



*Educating tomorrow's
electronic media professionals.*

VOLUME 45 • NUMBER 1 • 2004

Feedback

JANUARY

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Feedback January 2004 (Vol. 45, No. 1)

Feedback is an electronic journal scheduled for posting six times a year at www.beaweb.org by the Broadcast Education Association. As an electronic journal, *Feedback* publishes (1) articles or essays—especially those of pedagogical value—on any aspect of electronic media; (2) responsive essays—especially industry analysis and those reacting to issues and concerns raised by previous *Feedback* articles and essays; (3) scholarly papers; (4) reviews of books, video, audio, film and web resources and other instructional materials; and (5) official announcements of the BEA and news from BEA Districts and Interest Divisions. *Feedback* is not a peer-reviewed journal.

All communication regarding business, membership questions, information about past issues of *Feedback* and changes of address should be sent to the Executive Director, 1771 N. Street NW, Washington D.C. 20036.

Submission Guidelines

1. Submit an electronic version of the complete manuscript with references and charts in Microsoft Word along with graphs, audio/video and other graphic attachments to the editor. Retain a hard copy for reference.
2. Please double-space the manuscript. Use the 5th edition of the American Psychological Association (APA) style manual.
3. Articles are limited to 3,000 words or less, and essays to 1,500 words or less.
4. All authors must provide the following information: name, employer, professional rank and/or title, complete mailing address, telephone and fax numbers, email address, and whether the writing has been presented at a prior venue.
5. If editorial suggestions are made and the author(s) agree to the changes, such changes should be submitted by email as a Microsoft Word document to the editor.
6. The editor will acknowledge receipt of documents within 48 hours and provide a response within four weeks.

Review Guidelines

1. Potential instructional materials that can be reviewed include books, computer software, CD-ROMs, guides, manuals, video program, audio programs and websites.
2. Reviews may be submitted by email as a Microsoft Word document to the editor.
3. Reviews must be 350-500 words in length.
4. The review must provide a full APA citation of the reviewed work.
5. The review must provide the reviewer's name, employer, professional rank and/or title, email address and complete mailing address.

Submission Deadlines

Feedback is scheduled, depending on submissions and additional material, to be posted on the BEA website the first day of January, March, May, July, September and November. To be considered, submissions should be submitted 60 days prior to posting date for that issue.

Please email submissions to Joe Misiewicz at jmisiewicz@bsu.edu. If needed: Joe Misiewicz, *Feedback* Editor, Department of Telecommunications, Ball State University, Muncie, IN 47306, USA. Fax to 765-285-1490.

Feedback receives support from Ball State University's College of Communication, Information and Media.

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THE EVOLUTION OF THE STATION MANAGEMENT COURSE

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One of the most problematic courses in early mass communication curricula was station management. Many asked: why do undergraduates need to know about management when none of them will enter the communication professions as managers? Despite our inability to answer this question management courses are still with us. What’s changed is the scope of these courses as evidenced by the recent textbooks with telecommunication in the title.

This change in scope has not made teaching management today any less problematic. I have chosen to respond to the challenge of teaching management by eschewing the traditional textbooks in favor of discussing issues relevant to both prospective managers and new employees. The first half of my course is a discussion of a current telecommunication issue. Over the years these issues have ranged from the Telecommunications Act of 1996 (Aufderheide, 1999) to obscenity and indecency (Heins, 2001).

The second half of the semester is an exploration of management issues. Rather than focus on management theories, I assign a biography about a media manager such as Michael Eisner (1998) or Jack Welch (Lowe, 2001). Discussions with media managers from local and national markets are sprinkled throughout the semester. The focus of both book and guest speaker discussions is management “best practices.” Eisner mentions many managers he has known as well as their good and bad characteristics. I have divided the characteristics discussed throughout the semester into three categories: Eisner’s list, small, and national market managers.

TABLE 1

MANAGER CHARACTERISTICS FOR “BEST PRACTICES”

Eisner’s List	Small Market	National Market
Hard Worker (12) ¹	Positive Environment	Communication
Positive Environment (9)	Consistency	Take Risks
Smart (8)	Take Risks	Positive Environment
Sense of Humor (7)	Sense of Humor	Respect
Commitment (6)		
Creativity (6)		
Knowledgeable (6)		

¹ Number of mentions in Eisner (1998).

MANAGER CHARACTERISTICS FOR “BEST PRACTICES”

Eisner's List	Small Market ²	National Market
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Sense of Humor (7)	Sense of Humor	Respect
Commitment (6)		
Creativity (6)		
Knowledgeable (6)		

The three lists have some interesting differences. Eisner's list is dominated by personal characteristics like “hard worker,” “smart,” and “funny.” The only exception was the number of mentions for the ability of the manager to create a positive environment. The other two lists include characteristics that focus on what others think about their managers such as “respect.” Creating a positive environment was on more than one list.

The three lists have many characteristics in common: “respect,” “environment,” “sense of humor,” and “risk taking.” Interestingly, Eisner's characteristics of knowledge, energy, commitment, and creativity were not on the other lists. These data were then used to draw a composite of the ideal manager. Class discussions centered on students' personal experiences with managers at internships or summer jobs.

This approach has many benefits. First, it allows an in-depth discussion of issues that future managers will confront, regardless of their intended career. Gone are the superficial case studies that appear in many textbooks. Second, the “best practices” approach gives management theory both personal and practical applications without the tedium of focusing on the theories themselves. A value-added dimension is that the biographies are much more interesting to read than the management or theory textbooks. Third, the compiled list can then be shared with subsequent classes to start the discussions about management theories and “best practices.”

References

- Aufderheide, P. (1999). *Communications policy and the public interest*. New York: The Guilford Press.
- Eisner, M. (1998). *Work in progress*. New York: Random House.
- Heins, M. (2001). *Not in front of the children: “indecency,” censorship, and the innocence of youth*. New York: Hill and Wang.
- Lowe, J. (2001) *Welch: An American icon*. New York: Wiley and Sons.

- 1 Numbers in parentheses are the number of mentions for each characteristic in Eisner's book.
- 2 Characteristics are in random order
- 3 Numbers in parentheses are the number of mentions for each characteristic in Eisner's book.

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A LOOK AT CURRENT TRENDS IN MEDIA EDUCATION IN THE U.S.

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Research assistance by Connie Shriver, Ohio University, Zanesville Campus

*Presented at the 2003 Abdul Tun Razak Conference
July 21-22, 2003
Universiti Malaya, Kuala Lumpur, Malaysia*

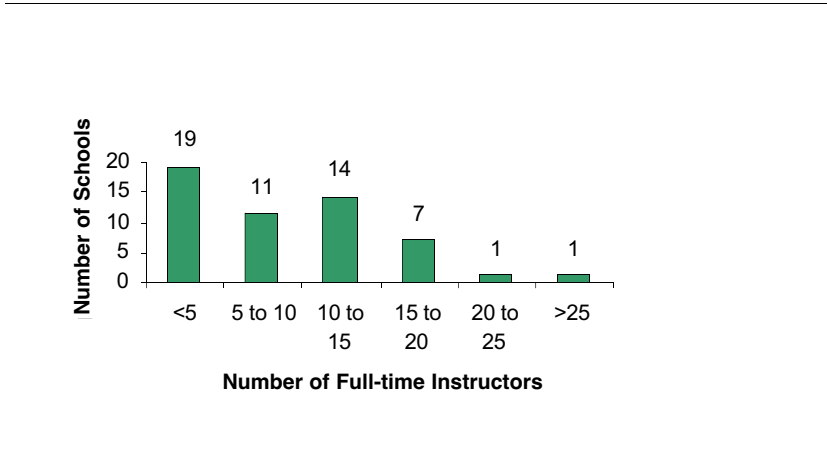
This paper presents the results of a brief survey conducted in June 2003. The respondents to the survey were all member institutions of the Broadcast Education Association. Emails were sent to the U.S. based member institutions requesting their participation in the survey, by directing them to a website where the fifteen questions were posted. The survey design was predominantly “check boxes” or drop down menus. The brevity of the survey and easy response design were efforts to encourage participation. Of the 194 emails sent, 53 usable responses were obtained, for a 27.3 percent response rate. Thus in the conclusion of this paper, we will present a “snapshot” of contemporary media higher education in the United States, and close by suggesting a changing paradigm for its future.

The titles of the responding programs represent a wide range of variations within the communication disciplines. Fourteen departments were known as “communications,” nine contained the word “broadcasting” (usually combined with another descriptor, e.g. “Broadcast Electronic Media Arts,” “Broadcast and Cinematic Arts,” etc.), eight included “journalism” in their titles, seven included “electronic media” in their titles, five were called “mass communications,” and two were known as “telecommunications.” Other program titles that were reported included “digital media arts,” “motion picture and recording arts,” and “media studies.”

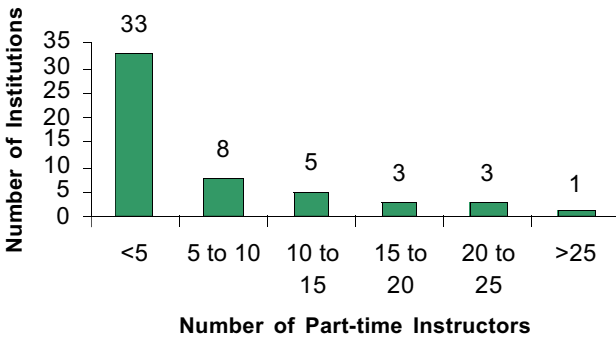
Nine of the institutions offer an “associate” degree, with six of those nine offering the associate degree exclusively, therefore defining them as what we will call “two-year programs.” Forty schools reported offering a “bachelors” or “baccalaureate” degree. Thirty-seven of those institutions offer the “bachelor of arts,” while 13 offer the “bachelor of science” degree. Eleven institutions offered both the BA and the BS degrees; so only two institutions offered the BS degree exclusively. Twenty-one offered a “masters” degree, seven offered a Ph.D., and two offered the “master of fine arts” degree.

Nineteen or thirty-six percent of the responding institutions reported that the number of instructors is fewer than five. Eleven or 21 percent of the institutions have five to ten instructors. Fourteen or twenty-six percent institutions have 10-15 instructors. Seven institutions or 13 percent reported having 15 to 20 instructors. One

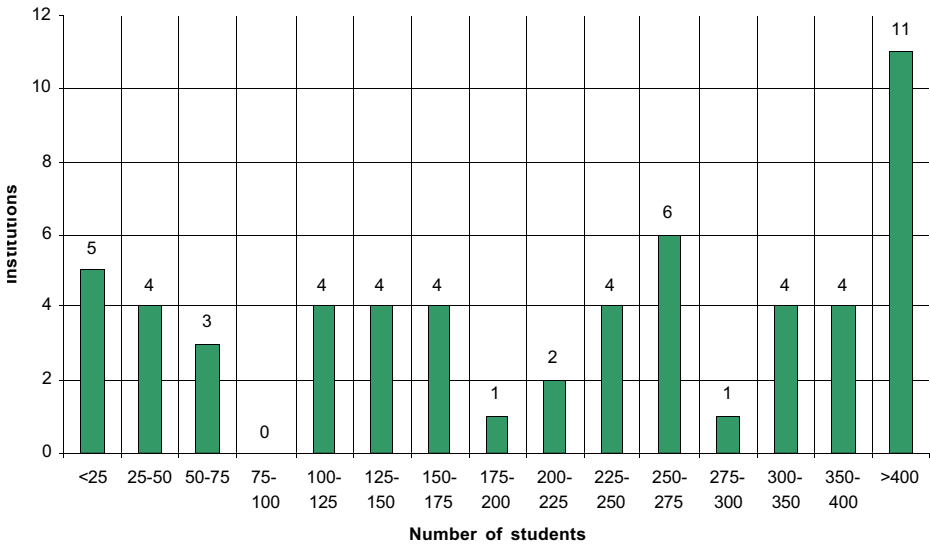
institution reported 20-25 instructors, and one reported more than 25 instructors. Thus, we may conclude that most programs operate with fewer than ten full-time instructors.



