

Student's Name

Broadcast Journalism

Self-Determined Major Proposal

3.0 or higher GPA

phone number

Advisors: Paul Benzon and Jeffrey Segrave

date of submission

movement for the various media of electronic and digital production. The emphasis is on developing skills in announcing, news reading, on-camera stand ups, voice-overs as well as dramatic interpretation and performance. Students will be exposed to a variety of projects and assignments, along with strategies for developing on-air personalities, voices, and characters. Basics of professional dress

- **Skidmore's EN280 Introduction to Nonfiction Writing:** An introduction to the writing of nonfiction. Writing and reading assignments are geared to the beginning writer of nonfiction prose. Sections may focus on a range of nonfiction genres or on one specific form, such as the personal essay, travel writing, literary journalism, cultural critique, science writing and the arts review.
- **JASS 457 - American Cinema:** This course will analyze how Hollywood as the nation's dream factory has manufactured fantasies and cultural myths that have constructed the image of American citizenship, both for Americans and non-Americans. It will establish the ideological function of Hollywood texts as providing unifying symbols for a fragmented society.

concentration in media ownership, the dynamic relationship between producers and consumers of media, and the study of class, race, and gender inequalities in media content.

- **COM 117 - Multimedia Storytelling:** Working in collaborative teams, students write, design and produce short fiction and non-fiction stories using digital media and the Internet. Emphasis on how story structures change with audience and delivery system.
 - **Skidmore's DS113 A or B Storytelling Toolkit: Interview-** Fundamentals of storytelling. Any storyteller, whether evidence-based or creative, needs a toolkit of skills to present a story. These skill-up classes offer students an introduction to basic production and/or post-production skills used in evidence-based or creative storytelling. Students will either bring existing content and apply the new skill, or work with project materials supplied by the faculty member.
 - **Skidmore's DS251D Documentary Film Editing** - The world is full of stories waiting to be told, but what makes a story worth telling, who should tell it, and how one should tell it, are some of the most crucial questions any documentarian must answer. From initial concept through to the final edit, this course will ask students to grapple with this process of documentary development, in order to acquire a robust set of practices from which to tell the stories of the world around us. Major topics include:
 - How to develop, nurture and test a story idea: when to know it has 'legs'
 - The value of Loglines, Treatments and Pitches for conceptualizing story
 - Form and Methodology: is this story best told as a short? Feature? Does it require archival research? Interviews?
 - How to ethically obtain access to a story
 - Finding the story in the footage—the importance of the editing room
 This course requires no pre-existing knowledge or experience of

Studies, along with Sociology, will give me the background I need about the media as well as the ethical understanding of the media. English and Theater courses will work together to provide me with the skill I need to write and produce stories, both written and orally.

Required Courses (*= Already taken):

1. * HP 101 Intro to Exercise Physiology
2. AM 234 American Sports/American Culture
3. AM 356 Sports Cinema
4. TH 101 Voice and Speech in the Theater
5. DS 210 Intro to Audio Documentary
6. MF 101 Intro to Media and Film Studies
7. DS 251D Documentary Film Editing
8. DS113 A or B- Storytelling Toolkit: Interviewing
9. SO 221 Media Sociology
10. SO 227 Social Research Methods
11. EN228 Prose Bootcamp
12. EN 280 Intro to Nonfiction Writing
13. EN 378 Nonfiction Workshop
14. SD 374 Self-Determined Major Final Project Prep
15. ID 371 Self-Determined Major Final Project

Sequences of Courses:

1. Concentration in Sport
 - a. HP 101 Intro to Exercise Physiology
 - b. AM 234 American Sports/American Culture
 - c. AM 356 Sports Cinema
2. Voice/Audio
 - a. TH 101 Voice and Speech in the Theater

Semester by Semester Outline:

Fall 2022	Spring 2023	Fall 2023	Spring 2024
Alt Second Semester Spanish	AM 234 American Sports/American Culture	AM 356 Sports Cinema	
SO 227 Social Research Methods	EN 280 Intro to Nonfiction Writing	EN 378 Nonfiction Workshop	DS 251D Documentary Film Editing
MF 101 Intro to Media and Film Studies	SO221 Media Sociology	DS 210 Intro to Audio Documentary	DS113 A or B- Storytelling Toolkit: Interviewing
ED 334 Curriculum and Instruction	EN228 Prose Bootcamp	TH 101 Voice and Speech in the Theater	ID 371
		SD-374/Self-Determined Major Final Project Prep: SDM Prep Seminar	

