate in the above PBS NewsHour program, which I understand may be duplicated and distributed throughout the United States and abroad.

I agree that video, audio, images and other content I submit may be edited and/or combined with other works as desired by PBS NewsHour; that it may be exhibited, broadcast or otherwise made accessible for use, in whole or in part, by download or streaming audit/video, or by any other means now known or hereafter developed; that it may be published, distributed, licensed by any means and for use in any and all media (including without limitation electronic and digital media, whether now known or hereafter developed) that PBS NewsHour Extra deems appropriate. I further agree that my name, likeness, voice and biographical material about me may be used in connection with the program, publicity about the program or PBS NewsHour Extra or for promotional purposes. I do hereby release MacNeil/Lehrer Productions, its direct and indirect licensees and assignees, from all claims or causes of action that may arise in whole or in part from or related to the broadcast, any other publication, distribution, licenses or other use of, or promotion of such content, including but not limited to, invasion of privacy rights, defamation, and violation of any intellectual property right.

I hereby assign to MacNeil/Lehrer Productions any intellectual property rights I may have with respect to the content or its use.

By participation in and admittance to this event, I release MacNeil/Lehrer Productions and respective officers, directors, owners, employees and representatives from liability for loss or damage to persons or property.

Print Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Date: \_\_\_\_\_

I represent that I am a parent or legal guardian of the minor who has signed the above release and I hereby agree that we shall both be bound thereby.

Signature: \_\_\_\_\_

(Must be signed by parent or guardian if participant is under 18)

Print Name: \_\_\_\_\_