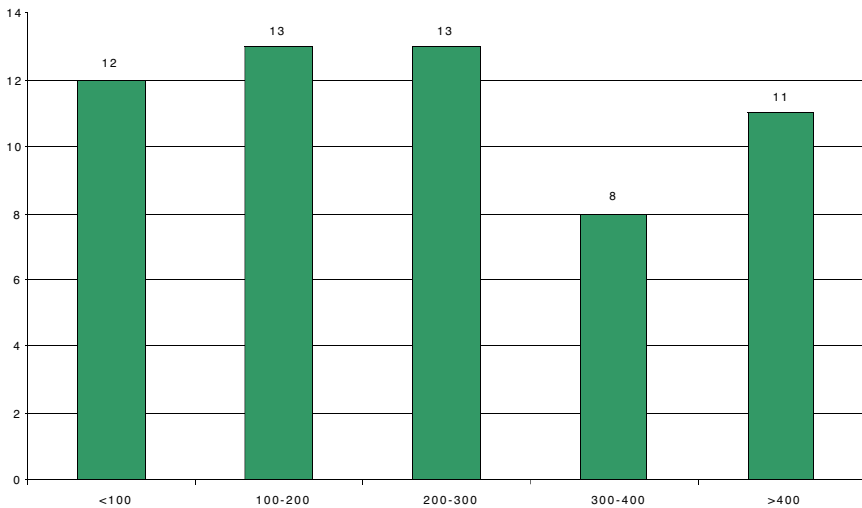
The vast majority, 62 percent, of the institutions reported employing five or fewer part-time instructors. Eight schools, or 15 percent, reported 5-10 part-time instructors; five or less than ten percent reported 10-15 part-timers; and three each, or about five percent, reported both 15-20 and 20-25 part-time instructors. Only one institution reported employing more than 25 part-time instructors.



Eleven of the schools, nearly 21 percent, report enrollments of more than 400 undergraduate students. This response represents the mode in this measure. The median response was to 200-225 students, that also represents the approximate mean undergraduate enrollment.

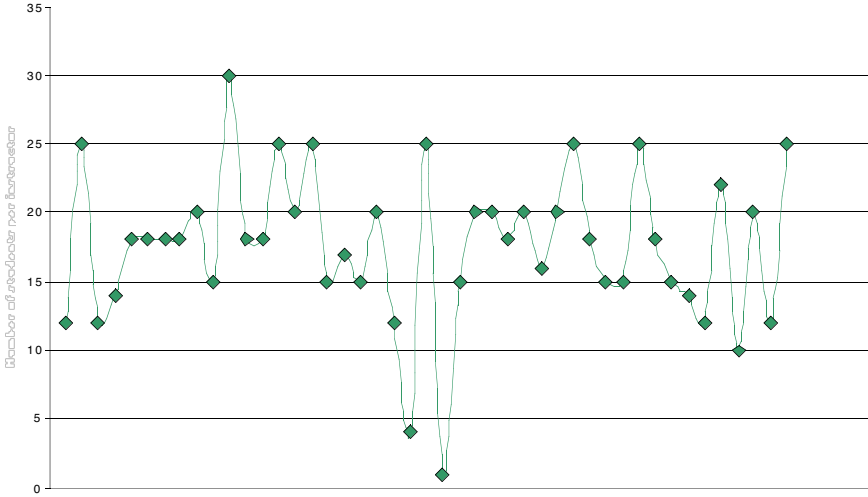


When we adjust the data to reflect groupings according to “century marks,” or at each “one-hundred” break, we see a fairly uniform distribution according to program size.



Twenty-two of the institutions responded with graduate enrollment statistics. The range of numbers of graduate students was from 10 to 131. The most common response was 25 graduate students and the median response was 30. The average number of graduate students was 43.

When asked about “ideal student to instructor ratio,” the open-ended question elicited 45 responses. The range of responses was from 1 to 30. Both the median and mode were 18, and the mean was 17.7. Here we can conclude that according to our respondents, the ideal ratio is considered to be approximately 18 students to one instructor.

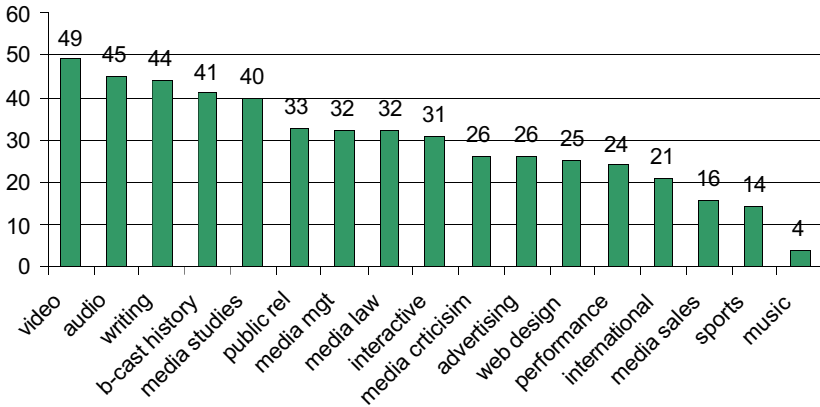


Fifty-one institutions responded to the query regarding coursework offered. Respondents were offered 17 course selections to choose from and the responses are displayed in the following figures:

No.	Coursework	%
49	Video	96%
45	Audio	88%
44	Media writing	86%
41	Broadcast history	80%
40	Media studies	78%
33	Public relations	65%
32	Media management	63%
32	Media law	63%
31	Interactive multimedia	61%

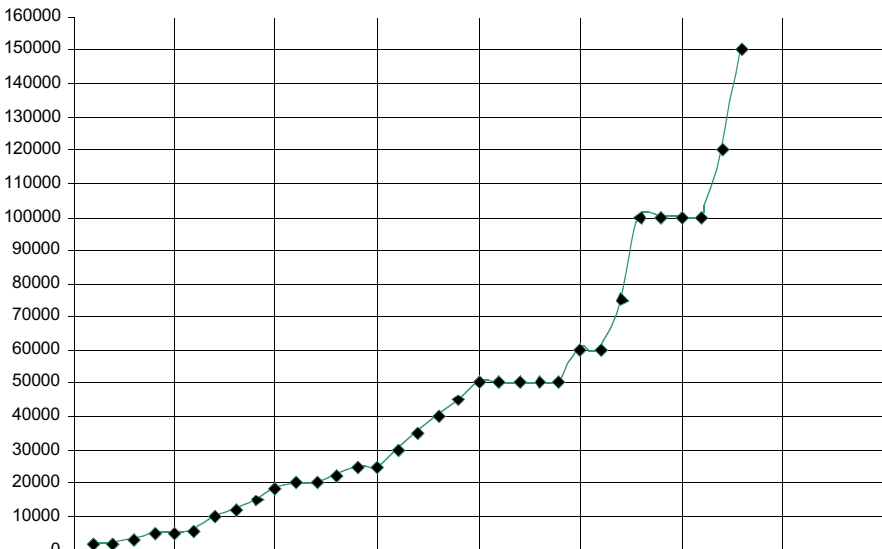
No.	Coursework	%
26	Media criticism	51%
26	Advertising	51%
25	Web design	49%
24	Media performance	47%
21	International media	41%
16	Media sales	31%
14	Sports broadcasting	27%
4	Music business	8%

N = 53



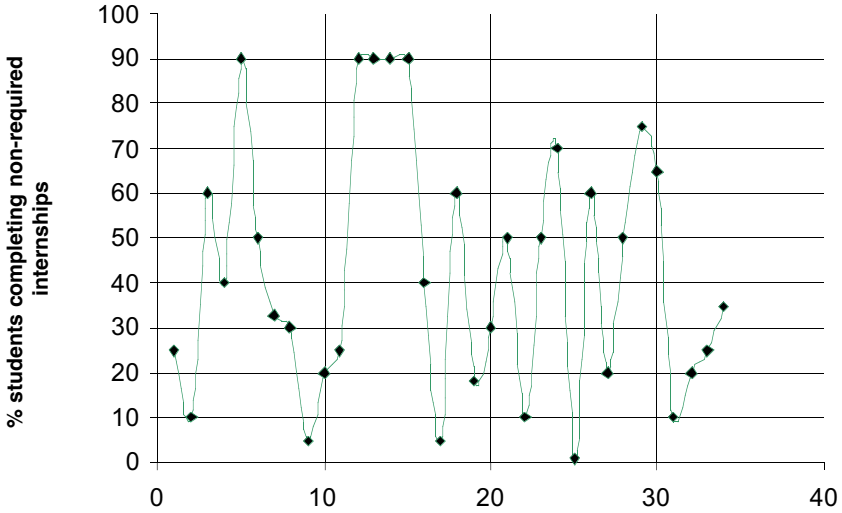
When asked to list “other coursework,” not included on this list, 30 institutions offered approximately 15 areas that can be summarized as follows: film (theory, criticism, and production), photo-journalism, media programming, media research, media policy, facility design, media ethics, print journalism, audiences, organizational communication and speech/rhetoric.

Thirty-five respondents answered the open-ended question regarding departmental budget (not including salaries). The range of operating budgets reported was from \$1,500 to \$150,000 U.S. dollars. The most common response (mode) was \$50,000. The median budget figure was \$35,000. The average (mean) budget was \$43,028.57.

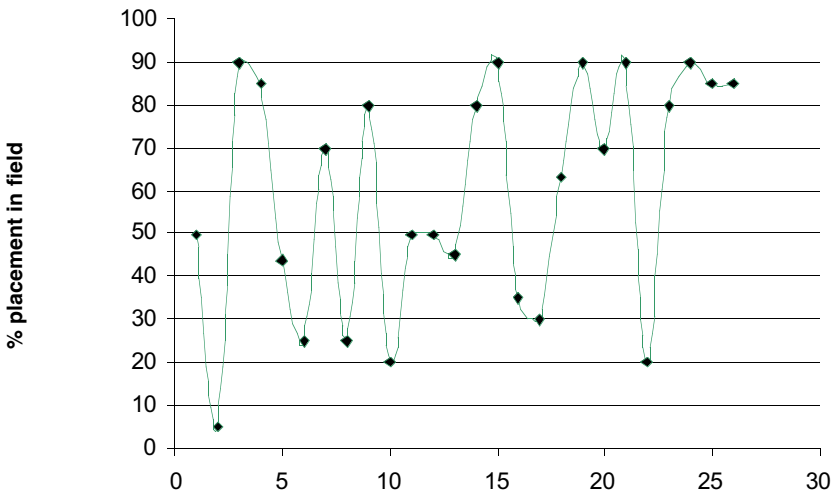


Almost exactly 33 percent of the responding institutions indicated that they require an internship, and report nearly 100 percent completion rates. Of the 66 percent of

the institutions that do not require internships, nearly 90 percent indicated that some percentage of their students do complete an internship. Those same responding institutions not requiring an internship indicated that approximately 40 percent of their students complete an internship, with 50 percent being the most common response (mode) and 34 percent being the median response.



One-half of the institutions surveyed provided estimates of placement rates for their graduates. Responding to the question, “what percentage of your graduates find employment in their field upon graduation,” the results yielded the following: the range was from five percent to 90 percent. The average was approximately 59.5 percent, the most common answer (mode) was 90 percent, and the median response was approximately 66.5 percent.



In summarizing the quantitative results obtained through our web-based survey, we may conclude the following based on the frequency of responses: It is difficult to predict undergraduate enrollment. In fact enrollment may be anywhere from fewer than twenty-five students to over four hundred students. A typical media education program in the U.S. offers a Bachelor of Arts degree, and has ten or fewer full-time instructors. Most programs target 18:1 as the ideal student-teacher ratio. The majority of students complete an internship, whether required or not, and the majority of graduates find employment in their field. Most programs offer coursework in video and audio production, broadcast history, media writing and media studies. A typical departmental budget (excluding salaries) is approximately \$50,000 (U.S.).

Let us conclude by suggesting some areas of emerging concern among media educators. An examination of recent agendas from the conferences of the Broadcast Education Association suggests that certain key issues are of primary importance to media educators in the Twenty-First Century. Significant among those issues is the impact of technological innovation on instruction. As noted above, with nearly all programs of study offering some coursework in production, then it is understandable that the role of technology would be viewed as an important consideration.

It is obvious that the rapid pace of change and innovation in media technology presents the dilemma of keeping facilities and equipment up to date. Conventional wisdom suggests that institutions must provide instruction on equipment that is similar to that found in the so-called "real world," if instruction is to be relevant. For several years, this concern has been the focus of many papers and panel discussions at BEA conferences, as the rapid evolution of digital and computer-based production technologies necessitates constant upgrading of hardware and software systems.

While the pace of change seems not to have slowed significantly, the magnitude of innovation may be leveling somewhat, and when combined with the lowered cost of computer equipment and software, has prompted a paradigm shift in the concerns of media production educators. Where once students entering a media education program had little pre-existing exposure to professional production facilities, now a growing percentage of new university students has already learned the basics of audio and video production in their high schools. Increasing numbers of high schools are offering course work in all aspects of media production, using state-of-the-art software, that sometimes exceeds what the university has in place.

Thus we may see our role is changing. Instead of providing basic instruction on the techniques of capturing and editing audio or video materials, as has been the norm for the past five decades, we can expect more of our incoming students to possess those competencies. In fact the proliferation of low-cost desktop audio and video editing systems, and inexpensive high-quality digital cameras and recorders, is reshaping the industry for which we prepare our students. Now our emphasis can and should shift much earlier to related subject areas such as aesthetics, criticism, writing and ethics.

Appendices and exhibits

What is the name or title of your program? _____

What degrees are offered? (check all that apply)

Associate of Arts _____

Associate of Science _____

Bachelor of Arts _____

Bachelor of Science _____

Master of Arts _____

Master of Science _____

Master of Fine Arts _____

Doctor of Philosophy _____

Other _____ (please list) _____

How many full time (tenured and non-tenured) faculty are in your department?

Less than 5 _____

5-10 _____

10-15 _____

15-20 _____

20-25 _____

More than 25 _____

How many part time faculty teach in your program?

Less than 5 _____

5-10 _____

10-15 _____

15-20 _____

20-25 _____

More than 25 _____

Approximately how many undergraduate students are in your program?

Less than 25 _____

175 - 200 _____

25 - 50 _____

200 - 225 _____

50 - 75 _____

225 - 250 _____

75 - 100 _____

250 - 300 _____

100 - 125 _____

300 - 350 _____

125 - 150 _____

350 - 400 _____

150 - 175 _____

More than 400 _____

What do you consider the ideal teacher to student ratio? _____

Approximately how many undergraduate students will graduate from your program this year?

- | | |
|--------------------|---------------------|
| Less than 25 _____ | 175 - 200 _____ |
| 25 - 50 _____ | 200 - 225 _____ |
| 50 - 75 _____ | 225 - 250 _____ |
| 75 - 100 _____ | 250 - 300 _____ |
| 100 - 125 _____ | 300 - 350 _____ |
| 125 - 150 _____ | 350 - 400 _____ |
| 150 - 175 _____ | More than 400 _____ |

Approximately how many graduate students are in your program? _____

In what general areas do you offer course work? (check all that apply)

- | | |
|--------------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Advertising | <input type="checkbox"/> Interactive Multimedia Production |
| <input type="checkbox"/> Audio Production | <input type="checkbox"/> International Media |
| <input type="checkbox"/> Video Production | <input type="checkbox"/> Media Performance |
| <input type="checkbox"/> Media Management | <input type="checkbox"/> Sports Broadcasting |
| <input type="checkbox"/> Media Law | <input type="checkbox"/> Broadcast Journalism |
| <input type="checkbox"/> Media Sales | <input type="checkbox"/> Web Design |
| <input type="checkbox"/> Media Studies or media theory | <input type="checkbox"/> Media Criticism |
| <input type="checkbox"/> Media Writing | <input type="checkbox"/> Music Business |
| <input type="checkbox"/> Public Relations | |

Please list any other areas in which you offer coursework: _____

Which of your majors attracts the highest enrollment? _____

What is your department's approximate budget for equipment annually? _____

Do you require an internship? (check yes or no)

Approximately what percentage of your students completes an internship? _____

If you have placement statistics or estimates, about what percentage of your graduates typically find employment in their field immediately after graduation? _____

OHIO UNIVERSITY
Ohio University, Zanesville

Broadcaster Education Association Survey

1. What is the name or title of your program?

Associate of Arts
 Associate of Science
 Bachelor of Arts
 Bachelor of Science
 Master of Arts
 Master of Science
 Master of Fine Arts
 Doctor of Philosophy
 Other (please list)

2. What degrees are offered? (check all that apply)

3. How many full-time (classroom) students (enrollments) are in your department? Less than 5

4. How many part-time (continuing) students are in your program? Less than 5

5. Approximately how many undergraduate students are in your program? Less than 5

6. What do you consider the ideal student to graduate with?

7. Approximately how many undergraduate students will graduate from your program this year? Less than 25

8. Approximately how many graduate students are in your program?

Advertising
 Audio Production
 Public Relations
 Media Management
 Media Law
 Media Ethics
 Media Studies/History/Theory
 Media Writing
 Public Relations
 Interactive Media/Video Production
 International Media
 Media Performance
 Sports Broadcasting
 Broadcast Journalism
 Web Design
 Media Criticism
 Mass Business

9. (check general areas do you offer course work? check all that apply)

10. Please list any other areas in which you offer coursework:

11. What if your region attracts the highest enrollment?

12. What is your department's approximate budget for equipment annually?

13. Do you register as incoming? Yes No

14. Approximately what percentage of your students complete an internship? %

15. If you have placement statistics or estimates, about what:

GROUP CRITIQUES IN BROADCAST PERFORMANCE: USING PEER REVIEWS AS A TEACHING TOOL

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Presented at BEA 2003 Conference

Students entering the field of broadcasting and electronic media need to be prepared for a lifetime of criticism. Throughout their careers, media performers will be subjected to criticism from their station managers, program directors, and peers, as well as from the listening or viewing public. While constructive criticism is something that those who are dedicated to a life in front of the camera or behind the microphone need to become comfortable with, it is, at the same time, one of the most painful processes for students to endure in a classroom setting. In this paper, I will address ways that peer reviews and constructive, in-class critique sessions can be used as a teaching tool in broadcast performance courses. I will also discuss ways in which students can be made more at ease and less defensive in the midst of such criticism.

It is my opinion that to teach any broadcast related course effectively you need to combine theory with practice. Therefore, I think it is important for performance students to read extensively on subjects including the inner workings of the vocal mechanism, the ways physiology effects your voice, ways to effectively communicate with a mass audience, as well as learning the ways the business itself works and what students should expect when they leave college for the job market. However, in the case of performance specifically, I truly believe that nothing can substitute for the age-old “learning by doing” philosophy. It doesn’t matter how much students read about performing, unless they get to experience the process themselves, it will not be a worthwhile class for them.

For this reason, over the course of the semester, my students complete eight formal performance projects; four audio and four video. Although several other in-class exercises are performed, these eight projects comprise the bulk of the students’ performance work. The course is structured in a way where lecture, in-class discussion, and group assignments are emphasized during the first half of the semester, while audio projects are recorded outside of class time on portable minidisk recorders. For the second half of the semester we concentrate on the video unit. Rather than being able to assign projects that can be completed outside of class, projects must be produced and completed within the class meeting time. Because of the added time and equipment required for doing video production pieces, lecture does not play as large a role in the course during the latter half of the semester. Also, because the students that

take my performance course are not required to take any production courses as prerequisites, time is also eaten up training students on television equipment (whereas teaching students to record onto minidisk is relatively simple).

Whether the projects are recorded outside of class (as the audio projects are) or in-class (as are the video projects), all eight are eventually played back at a formal critique session the class period immediately following the project's due date. At these critique sessions, students are expected to actively participate in critiquing and evaluating their classmates' work. Not only is attendance taken, but a good chunk of the students' participation grade for the course is based on their level of participation at these sessions. On these days, the critique is generally the only activity for that day to ensure that we will have plenty of time to play everyone's project in class, rather than just a small sample. I think that this is an important aspect of a successful critique session. Rather than just playing a few good examples and a few not-so-good examples, I feel that the experience of listening to or watching one's self is very important to the learning process when it comes to the performance side of the business. Therefore, I always make sure to devote an entire class period to critique sessions so no one is left out.

This does not mean I rely on these critique sessions to determine grades for students' projects. In fact, I explain to students that the comments they make during these critique sessions are merely for the betterment of their classmates' performances and do not figure into grading. Although I have always graded each student's project before coming to class that day, I don't hand back their grades and written critiques until the in-class critique session is over.

So, why this emphasis on group critiques and peer criticism? Why not just hand back their detailed written critiques and leave it at that? I strongly believe that, while written critiques are an important element in perfecting performance skills, nothing matches face to face critiques. Although students (in an ideal situation) might understand that it is the instructor that has the experience and understanding of the subject matter in order to assign grades and point out strengths and weaknesses in their projects, I feel these group critique sessions add much more depth and fullness to the process for several reasons.

First off, students tend to be less defensive when other students critique their work. In some instances, students are more likely to take the opinions of other students into consideration more than they do their instructor because of their equal footing in the classroom setting. Secondly, it reinforces the comments the instructor makes on the written critiques. Hearing multiple sources say virtually the same thing about the project helps to drive home the point of the critique. Thirdly, students often pick up on strengths and weaknesses that the instructor might miss. The more sets of eyes and ears critiquing the projects, the more thorough the feedback to the student will be.

Finally, by listening to and watching themselves in class, students become more familiar with their own strengths and weaknesses. If you give a student a written critique of their work, they will likely read over it, put it in their folder, and never look at it again. It is only the best students who will read the critique, play back their project at home, and try to build upon their strengths while correcting for their weaknesses. By viewing projects in the classroom setting, students are forced to critique their own work, as well as the work of others, that means they are forced to

identify which skills they have mastered and which skills need further improvement and effort to perfect.

Furthermore, this allows you to incorporate terminology from class, allowing students to come to a better understanding of what particular terms mean. For example, if you're talking about a performance problem such as cluttering, or a problem with vocal delivery such as being monotone, you are sure to come across concrete examples of both of these during in-class playback sessions. Listening to these examples will be a more effective way of teaching students what these problems are and why they are problems compared to reading about it in the textbook. The playbacks reinforce the textual materials, allowing students to truly grasp their importance in performance settings.

Of course, as I stated at the beginning, this is not an easy process. Criticism of one's own work is never fun, especially when it is something as personal as one's own voice or image. Don't forget that this is a very personal process. Unlike writing courses, or production courses, where criticism can be wounding enough, in performance the embodiment of the person is there on the screen. What could be more personal? It goes beyond one's work, it is one's "self" that is seemingly barraged with criticism. How, then, can constructive criticism be presented in a way that will be completely painless? I've racked my brain for years trying to find the answer to this question, and over that time span I've only come up with one answer. It's impossible. It is absolutely outside of the realm of possibility to make critique sessions totally pain-free. There will always be bruised egos. There will always be defensiveness on the part of some students. Some will take the criticism better than others. However, all of them must experience this in order to improve their skills. As they watch, their skills improve. Furthermore, their confidence levels tend to rise as they realize they are all in the same boat. No one in class ever has a perfect project. Rarely does a student do a project that is so abysmal that classmates can't find some positive comments to contribute to the critique. Therefore, most students' skills are on relatively the same level of performance. This allows them to oftentimes relax during the critiques and have fun with them. Generally, by the time we get to the second half of the semester, most of my students laugh during playbacks and joke around about the projects, which helps keep the mood light. Part of this comes from the bonding experience students feel by working together to produce the projects during class, as well as the bonding experienced during the critiques themselves.

Elements of a Successful Group Critique

One of the most important elements of the in-class group critique is student participation. If students are hesitant to contribute to the critique, the session is destined to fail. Therefore, motivating student participation is vital. One way to motivate students to contribute to the discussion is to tie the critique session to their grade for the class. As I mentioned earlier, taking attendance on critique days isn't enough. It may put warm bodies in seats, but it doesn't motivate them to talk. I'm sure we've all experienced classes where it's like pulling teeth to get student responses to direct questions. It's even tougher to get them to participate in something as vague as a group critique. For that reason, I make it clear to students that their participation is expected in each session, and that it will impact their grade. In my class I base 20% of

the students' total grade on class participation and most of that grade is based on critique session participation. I make sure students are aware of my expectations in a quantifiable way. I tell them that coming to class and making a couple comments during the course of the critique is "average" for the day, and that brings them to about the "C" level for the day. If they want an "A" for the day, they need to contribute throughout the session. Although this may seem overly systematic, I've found students like to have a number in mind for the first couple critique sessions. After that, they're much more comfortable with the atmosphere and they don't seem to pay attention to the number of times they talk. It turns into much more of a free-flowing discussion.

Another hindrance to student participation is that students often are afraid they'll point out a mistake or a problem with the project that I haven't already caught. Therefore, they're afraid they'll be responsible for lowering their classmate's grade. That's why I make sure students are aware that the grade for everyone's project has already been determined, prior to the critique session. Although some instructors prefer to use student critiques as a basis for a portion of the project grades, I would be afraid of the stifling effect it might have on student discussion and criticism.

Another way to encourage participation during critique sessions is to give students specific criteria to listen for during project playback. It's inhibiting to students if you merely ask them, "so what did you think?". Write down a list of several key concepts on the board. That way, students can look at the criteria while they listen to the projects, thus giving them concrete things to listen for. If you don't give them specifics, they are likely to feel overwhelmed by the task of finding something intelligent to comment on. While critique sessions are tough on those being critiqued, in a way, it is also quite daunting for those doing the critiques.

This brings me to my next suggestion. Make sure your students feel equipped to criticize others' work. In part, giving them specific criteria to look for is half the battle. However, the other half is making sure they feel comfortable enough with the material to formulate an opinion. I always do what I call a "mini-critique" session the second week of class after students record an in-class, not-for-credit assignment. In this "mini-critique" the instructor is more visible than normal. This is to allow students to have an idea of what sorts of comments are "constructive" criticism, and which are not. Not only does this set the tone for future critiques, it gives them a blueprint to follow for the semester. Sometimes it's a good idea for the instructor to record her or his own work and allow students to critique it. It not only shows the class the format of the critique, but lets the students know that even those in the position of authority are subject to criticism.

Another element to a successful critique is letting the students carry the bulk of the discussion. The instructor has already written critiques for each student individually. It's not necessary to go in-depth into every student's work in the classroom setting. In fact, some comments are not appropriate for the whole class to hear and must be handled through written critiques or a face-to-face meeting with the individual student. The group discussion is the time when students get to voice their opinions of their classmates' work. I'm not saying not to guide the discussion. That is clearly a necessity. In this type of critique it is easy for students to get off track and begin discussing irrelevant issues. If this happens, it is absolutely necessary for the instructor to rope in the discussion and get it moving in a constructive direction. However, it's

also important that the instructor does not dominate the conversation. It is sure to impede the natural flow of the critique, as students will be more worried about what the instructor wants them to say, rather than what they really think about the project.

This brings up another point. Some instructors are worried that the opinion of the class will not sync up with the written critique that is handed back to the student. This happens. You can't control the critique session in such a way that students merely parrot your written comments. Not only is it almost impossible to do, it is counter to the logic of doing in-class group critiques with peer groups. You want students to voice their opinions as much as possible, even if you might not agree with their views. It's all a part of the learning process.

I do want to reiterate the fact that although in-class group critiques are a great way to immerse students in the materials, I do not believe they should stand alone in terms of feedback on student projects. I always provide students a written critique, detailing their strengths and weaknesses for individual projects. Those critique sheets are broken into two sections. The first is a list of criteria they are graded on and are assigned a point value from 1-10; ten being the highest grade. The second section is where I write out detailed, personalized comments. I use a numeric grading system with the specific criteria because I've found that one of the most prevalent student complaints is that they are looking for "objective" grading standards. The mindset of most students is that these assignments are "subjective", arguing that there are no concrete standards. Therefore, how can a percentage or letter grade be assigned to a performance piece? By giving them that quantifiable portion of the grading sheet, they seem to feel more comfortable. It gives them something a bit more concrete to cling to.

Criticism, no matter how constructive, is always difficult to hear. Especially when you're just starting down the path to becoming an on-air talent. However, criticism is vital to the success of any young broadcast student. Without it, it is unlikely they will markedly improve their skills. And they certainly won't be prepared for the rude awakening they will get when they move on to a professional media environment. By using in-class playback sessions and peer-group critiques, students will receive a thorough education in what is expected of a broadcast performer.

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TOMORROW'S VALUES IN BROADCAST JOURNALISM

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This project was funded by a grant from the National Association of Broadcasters.

An earlier version of this paper was presented at the National Association of Broadcasters Convention, Las Vegas, NV; April 2002.

Although the field of broadcast journalism is always changing, significant shifts have occurred since the advent of the all-news television format in the 1980's and in the wake of the Internet's popularization in the mid-1990's. A combination of factors has produced these shifts, including:

- Expectations that broadcast newsrooms return profits to their parent corporations;
- Relentlessly greater deadline pressures, driven by the Internet's facility for continual updating of publicly-available news and information;
- Increasing premium on crisis, celebrity, sport and personality-driven news (as distinct from policy or thematic coverage).

These changes raise questions about whether broadcast newsrooms at the start of the third millennium have diverged from the classrooms where journalism practitioners train.

The development of the 24/7 news cycle and changes in technology have created a volatile environment for broadcast news. At a time when American audiences are turning increasingly away from traditional print and broadcast journalism sources, many journalists and educators are asking questions about the future of the industry. One source of concern is the declining credibility of the news media, that has been attributed in part to audience perceptions about the values and standards used in news reporting (Urban, 1999). And yet, local TV news remains an important source of information for many Americans (RTNDF, 1999).

In this unpredictable environment, professional journalists raise questions about the profitability—and indeed, survivability—of broadcast news. They may be asking if students are being adequately prepared for a news environment where audiences are fragmented and drawn away from broadcast sources and where news organizations are increasingly expected to contribute to corporate profits in addition to—or perhaps instead of—performing a public service.

Television news directors have expressed concerns about the training of beginning television journalists, and have criticized the emphasis on form rather than substance in many journalism schools (Prato, 1998). Such criticism, reflecting a perceived divide between the newsroom and the classroom, is not new. Past research has examined the extent to which journalism curricula prepare students for their first job. Dube and Zukowski (1997) found that newsroom executives and broadcast journalism educators agree that undergraduate curricula must strike a balance between professional skills training and traditional liberal arts courses. Fry (1989) conducted a survey of students completing internships in print newsrooms, and had them respond to a series of ethical dilemmas. He then asked a group of news editors to review the students' comments. He found that while the mainstream values of journalism were generally reflected among the interns, they expressed skepticism about the consistency of ethical standards in the industry. An earlier study (Fisher, 1978) found that broadcast journalists in Ohio believed a college-level education, internships, and prior knowledge of social organization and relationships (including the role of broadcasters in the community) were essential elements in preparing young broadcast journalists.

This study builds on past research. First, it serves as an update to previous studies, reflecting dramatic developments in technology, competition, and newsroom structure. Additionally, most previous research that has assessed newsroom expectations for entry-level journalists has focused on the perceptions of news directors. This study provides additional contextual data, by including other newsroom personnel in our interviews. Finally, this study asks about desired skills for entry-level journalists, but emphasizes newsroom expectations in terms of "ideal" values and ethical standards.

Our research questions are as follows:

RQ1: What attitudes, values, and skills are expected from young broadcast journalists in today's local television newsrooms?

RQ2: What suggestions do local TV newsroom personnel have for improving the quality of broadcast journalism education at the college level?

Methods

This research was conducted in two phases. The first involved in-depth interviews with personnel in local TV newsrooms in seven markets. Those markets were selected to provide regional and market-size diversity:

<u>City</u>	<u>Region</u>	<u>TV Market rank</u>
Los Angeles, CA	West	2
Philadelphia, PA	Northeast	4
Minneapolis, MN	Midwest	13
Baltimore, MD	Northeast	24
Las Vegas, NV	Southwest	51
Lincoln, NE	Midwest	102
Salisbury, MD	Northeast	153

In-person interviews were conducted during the summer of 2001.¹ Within each market, the researchers contacted every commercial television station to ask for interviews. Within each station where interviews were granted, the news director was always interviewed. At most stations, we also interviewed personnel in other positions, including news producers, assignment editors, and anchors. In all, 36 interviews were conducted. Interviews were guided by a set of open-ended questions, but were treated as exploratory so as to permit the conversations to go in unanticipated directions.

Interviews were then transcribed, and used to design a survey to be sent to a larger, more representative sample of newsroom personnel. The questions on the survey are largely closed-ended, although there are multiple opportunities for respondents to add their own thoughts.

Surveys were sent to 250 stations across the United States. A stratified sample was selected—within each of the 211 broadcast markets, one station was randomly selected to receive the surveys. The remaining stations were put into a general “pool” and drawn at random until 250 total stations were chosen. The news director at each station received two copies of the survey, with a request that they complete one, and give the other one to another person in their newsroom to complete. Two return envelopes were provided, so that each respondent’s answers could be confidential and anonymous.

Unfortunately, the surveys were mailed immediately prior to the start of the anthrax-by-mail episode in the United States in fall, 2001. We believe our questionnaires landed in the mailrooms of television stations just as anthrax cases were being reported at news media and other locations on the east coast, when postal security measures were peaking. Although we followed-up with email encouragement to newsrooms that received our envelopes, we believe the response to our survey was dramatically and negatively affected by both the anthrax episode and by the intense newsgathering and production atmosphere that followed the terrorist attacks of September 11, 2001 and the subsequent “war on terrorism.” These events, regrettably but understandably, likely distracted newsroom professionals from responding to our survey.

Eighty-two surveys were returned (a 16 percent response rate from the initial 500 surveys; a 32 percent response rate if you use each newsroom as the unit of analysis). Despite the disappointing response rate, however, there is a good mix of market sizes included. There were 21 surveys returned from large market stations, 22 from medium market stations, and 39 from small market stations.ⁱⁱ While the response rate requires us to be cautious in generalizing the results of the survey findings to the population of local TV newsrooms, the combination of survey answers and in-depth interviews do provide a useful starting point for understanding current expectations for entry-level broadcast journalists.

Findings

To answer the first research question, survey respondents were asked to rank, in order from 1 to 3, the most important attitudes, values, and skills that young broadcast journalists should have when they enter a newsroom. Interview subjects were asked the same questions, but in an open-ended format.

What Attitudes are Expected?

- Survey respondents are looking for entry-level hires that realize TV news is not a 9-5 job. Fifty-six of the 82 respondents ranked this among their top-three desired attitudes. Our interviewees, who see many students looking for jobs without realizing what kind of life the news business means, also demonstrated this concern about work ethic.
- “I want people who have strong work ethics. If they want a 9-5 job, work at a bank, you know. They don’t understand that they are going to be working overnights and holidays...they need to have a clear understanding of the demands of this job before they walk in the door” (News director, large market, July 19, 2001).
- “There’s going to be a lot of long hours and... they can’t be clock watchers, and they can’t worry so much about what is my shift going to be. And I hear that from everybody, primarily those coming fresh out of school that come through here, it’s ‘well, what’s my schedule? Do I have to work Christmas? How many weekend days do I have to work?’ You know, it’s crazy” (News director, medium market, June 21, 2001).
- [Additional interview excerpts](#)

The concept of shallow prospects seeking work in a complex and substantive business comes up in other ways. While survey respondents indicated a desire for employees who have an interest in news (45 of the 82 survey respondents ranked this among the top three most important attitudes), a news executive complains that college interns in his newsroom graduate without essential knowledge of events, society, and politics.

- “I think far too many of the interns come in, and it’s all dealing with appearance and imagery. You know, do they look good? Are they too fat or too thin on camera? Can I go ahead and do a stand up because I want to get my demo tape together? The interns that stand out are the ones that have a body of knowledge” (Assistant news director, large market, July 25, 2001).

News professionals say it’s about history and the substantive details of life, such as understanding how the courts work, or identifying important public figures:

- “An observation from people that I’ve come across coming out of school sometimes and getting into this business is how little sometimes they know what’s going on in the world. We had an intern here who a year and a half ago, two years ago I guess, did not know who Slobodan Milosevic was. That’s a little bit of a roadblock when you’re working in news...” (News director, large market, July 25, 2001).
- [Additional interview excerpts](#)

What values are expected?

Among survey respondents, commitment to accuracy and a sense of fairness are by far the most uniformly desired values in young broadcast journalists, with 79 of the 82 respondents ranking “commitment to accuracy” among their top three most important values, and 70 of the 82 ranking a “sense of fairness” among their top three. While interviewees certainly emphasized these values, they were most vehement about wanting new hires with a conviction that the news business is a mission of public service rather than a fast track to stardom.

- “There are way too many people coming into the business wanting to be on the air for the sake of being on the air than wanting to be on the air to effect change, to bring important issues, burning issues that affect our society and our lives...” (News director, large market, July 26, 2001).
- “I wish that they had that feeling that journalism is important. So many of them are star struck. They just want to be on TV, and they don’t take what they’re doing seriously, really seriously... You don’t get that burning desire... to inform the public or any sort of ‘that’s my life mission’ anymore” (News director, large market, July 30, 2001).
- [Additional interview excerpts](#)

What skills are expected?

Writing is the most desired skill for young broadcast journalists, according to our survey respondents. Sixty-three of the 82 completed surveys included this skill among their top three most important (and 42 ranked it the single most important skill).

- “I would like to see the colleges sort of prep students going into this business with a little more reality base of the work that goes into it, of the ethical questions, of the just nuts and bolts things that you’ve got to do to get a newscast on the air... I’ve talked to more people out of college who know more about hair and makeup than they do about writing” (Assignment editor, large market, July 25, 2001).

Critical thinking skills, live reporting techniques, and news judgment are the other most sought after skills from broadcast journalism graduates.³ One news executive commented that critical thinking skills and solid writing often go hand-in-hand:

- “I think that the things that make good writers, the critical thinking skills that enable good writers to communicate effectively, come into play in a lot of other things—before you ever sit down or grab a notebook to write the first word of a story—those critical thinking skills that enable people to organize thoughts and analyze situations and distill information, are just essential from the very first step of story selection up through newsgathering and writing and production and presentation” (News director, large market, June 29, 2001).

Newsroom professionals say they’re appalled at the number of job candidates who don’t watch or read the news daily, yet expect to make their careers in the field:

- “If you have to force yourself to read the paper and listen to the radio and watch the news, then this is not for you... It should be an innate sense that when you

get in the car you turn on the news radio at the top of the hour... And you should be psyched to get your “Newsweek” every week. You know, something’s missing in your day if you haven’t gotten through the paper” (Managing editor, large market, August 21, 2001).

- [Additional interview excerpts](#)

Being able to carry off a “live” news report is seen as a critical skill for entry-level journalists hoping to do well in the broadcast news business. A major market news executive notes that this “live” skill is important to on-air and off-air personnel, including the TV crews who must make it happen and the producers who must supervise the editorial content (Assistant news director, large market, July 30, 2001). [\[Interview excerpts.\]](#)

Some professionals admit the industry itself sends conflicting messages to students about what is valued in the business. In smaller markets, especially, broadcast journalism strives for substance, but sometimes rewards less:

- “It just is heartbreaking, because for all the people who are working hard and are aggressive and what we want, and they’re trying to do better ‘lives’ [“live reports”], and they’re trying to be better reporters and writers, there always will be those beautiful people that just manage to make their way up because they’re beautiful people” (Assignment editor, medium market, June 21, 2001).
- [Additional interview excerpts.](#)

Some interviewees believed that young journalists are in some ways better prepared for the technological aspects of today’s newsrooms. One news director says he sees today’s graduates as faster learners, and more capable with computers than past entry-level candidates (News director, medium market, June 22, 2001). In all, though, two-thirds of survey respondents do not believe that young broadcast journalists are being adequately prepared for the challenges they will face in the newsroom.⁴ What remedies do newsroom personnel suggest?

Suggestions for Improvement

The second research question addresses possible solutions for helping to prepare young broadcast journalists to meet the needs of today’s television newsrooms. Our interview subjects suggested several ways broadcast journalism educators can improve the quality of their graduates. By and large, the survey respondents agreed with those suggestions.

Table 2**Survey respondents' percentage agreement with suggestions for improvement of broadcast journalism programs⁵**

Suggestion for improvement	Quite a bit or a great deal of improvement	Good improvement	Some or a little improvement
Emphasize vocabulary & writing skills	92.7	3.7	2.4
Introduce students to newsroom jobs other than on-air work	90.2	7.3	1.2
Hire more pros who've worked in the business	87.8	4.9	7.3
College pros spend time in newsrooms	85.4	11.0	3.6
Require students to do more substantive stories for assignments	70.7	23.2	4.9
Teach more about economics of news business, including role of audience ratings & audience research	54.9	25.6	4.9

Additionally, in an open-ended question asking for other suggestions, many survey respondents stressed the importance of hands-on experience that students can gain through internships and part-time jobs. Several suggested that students look for placement in a small market, so that they can get substantive experience with newsroom jobs other than simply running errands. Survey respondents and interviewees alike agreed that there is only so much that broadcast journalism education can do to prepare students—much of what they need to know, they will learn on the job. But, professors play an important role in giving students the foundations from which to build a successful career in broadcast journalism:

“I don’t know if it’s possible for people to come out of school completely prepared for the jobs that they want to do. That’s probably an unreasonably ambitious goal. But I would very much like to see them understand the need for critical thinking skills, for writing skills, the notion that ethical decision-making is a skill in itself, and I don’t know how you get there with students, but good luck!” (News director, large market, June 29, 2001).

- [Additional interview excerpts.](#)

Conclusions

Most newsroom personnel are not satisfied with the majority of graduates they see from college-level broadcast journalism programs. They see many candidates more interested in a fast track to stardom than in working hard to produce quality news programs. Ideal candidates for entry-level jobs at local TV newsrooms are those who show their commitment to the profession through a sound work ethic and a broad knowledge base, including familiarity with current affairs. Additionally, newsroom

personnel say they value those students with solid writing skills and the ability to think critically.

News professionals believe that college journalism programs could improve the quality of their candidates through a variety of initiatives, including more crossover between the classroom and the newsroom for both professors and students. Quality internships are thought to be key in preparing students to succeed in the business. Other curricular suggestions are an increased emphasis on writing skills and introducing students to the full range of job possibilities in the field (beyond the anchor desk).

Recent technological and economic changes in the broadcast news industry may have intensified demand for young journalists with strong backgrounds in the kinds of attitudes, skills, and values that have always been at the core of journalism. But newsroom leaders perceive those same technological and economic changes to be driving young journalists toward an image of the business that ignores those values. Our study confirms that broadcast professionals—even amid the competitive, higher-pressure environment of today's newsrooms—find traditional values more important than ever.

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Footnotes

- 1 One interview, with a news director in Philadelphia, was conducted by phone.
- 2 Large size markets are defined as those in the 1-50 range. Medium size markets are defined as those in the 51-100 range, while the remaining markets are defined as small. This breakdown is duplicated from Wulfemeyer (1990).
- 3 The following number of respondents ranked these skills among their top three most important: critical thinking, 51; news judgment, 82. In a separate question, respondents were asked if they expected live reporting skills from new young hires – 53 of the 82 indicated that they do expect such skills.
- 4 Respondents were asked to rate their level of agreement or disagreement with this statement: “Young broadcast journalists are prepared for the ethical challenges they will face in the newsroom.” 54 of the 82 respondents either disagreed or strongly disagreed with that statement, with another 13 selecting the “neutral” option. Only 15 survey respondents agreed with the statement to any degree.
- 5 The relevant survey question reads, “In answering the following questions, think about how college broadcast journalism programs could prepare students for TV newsroom work. Circle the degree to which you believe these steps would improve the quality of broadcast journalism graduates ranging from ‘0’ for ‘no improvement’ to ‘5’ for ‘a great deal of improvement.’”

The BEA Bio Series

The biography series is designed to acquaint members with various BEA leaders. Don Godfrey directs the BEA Festival.

Donald G. Godfrey, PhD

Dr. Godfrey is a teacher, a professional broadcaster and a broadcast historian. He's worked in commercial radio, television and corporate communications. He spent twelve years at KIRO-TV in production; has worked at KSVN-AM, as morning news anchor; KOET-TV, as an anchor and educational programs director; and, KEZI-TV, as a general assignment reporter and sports anchor. His academic professional activity includes service as KWAX-FM, Station Manager; the design, licensing and faculty supervision of KCMU-FM; as well as sixteen years of supervising student news and magazine programs, helping students get their work on the air at KCST-PBS, Seattle (12 years); KUAT, PBS; Tucson (2-years); KSDL-TV, Ind. St. George (2-years); Cable Access and KAET, Phoenix (8 years). He retains his professional activity as a part of his teaching career through freelance consulting and corporate work. He has received numerous awards for his video productions and writing.

His academic scholarship includes publications in the: Journal of Broadcasting and Electronic Media, the Journalism Quarterly, Journalism History, American Journalism, the Journal of Mass Media Ethics, the Canadian Journal of Communications, the Journal of Mormon History, the American Review of Canadian Studies, Feedback and the Southwestern Mass Communications Journal.

His academic honors and awards include: ATAS Delegate, 2000; NATPE Fellow, 2000; ITVA Award of Merit, 1997; First Place BEA Production Awards, 1997 and 1992; Choice, "Outstanding Academic Books List," 1992.

Dr. Godfrey has published several books: Philo T. Farnsworth: The Father of Television, University of Utah Press, 2001; Electronic Media, Wadsworth, 2000 (w/Craft & Leigh); Historical Dictionary of American Radio, Greenwood Press, 1998 (w/Leigh). Television in America: Pioneering Stations Across the Nation, Iowa State University Press, 1997 (w/Michael Murray). Reruns on File: A Directory of Broadcast Archives, LEA, 1992.

Dr. Godfrey served on the Broadcast Education Association (BEA) Board of Directors, 1994 to 2001. He was elected president, 1999-2000. Currently serves on the BEA Festival Committee, Chair. He served as President, of the Council of Communications Associations 1999. He is a member of AEJMC, NCA, ICA, ACUS, AJHA and ITVA.

Dr. Godfrey says the greatest reward in his career is teaching, "I simply enjoy watching my students grow."

Larry Patrick

Larry Patrick is the past President of BEA and a member of its Executive Committee. He is also President of both Patrick Communications, a media investment banking and station brokerage firm, and of Legend Communications, a radio group owner with 16 radio stations. As a broker, Larry has handled over \$3.0 billion worth of transactions. Larry is a former Senior Vice President of the National Association of Broadcasters and Chief Operating Officer of Gilmore Broadcasting.

Larry holds a B.A. from the University of Kentucky, a M.S. from the University of Tennessee, a Ph.D. from Ohio University and a J.D. from Georgetown University. He is a Trustee of the Television and Radio Political Action Committee, the current President of the National Association of Media Brokers and Chairman of the College of Communication and Information's Board of Visitors at the University of Tennessee. He has spoken extensively to broadcast groups, state broadcasting associations and has consulted with over 50 foreign broadcasting companies.

Alan B. Albarran

Alan B. Albarran, is Professor and Chair of the Department of Radio, Television and Film at the University of North Texas, in Denton, Texas. He also serves as the Editor of *The Journal of Media Economics*.

Dr. Albarran holds B. A. and M. A. degrees from Marshall University and the Ph. D. in telecommunications from The Ohio State University. His published work includes a number of articles in scholarly journals, several book chapters, and six books: *Time and Media Markets* (2003); *Media Economics: Understanding Markets, Industries and Concepts*, 2nd edition (2002), *Management of Electronic Media*, 2nd edition (2002); *The Radio Broadcasting Industry* (2001); *Understanding the Web: Social, Political, and Economic Dimensions of the Internet* (2000) and *Global Media Economics* (1998). He has presented numerous papers at various international, national, and regional conferences.

Dr. Albarran has lectured in several countries including Spain, France, Germany, Sweden, Great Britain, Italy, Finland, Switzerland and Mexico.

A former industry practitioner, Dr. Albarran has worked professionally in radio and television and serves as a consultant on issues related to media management, economics, and survey research. Dr. Albarran is a member of several professional organizations, including the Board of Directors of the Broadcast Education Association, the Association for Education in Journalism and Mass Communications, the Southern States Communication Association, and the Texas Association of Broadcast Educators.

Dr. Albarran is married and has two daughters.

BEA MEMBERS ELECT NEW BOARD OF DIRECTORS; BOARD OF DIRECTORS ELECT NEW EXECUTIVE COMMITTEE, APRIL 2004-2005

Washington, DC - The [Broadcast Education Association](#), has announced the results of the elections for BEA districts 2,4,6,8 and the board of director's election of the new executive committee for 2004-2005. The terms of office will begin at the conclusion of the BEA 49th annual convention on April 19, 2004.

Board of Directors Elections to serve from April 2004-April 2006:

District 2, Thomas Berg, Middle Tennessee State University
District 4, Mark Tolstedt, University of Wisconsin, Stevens Point
District 6, Lena Zhang, San Francisco State University
District 8, Greg Luft, Colorado State University

Executive Committee of the BEA Board of Directors Elections to serve from April 2004-April 2005:

President, Steven Anderson, James Madison University
Vice President of Academic Relations, Joe Misiewicz, Ball State University
Vice President of Industry Relations, Gary Corbitt, WJXT-TV
Secretary-Treasurer, David Byland, Oklahoma Baptist University

BEA is a 49 year old, worldwide higher education association for professors and industry professionals who teach college students studying broadcasting & electronic media for careers in the industry and the academy. BEA has 1,200 individual, institutional & industry members, as well as an additional 1,200 subscribers to its scholarly journals, the Journal of Broadcasting & Electronic Media and the Journal of Radio Studies. BEA holds an annual convention with over 1,100 attendees and 160 educational sessions, technology demonstrations & workshops, and educational exhibits just before the National Association of Broadcasters and the Radio & Television News Directors conventions, in the same venue. BEA also offers over 15 scholarships for college students studying at BEA member institutions.

Squeakers is a documentary High Definition film about a new way of using computers to teach kids important math and science skills. Developed by Alan Kay, “the father of the personal computer” and based on proven tenets of cognitive psychology, SQUEAK is both a programming language and a pilot curriculum for teaching children math and science. In the film we meet some leading educators using computers today, and some kids in classrooms doing—and explaining—some amazing science projects at ages 10 and 11.

The purpose of *Squeakers* is to spread the word about this fascinating new way of using cutting edge digital technology to playfully and effectively engage kids in learning about math and science. In a larger sense, both the designers of SQUEAK (Alan Kay and group) and the filmmakers believe that the long-term results of developing critical thinking are world changing and important. I feel that the more educators and parents know about this, the more schools and parents will want to adopt these methods with their own kids. At the very least, *Squeakers* challenges people to replace traditional “rote” methods of memorization and routine practice with something that works much better and lasts through the lifetime.

Any adult concerned about how kids learn—especially the difficult subjects of math and science—will find *Squeakers* of interest. This includes parents, educators, psychologists, and anyone who places a high value on developing the thinking skills of the next generation.

This documentary film works on several levels. For the general audience of parents and educators, it’s a look at an exciting new curriculum idea in action and exposure to some of the great minds on early childhood education. Our audience will hear some of the theories, and then actually see fourth and fifth graders simulating gravity on the computer and explaining their work. I believe that parents and teachers will be inspired to try the ideas and methods shown in the film. Myself, having ADHD (Attention Deficit Hyperactivity Disorder) SQUEAK would have been a godsend to me in early childhood. It is actually hands on learning. I finally could sit still playing in SQUEAK and learn and understand the concepts behind all those confusing numbers.

For those with deeper backgrounds in psychology or education *Squeakers* is a groundbreaking new approach to the “learning by doing” theories espoused by Jerome Bruner, Seymour Papert, and prominent educators. And viewers with a programming or technology background will respond to the innovation of the SQUEAK programming language, a new and powerful object-oriented language by the creators of Smalltalk. But even the average viewer will be amazed at the level of work achieved by these fourth and fifth graders, and drawn to the well thought out research and ideas of Dr. Kay and his colleagues.

And the best part there is nothing “for sale” about SQUEAK, the language, or the curriculum. The SQUEAK examples seen in the film are free to anyone and downloadable off the Internet at www.squeakland.org. The original language, SQUEAK, that this new curriculum uses, is also free and downloadable to any programmers who want to use it at www.squeak.org.

Squeakers captured several regional Emmy awards at the 2003 Cleveland Emmy Awards. It was written and produced by James Shasky, instructor of telecommunications at Ball State University, Muncie, Indiana.

For more information contact Jim at jimshasky@bsu.edu.

For you planning convenience, following is information regarding the April 2004 BEA Board Meeting & Committee Meetings at the Las Vegas Convention Center.

The BEA board committees and board of directors will have their meetings on Thursday, April 15, the day before the BEA convention begins, as is the tradition.

The Publications Committee meeting time will be set by the chair of the committee and usually starts around 11:00 AM so that the editor applicants can be interviewed and the committee can take care of its operational & scholarly items. The committee meeting concludes at 3:30 PM so that the Chair of the committee can make a report to the BEA board of directors.

Festival of Media Arts Committee meeting time will be set by the chair of the committee.

The Executive Committee of the Board of Directors meets from 3:30-4:00 PM.

The full Board of Directors meets from 4:00 - 8:00 PM.

The academic members of the board of directors, the Publications chair & committee & BEA publications editors all receive \$100 to help to defray the cost of coming to the BEA convention a day early to conduct this business.

Direct questions to Louisa Nielsen.

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BEA/NAB2004 Housing Opens

Registrants of BEA are welcome to book inside the NAB block. There are rooms available for as low as \$49/night. You have the power to check availability and make your hotel reservations at any of the 23 hotels in the official NAB block - you'll even be able to make changes and cancellations all on line. Or, if you prefer, you can talk to one of our partners at Expovision and they will gladly make your reservations for you. Expovision can be reached by phone at 1.888.866.8830 (U.S. only), 1.703.205.9114 or fax 1.703.205.0235. Visit <http://www.beaweb.org/index.html> or <http://www.nabshow.com> to make your reservations online.

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Go to www.AcademicCareers.com

Submitted by [Jim Fowler](#)

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The 2004-2005 Scholarship Winners

BEA scholarships are awarded to outstanding students for study on campuses that are institutional members of the organization. The 2005-2006 competition begins on January 15, 2004 with an application deadline of September 15, 2004.

www.beaweb.org

Eighteen students from 16 different campuses were awarded scholarships in the Broadcast Education Association's 2004-2005 competition. The winners were selected by the BEA Scholarship Committee at the organization's Fall board meeting, announced Pete Orlik, committee chair. They include:

Abe Voron Scholarship

Briavael O'Reilly, Ithaca College

Alexander M. Tanger Scholarship

Tina Holubecz, Arizona State University

Andrew M. Economos Scholarship

Krista Gradberg, Illinois State University

Vincent T. Wasilewski Scholarship

Christopher Booker, Indiana University

Philo T. Farnsworth Scholarship

Kailyn Reid, Drake University

Joseph and Marcia Silbergleid Scholarship

Kevin Williams, University of Georgia

Country Radio Broadcasters Scholarships

Natalia Kolnik, University of Montana

Janet Schulze, Emerson College

Jill Weinstein, University of Massachusetts

Two Year/Community College BEA
Scholarship

Cheryl Hilton, Hillsborough Community
College

Helen J. Sioussat/Fay Wells Scholarships

Erin Gibson, Southern Illinois/ Carbondale

Bradley Vernatter, Otterbein College

Harold E. Fellows Scholarships

Amy Jo Coffey, University of Georgia

Nicholas Ferreri, Ball State University

Erin Hagarty, Penn State University

Allison Reames, Middle Tennessee State
University

Walter S. Patterson Scholarships

Coy Lindsay, Howard University

Hallie Marshall, Southern Illinois/
Carbondale

Lowell A. Briggs named 2006 BEA Convention Chair

(Faculty Member, Assistant Professor, In academic positions since 1992, D. Ed. Candidate, Distance Education, Attending Pennsylvania State).

BEA Divisions: Communication Technology, News, Two-Year/Small College. Years in BEA: 1992. Years professional experience: 17.

Teaching Interests: Broadcast Journalism, Performance, Promotions, PR.

Research Interests: Distance Education Applications in Broadcast and Communication Programs. Association Memberships: Public Relations Society of America, Pennsylvania Association of Educational Communication and Technology.

[Lowell A. Briggs](#)

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Opinion

[TV's FOUR NEW MEDIA MISTAKES](#)

Some broadcasters think new media just supports the old.

Terry Heaton

info@donatacom.com

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BEA Faculty Salary Survey Available

BEA's faculty salary survey is done annually by Dr. Peter B. Orlik at Central Michigan. Attached is a composite of the survey results from 1993-2003. Thanks to Dr. Orlik for the work on the number crunching. The attached is a Microsoft Excel file.

bea_faculty_salary_survey.xls

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BEA Membership and Subscription Count Reports

Division Counts 11-12-2003.pdf

MemberTypeCountsExp200411-.pdf

MemberTypeCountsExp200311-.pdf

MemberTypeCountsforNewMemb.pdf

AEJMC Call for Papers and Reviewers

CALL FOR PAPERS

The Religion and Media Interest Group of the Association for Education in Journalism and Mass Communication invites submission of research on any topic related to religion and media. RMIG is interested in papers using any recognized research method and any recognized citation style. Please note that RMIG is interested in research presentations, rather than essays or commentary. Possible areas of focus for the research include but are not limited to studies of religious group members and uses of secular media, exploration of media coverage of religious issues and groups, studies of the audiences for religious news, media strategies of religious organizations, religious advertising, religious and spiritual content in popular culture, and so on. The competition is open to both faculty and students. Papers will be considered for presentation for research panels and a research poster session.

IMPORTANT: Please follow the guidelines for the AEJMC Uniform Call for Papers (available on the [AEJMC website](#)). Please note the maximum length of 25 pages, excluding endnotes and tables.

Presentation: The best papers will be presented at the AEJMC 2004 convention; thus, an author must be there. The convention will take place August 4-7, 2004 in Toronto, Canada.

Top Papers - The RMIG Division is also sponsoring an “Award Winning Paper” competition for top faculty and student papers at this year’s convention. The “Top” paper in each category will be selected from among the refereed papers submitted to the RMIG competition. The top paper winners will receive \$100 and a certificate. In the case of multi-authored papers, all authors must be students to qualify for the Top Student Paper award.

All submissions must be sent Priority or First Class and must be postmarked by April 1, 2004, and must be received by April 6, 2004, for consideration.

CALL FOR REVIEWERS

The Religion and Media Interest Group of the Association for Education in Journalism and Mass Communication is looking for reviewers for papers submitted for our upcoming conference. If interested, please contact Eric Gormly (research paper chair) via email with your contact information. Your interest and support are greatly appreciated.

CALL FOR PAPERS

The Religion and Media Interest Group of the Association for Education in Journalism and Mass Communication invites submission of research on any topic related to religion and media, in any recognized research method and citation style. Accepted papers presented at the AEJMC 2004 convention, August 4-7, 2004,

Toronto. An author must be present.

Guidelines (AEJMC Uniform Call for Papers) available on [AEJMC's website](#).
Maximum length: 25 pages, excluding endnotes and tables.

Send Priority or First Class, postmarked by April 1, 2004.

CALL FOR REVIEWERS

The Religion and Media Interest Group of the Association for Education in Journalism and Mass Communication is looking for reviewers for papers submitted for our upcoming conference. If interested, please contact Eric Gormly (research paper chair) via email with your contact information. Your interest and support are greatly appreciated.

ALL SUBMISSIONS SHOULD BE SENT TO:

Dr. Eric Gormly (RMIG Research Chair)
Dept of Journalism, University of North Texas
P.O.Box 311460, Denton, Texas 76203-1460

940-369-5975 (voice)
940-565-2370 (fax)
gormly@unt.edu

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BEA DISTINGUISHED EDUCATION SERVICE AWARD 2004**CALL FOR NOMINATIONS**

Mail your nomination letter and support materials, by: Friday, January 30, 2004.

For 49 years, the BEA has offered opportunities that bring professors and radio and television professionals together. BEA advances the interaction between professors, students and industry professionals who strive to produce employees with that unique combination of a liberal arts education and the practical skills desired in today's marketplace.

This is a call for the 23rd Annual BEA Distinguished Education Service Award (DESA). Those nominating must be a BEA individual member, institutional, associate or corporate member for 2003 or 2004.

Past DESA Winners:

- 1982 Harold Niven, Broadcast Association Professional
- 1983 Sydney Head, Professor
- 1984 Vincent Wasilewski, Broadcaster
- 1985 Thomas Bolger, Broadcaster
- 1986 Ken Harwood, Professor
- 1987 Erwin Krasnow, Communications Attorney
- 1988 Bruce Linton, Professor
- 1989 Wally Dunlap and Clark Pollack, Broadcasters
- 1990 John Michael Kittross, Professor
- 1991 Stan McKenzie, Broadcaster
- 1992 Chris Sterling, Professor
- 1993 Rebecca Hayden, Publishing Professional
- 1994 Pat Cranston, Professor
- 1995 Stanley Donner, Professor
- 1996 Lewis Klein, Broadcaster
- 1997 Lynne Shafer Gross, Professor
- 1998 Lawrence Lichty, Professor
- 1999 Joe S. Foote, Professor
- 2000 Herbert Howard, Professor
- 2001 Peter Orlik, Professor
- 2002 Norman J. Pattiz, Broadcaster
- 2003 Joyce Tudryn, Broadcast Association Professional

The award will be presented at the BEA Annual Convention in Las Vegas, NV, April 16-18, 2004 www.beaweb.org.

Criteria for nomination and selection for award:

1. The person should have made a significant and lasting contribution to the American system of electronic media education by virtue of a singular achievement or continuing service for or in behalf of electronic media education.
2. Contributions may include contributions in research, pedagogy, curriculum development fundraising support, consulting service and participation in BEA and other media education and professional associations.

Please send a nominating letter to the DESA Committee Chair: Robert Avery, including Nour name and contact information, the Nominee's, Name, Address, Phone, Position now held and a Description of the Contribution(s) for which the candidate is nominated.

Nominations should include a detailed statement describing the nominee's contributions to electronic media education plus a copy of the nominee's curriculum vitae or professional resume.

Multiple nominations will carry no additional weight in the committee's deliberations.

Mail your nomination letter and support materials, by Friday, January 30, 2004 to:

Robert K. Avery, Ph.D.
University of Utah
Department of Communication
255 S. Central Campus Drive
Room 2400
Salt Lake, UT 84112

Office: 801-581-5343
robert.avery@m.cc.utah.edu

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CO 285 Children and the Media Fall 2003

Instructor: Assistant Professor of Communication
Marilyn D. Pennell/Annenberg Building
Class Times: Mondays and Wednesdays 2:30-3:45
Contact: PennellM@pmc.edu; X7614 (Office); and
Information: (978)-486-8165 (Home/please call before 9PM)
Office Hours: Tuesdays 1-4PM, Wednesdays 4-6PM,
Thursdays 1-4PM or by appointment



Quotes of note from *Sesame Street*:

“Show Your True Colors. Mine is Yellow”
—*Big Bird*

“Always start the day with a smile—that way you get it over with.”
—*Oscar the Grouch*

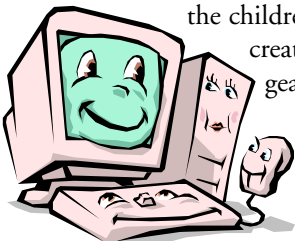
“Don’t be afraid to lay an egg.”
—*Big Bird*

**“The Balinese say that children walk with God. That puts me
in very good company”**
—*Big Bird*

Introduction to Co 285 Children and the Media

The above quotes come from the book “The Wisdom of Big Bird (and the Dark Genius of Oscar the Grouch) by Carroll Spinney. For three decades Spinney has played the role of Big Bird on the beloved public television children’s program, *Sesame Street*. Thirty years inside a giant puppet has taught Spinney an important lesson: “Being a bird can make you a better person.”

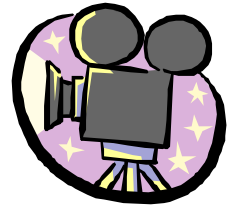
Sesame Street is perhaps one of the best-known examples of media created for the children’s audience. But in the last several decades since the creation of *Sesame Street*, there has been an explosion of media geared toward children and adolescents.



Today American children spend a great deal of time interacting with mass media in all its forms: television, radio, books, movies magazines, music videos, the

Internet, video games and advertising. Though the vast majority of children's media is engaging, not all of it is designed to make children better people, as Spinney suggests.

The main goal of this course is to present an overview of what is known about the impact of mass media on youth in the 21st Century. In this course we will explore how children and adolescents interact with the mass media and how it affects their lives. We will screen, read and experience a variety of mass media geared to children and critically analyze the pros and cons of these media using the framework of Media Literacy Education as a guide.



Media Literacy Education facilitates students' ability to critically analyze, access, and produce media. This course will give you the opportunity to gain a better understanding of how and why children's media is produced and the impact it has on its young audiences. It will also help you become a more informed consumer of children's media and a better-prepared producer of children's media if you choose to work in this field.

Media Literacy in CO 285 will focus on the following goals:

- Critical thinking that allows students to develop independent judgments about media content.
- Understanding of the process of mass communication.
- Awareness of the impact of media on the individual and society.
- Development of strategies with which to discuss and analyze media messages.
- Awareness of media content as a "text" that provides insight into our contemporary culture and ourselves.
- Cultivation of an enhanced enjoyment, understanding, and appreciation of media content.
- Knowledge of the basic techniques of producing media for children and responsible media messages.

**"Pretty much all of the honest truth telling
in the world is done by children."**

— Oliver Wendell Holmes



CO 285 Children and the Media Course Outcomes....

After taking this course students should be able to demonstrate the following:

1. An understanding of how developmental stages of childhood and adolescence impact young peoples' understanding of and interaction with mass media.
2. An understanding of theories and research related to the impact of mass media on children and adolescents.
3. The ability to conduct research and write about the impact of mass media on children and adolescents.
4. The ability to critically analyze current issues in the study of children's media and present ideas and opinions in a cogent and informed manner.
5. The ability to understand and deconstruct media messages geared to children and adolescents.
6. An increased enjoyment and appreciation of the positive and prosocial benefits of children's media.
7. A basic understanding of creative techniques of childrens' media.



COLLEGE OUTCOMES: Children and the Media can help you meet the following learning outcomes

Outcome 1: Effective Communication You will have an opportunity to research, write and make presentations about the impact of mass media on children and adolescents. Save these assignments as possible artifacts for your portfolio and reflections.

Outcome 2: Information Literacy You will learn more about information literacy by conducting research for papers and projects in this course. These assignments can help with your portfolio. Save them!

Outcome 4: Critical Thinking Media Literacy includes the ability to think critically about the media. We will focus on the development of critical thinking skills in this course, that can be applied to your portfolio.

Outcome 6: Application of Knowledge In this course you will be required to apply your knowledge of theories and research about children and the media to class presentations, papers and projects. Save these assignments for possible use in your portfolio.

Outcome 9: Ethical Reflection and Social Responsibility Media Literacy includes the development of ethics and social responsibility regarding the impact of media on children. Through this course you may have the opportunity to participate in a project that will allow you to make a contribution to the greater good of children and the media, that will deepen your understanding of ethics and social responsibility.

Outcome 11: Breadth of Knowledge CO 285 satisfies a Group 4 requirement.

Outcome 12: Depth of Knowledge CO 285 satisfies the focusing elective requirement for Communication majors.

Your PLS leaders and other faculty can help you to ascertain what other outcomes may be met through the work done in this course. Please see me if you have any questions.

TEXTS AND RESOURCES:

Required text: *Children, Adolescents and the Media* by Victor C. Strasburger and Barbara J. Wilson, Sage Publications, 2002. Please note-students must have a copy of this text, as the reading is very important. If you cannot afford to buy the text please see me and I will make a copy available on Library Reserve.

Other Requirements: A notebook for taking notes in class and a folder for course handouts.



Reference Books: *The Children Are Watching: How the Media Teach About Diversity* by Carlos E. Cortes, 2000; *Handbook of Children and the Media* by Dorothy and J.L. Singer, 2001; *The Wisdom of Big Bird (and the Dark Genius of Oscar the Grouch)* by Carroll Spinney, 2003; *The Other Parent: The Inside Story of the Media's Effects on Our Children*, by James P. Steyer; *Growing Up Digital: The Rise of the Net Generation*, by Don Tapscott, 1998. (Library Reserve/for Reference)

Websites:

[Listen Up! PBS website empowers youth through media activism](#)

[Children Now researches the content of Mass Media](#)

[Coalition for Quality Children's Media](#) rates children's books, movies, videos, etc.

[Dissect an ad/PBS](#)

[Media Literacy ON-Line Project](#)

[Center for Media Awareness](#)

www.Adbusters.org

www.TomPaine.com

[New Mexico's media literacy site.](#) NM was one of the first state's in the nation to develop mandatory media literacy programs in schools.

Attendance:

Coming to class on time, participating in class and attending the entire class are mandatory. A great deal of work for this course will be done in class. If you miss class and/or are late for class you will lose important learning opportunities and experiences.

Only one unexcused absence will be allowed. More than one unexcused absence will result in a lower grade. Only absences due to serious personal illness will be excused, if documented with a doctor's note. Tardiness is not acceptable in this class. Two late arrivals will equal one unexcused absence. More than six absences may result in your being dropped from this class, as you will have missed more than one third of this course.

Deadlines:

Learning to meet deadlines is critical to success in college and in life. You will be expected to meet deadlines for all assignments in this course. Failure to meet deadlines for assignments will result in a deduction of one full grade for each class day the work is late. Only assignments passed in on time may be rewritten for a higher grade. All final rewrites are due on the last day of class.

Academic Responsibility, Course Policies, Conduct and Standards

Ethics: Cheating, lying, plagiarism and other violations of academic honesty are serious offenses and will not be tolerated in this course. Plagiarism consists of taking someone else's words or ideas and passing them off as your own. This includes downloading documents and information from the Internet and not citing the source(s). When using words or ideas of others, writers must give credit to the source. Please feel free to see me if you have any questions or concerns about these issues

Cyber excuses: Computer related excuses, such as "The printer was out of paper" or "I couldn't get it to print" or "my disk was erased", are not acceptable for this class.

These problems happen when work is too often left to the last minute. Organize your time to get your work done, save often, keep back up copies both on disk and hard copy, and print out rough drafts. If you are truly experiencing a problem with your computer, please call me the day before class to let me know about the problem.

Conduct: All students are expected to treat each other and the instructor with courtesy and respect. This includes active listening when someone else is speaking and displaying a positive, helpful, and cooperative attitude. Coming to class prepared and on time shows respect for the class, your classmates and instructor.

Students who distract or disrupt the class in any way may be asked to leave the class until such time that they can conform to the classroom rules of conduct. Students who do not conduct themselves properly will also earn a lower grade for this class.

Grammar and college level writing: Correct spelling, punctuation and Standard

English grammar are expected in all written assignments. All written assignments must be neatly typed and stapled. Points will be deducted for grammar, punctuation and spelling errors. Papers must meet minimum college writing standards as described in Standards of Grading Essays developed by the College Composition faculty to be acceptable in this course.

Learning Assistance: Please feel free to see me if you have a documented learning disability you would like to discuss, if English is not your native language, if you have a learning style of which you'd like me to be aware, or if you are experiencing difficulty with this course. Students with disabilities should also speak with Mary Walsh, Director of the Learning Resource Center, (617)-731-7181. Students who would like extra support with their writing can arrange for a writing tutor at the LRC.

COURSE ASSIGNMENTS SUMMARY: Quizzes, Exam, Papers

Three Quizzes (9/24, 10/8, 11/19)

Midterm Exam (Wednesday, 10/24)

Two five to six page papers (First Draft Paper1 due 10/15 and First Draft Paper2 due 11/24)

Please note: There will be no Final Exam in this course

Homework Reading and text Exercises: (AS LISTED ON SYLLABUS)

Text readings: As assigned on syllabus. Please be prepared to discuss readings in class.

Text Exercises: Please note, the following exercises are listed on your syllabus and will be discussed in class. If you miss class, it is your responsibility to find out what is needed to do the assignment.

Chapter 1, Exercise 2, page 32 Mass Media Chart

Due Monday 9/15 (one to two pages).

Chapter 1, Exercise 8 Page 33 Teen song Lyrics due Monday 9/15.

Chapter 1, Exercise 3 Children's TV Sitcom (one page report) due Monday 9/22.

Chapter 2, Exercise 2, Page 71 Teen Magazines (one page report. Bring magazine to class if possible. Due Monday 9/29.

Chapter 5 Exercise 2 page 193 Pro-social soap opera. Bring two ideas for the soap opera to class on Wednesday 10/1 (one half to one page maximum).

Chapter 8, Exercise 7 Baby Boom Parents and Drugs and Rock Music (one page response) due Monday 11/3.

Chapter 9, Exercise 1 page 321 (one page report) due Monday 11/10.

Chapter 10, Exercise 1 page 365 Media Literacy Deconstruction- Review and be prepared to participate in class on 12/1.

Projects/Presentations:

Team Project 1 Create pro-social soap opera (two page treatment) 10-minute in class

Team Presentation due Wednesday, 10/29 (see handout for more details).

Team Project 2 Create counter advertising campaign for cigarettes and alcohol based on Exercise 9, Chapter 6, page 235. 10-minute presentation with two page report due in class on Wednesday 11/12 (see handout for more details).

Team/Final Project Create concept for a non-violent electronic game for children ages 8 to 12 years of age. 10-minute presentation due 12/8 and 12/10. (see handout for more details).

COURSE GRADING OF ASSIGNMENTS:

Quizzes and Text Exercises	20%
Midterm	20%
Team Project 1 and 2	20%
Paper 1 and Paper 2	25%
Class Participation.	15%

A WORD ABOUT STANDARDS FOR CO 285

In this class we will strive for a high standard of excellence both in terms of the quality of the work produced as well as the overall quality of the classroom experience. I will expect each and every one of you to try to do your best on each assignment, whether it is a presentation, project, quiz, exam, paper, or class participation.

In turn, I will do my best to guide and assist you in a consistent and fair manner. The ideal standard for a course such as this is not perfection, because few of us could ever reach it.

However, you will be expected to work to the best of your ability, strive for improvement, and be open to the learning opportunities provided. This is the contract that we, as students and teacher, enter into through this syllabus. Please note that the grade you receive for this course will be the grade you earn through your own efforts.

Please feel free to see me should you have any questions or concerns about the standards for this course and I will be very happy to discuss them with you.

I welcome your input and will be soliciting it throughout the semester. Please feel free to ask for help and support whenever you need it. Thank you. Enjoy!

COURSE SCHEDULE

Week 1 Wednesday, 9/3/2003 First Class/Introduction to issues

Introduction to Course: Advanced Organizer

Assignment: Read syllabus, purchase text, review and sign Learning Contract.

Reading: Text, Introduction and Chapter 1 pages 1-16 due Monday 9/8 and Chapter 1, pages 17-31 due Wednesday, 9/10.

Exercises in Text: Page 32 #2 Mass Media Chart due Monday 9/15 and Page 33, #8 Song Lyrics today's popular teen music versus 60's teen music due Wednesday, 9/15. (Bring CD's to class if possible and we'll play and discuss them).

Week 2 Children and Adolescents: Unique Audiences, Monday 9/8 and Wednesday, 9/10
Discuss text reading and child development.
Screen children's videos and discuss children's' books.
Collect Learning Contracts and review for quiz.

Assignment: Complete reading syllabus and sign Learning Contract if you haven't done so. Study for Quiz on Chapter 1 on Monday 9/15.

Reading: Text, Chapter 2 Advertising, pages 35-60 due Monday, 9/15 and pages 60-71 due Wednesday, 9/17.

Exercises in Text: Chapter 1 Exercise 3, page 32 TV Sitcom (one page report) due Monday, 9/22 in class. Be prepared to discuss in class.

Week 3 Advertising, Monday, 9/15 and Wednesday, 9/17
Discuss Text Readings on Advertising and do class advertising project
Review for Quiz 1 Wednesday 9/24

Reading: Text, Chapter 3 Media Violence, pages 73-99 due Monday, 9/22 and pages 99-114 due Wednesday, 9/23.

Exercise in Text: Exercise 2 Chapter 2, page 71 Teen Magazine due Monday, 9/29 (bring magazine to class).

Week 4 Media Violence, Monday 9/22 and Wednesday, 9/24
Discuss Exercise 3 TV Sitcom.
Discuss readings on Media Violence .
Exercise 3, page 9 debate media responsibility effects of violence (class).
Exercise 7, page 115 violent TV program or Movie (class).
Quiz 1 Wednesday 9/24.

Assignment: Read Exercise 4 on media violence, Chapter 3, page 115. Research and write Paper1, a First Draft of a five to six page paper on this topic is due in class on Wednesday, October 15th. (A special handout will be given to you in class with specific requirements for this paper). Reading: Chapter 5 Sexuality and the Media, pages 145-170 due Monday, 9/29 and pages 170-193, due Wednesday, 10/1.
Exercise: Review 2 on page 193. Bring two ideas to class for a pro-social soap opera on Wednesday 10/1.

Week 5 Sexuality and the Media, Monday 9/29 and Wednesday, 10/1
Discuss Teen Magazine Exercise Chapter 2.
Discuss readings.
Discuss Team Project/Presentation: Pro-social soap opera.

Discuss exercises Page 193-194.
Review for Quiz 2 on Wednesday, 10/8.
Wednesday, 10/1 Field Trip to WGBH-TV (home of “Zoom”).

Assignment: Form a team with two to three classmates. Design a pro-social soap opera that would appeal to teens and young adults and also contain sexually responsible language, discussions, behavior but not lose the audience with a “good two shoes” approach. Write a two-page description of the program due Wednesday, October 29th as a 10-minute in class presentation. (A handout will be given to you in class with more details about this assignment).

Reading: Chapter 6 Drugs and the Media, pages 195-207 due Monday, October 6 and pages 207-232 due Wednesday, 10/15 .
Quiz 2: Chapters 2, 3, 4, Wednesday, 10/8.

Week 6 Drugs and the Media, Monday 10/6 and Wednesday 10/8
Discuss Readings.
Exercise 4 Drugs and Movies in class (Traffic, Pulp Fiction, Blow clips).
Wednesday, 10/8 Quiz Chapters 2-4.

Assignment: Review Exercise 9 Counteradvertising. Form a group with two to three classmates and prepare an ad campaign as described. (A handout will be given out in class with details). Your team must prepare the campaign outside of class and present in class on Wednesday, 11/12.
Reading: Chapter 6, pages 207-232 due Wednesday, 10/15.

Week 7 Drugs and the Media, Wednesday 10/15
Discuss readings and projects.
Review for Midterm on Wednesday, 10/22.
First Draft Paper 1 due 10/15.

Reading: Chapter 7 Eating and Eating Disorders, pages 237-251 due Monday, 10/20 and pages 251-265 due Monday 10/27.
Midterm: Chapters 1-7 Wednesday, 10/22.

Week 8 Eating and Eating Disorders, Monday 10/22 and Wednesday 10/24
Discuss reading.
Review for Midterm.
Exercises 5 and 6 and 10 in class.
Midterm Wednesday, 10/24.

Week 9 Eating and Eating Disorders, Monday 10/27 and Wednesday 10/29
Discuss reading Chapter 7 pages 251-265.
Exercises 5 and 10 in class.
Screen film.

Reading: Chapter 8 Rock Music and Videos, pages 271-288 due Monday 11/3 and pages 288-299 due Wednesday, 11/5.

Exercise 7: Review and write a one page response due in class on Monday 11/3.

- Week 10 Rock Music and Music Videos, Monday, 11/3 and Wednesday, 11/5
Discuss reading.
Students present Exercise 7 and discuss.
Exercise 1, 4, 5.

Reading: Chapter 9 The Internet, pages 301-313 due Monday, 11/10 and pages 313-321 due Wednesday, 11/12.

Exercise: Do exercise 1 on page 321 and prepare a one page report on your findings due Monday 11/10.

- Week 11 The Internet, Monday 11/10 and Wednesday 11/12
Discuss reading Present Exercise 1 page 321.
Exercises 4 and 5 in class.
Internet Survey Project.

Assignment: Choose a topic that interests you that we have discussed thus far in class. Research and write a five to six page paper. First Draft due Wednesday, 11/24. (A handout will be given out in class with possible topics and guidelines for the paper). Reading: Chapter 4 Electronic Games, pages 117-132 due Monday 11/17 and pages 133-141 due Wednesday, 11/19.

- Week 12 Electronic Games, Monday 11/17 and Wednesday 11/19
Discuss reading.
Exercises 1 Design a non-violent electronic game/break into groups and brainstorm.

Assignment: Working with a team of two to three people, design a non-violent electronic game for children ages 8 to 12 years of age. (A handout will be given in class with details and requirements for this assignment). This will be your Final Project for the course. Projects will be presented in class on Monday 12/8 and Wednesday, 12/10).

- Week 13 More Electronic Games, Monday 11/24
Discuss ideas for Final Project: Video Games Design.
Screen and discuss impact of Video Games.
First Draft paper 2 Due 11/24.

Reading: Chapter 10 Media Literacy, pages 322-341 due Monday, 12/1 and pages 341-365 due Wednesday 12/3.

Exercise 1 Review and be prepared to work on this project in class.

Week 14 Media Literacy, Monday 21/1 and Wednesday 12/3
Discuss reading.
Do Exercise 1 in class.

Week 14 (cont'd)
Assignment: Prepare Final Project for class presentation on Monday
12/8 and Wednesday, 12/10.

Week 15 Wrap-Up and Final Project Presentations
Teams present Final Projects.
Class evaluates projects and presentations.
All final drafts of rewrites due last day of class 12/10/2003.

Please Note: This syllabus is subject to change per Instructor. Please check with the
Instructor regarding any changes in the syllabus especially if you have missed class.

MDP
9/2/2003

Learning Contract CO 285: September 3, 2003

A syllabus is a contract between students and their Instructor. It outlines the objectives and outcomes of the course and gives an overview of class assignments, class policies and procedures and grading policies.

Unfortunately, many times students do not read their syllabus for a course carefully and are surprised when they receive a grade for an assignment or don't know about a specific policy or due date, etc.

This syllabus for CO 285 gives a great deal of information about this course. It is your responsibility as a student in this class to read it thoroughly and bring your questions and or concerns to me as soon as possible.

Please keep in mind that this syllabus may change due to time constraints, the needs of the class or for other legitimate reasons. Please check with me for changes. If you miss a class or classes it is your responsibility to make sure you keep up to date with this syllabus, any changes, and all homework assignments.

I'd also like you to pay careful attention to the grading policies and percentages given to the various assignments so that you can plan and budget your time wisely. Please feel free to ask me about issues that concern you or questions you may have. Please do not sign this contract until all of your questions and concerns are addressed.

Your signature signifies that you have read this syllabus and agree to abide by the policies and procedures outlined in it. A signed contract from you is due in class by Monday, September 8th, 2003.

Name: _____

Date: _____

Major: _____

Year: _____

Email: _____



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