HP111 Intro to Exercise Physiology - 4 Credits

- An introduction to the scientific basis of physical activity. Emphasis is placed upon the study of the physiological change and adaptations that occur because of the stress of exercise. Students will be active participants in laboratory experiments that examine the body's response to exercise. Three hours of lecture, two hours of laboratory per week.
- *To focus on Sports in my field, it is necessary to know the ins and outs of the Sport world. To do this, I should have a basic level of knowledge of the human body when it comes to exercising. This class will also make me more knowledgeable on the topic of injury, which happens a lot in sports. This course will provide a knowledge base for someone reporting on injuries, as well as give me knowledge to understand what the human body is capable of and not capable of with the proper training and practice.*

AM 234 American Sports/American Culture - 4 credits - Theory

- A historical examination of 300 years of sport in America as an important expression of culture, conflict, and meaning. Special attention is devoted to

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will give me greater knowledge of what I will be broadcasting. I can even bring some of these ideas, such as symbols and trends, into my broadcasts and interviews. I think this foundation on sports is critical for my future career in Sports Broadcast Journalism. I labeled it as a “Theory” course because it will provide me with the critical thinking I need to understand the culture of sports. This course will lead me to think about sports in a newer, and deeper, way. Rather than discussing rules of sports, or scores and stats, this course dives into the cultural, political, and economic drive behind sports.

AM 356 Sports Cinema - 4 credits

- An exploration of feature films and documentaries about sports to understand and appreciate-aesthetically, historically, culturally-the visual discourse of sports. Students will interrogate the cultural context of sports as expressed through visual media and will critically assess films as modes of communication that have their own codes and conclude Leni Riefenstahl’s Olympia (1938), which chronicles and celebrates the 1936 Berlin Olympic games, and several “classic” sport films- among them, Raging Bull (1980) and Hoop Dreams (1994). Students are required to attend a weekly evening film screening.
- *Like AM 234, this course will provide me with greater knowledge in the sports area. It is different from AM 234 in the way that it focuses on how sports are portrayed in the media. This aligns with my idea of sports and the media in Journalism. After gaining the understanding I need about sports in AM 234, AM 356 will allow me to use that understanding to write about films based on sports. I will critique and assess movies and films based on sports, using the knowledge I have previously learned.*

TH 101 - Voice and Speech in the Theater - 3 credits - Methodology

- The student will learn voice production techniques and theories principally

sculpting an audio experience...”, which are all aspects of Broadcast Journalism. Therefore, I think this course will prepare me for what I will be doing in the field.

DS113 A or B- Storytelling Toolkit: Interviewing - 1 or 2 credits - Methodology

- Fundamentals of storytelling. Any storyteller, whether evidence-based or creative, needs a toolkit of skills to present a story. These skill-up classes offer students an introduction to basic production and/or post-production skills used in evidence-based or creative storytelling. Students will either bring existing content and apply the new skill, or work with project materials supplied by the faculty member.
- *This course is a methodological course that will give me the skill I need to conduct interviews. As a person in front of the camera, I will be conducting interviews a lot and I need to know which questions should be asked, how I should ask them, and how to respond. This course will teach me how to do this efficiently and consistently.*

MF 101 - Intro to Media and Film Studies - 4 credits - Foundation

- An introduction to multiple forms of modern and contemporary mass media. The course examines film and at least two other forms of mass media (such as television, radio/audio, digital media, print mass media). Students will learn how to analyze media images, texts, and systems and understand how media both informs and is informed by social structures and forces.
- *This course discusses mass media. Broadcasting is a form of mass media and therefore it is a foundation course for the proposed major. This course teaches about television, radio, audio, and digital media, which all fall right*

into my field of inquiry. This is a “Foundation” course because broadcasting is a form of mass media, therefore this can be considered an introductory course for my major.

DS 251D Documentary Film Editing - 4 credits - Methodology

- In many ways, documentary stories aren't so much written as discovered. Our world is already full of stories waiting to be told, but what makes a story worth telling, and how one should tell it, are two of the most crucial questions any documentarian must answer. From initial concept through to the final edit, this course will ask students to grapple with this process of documentary discovery, in order to develop a robust set of practices from which to tell the stories of the world around us. Major topics include:
 - How to develop, nurture and test a story idea: when to know it has 'legs'
 - The value of Loglines, Treatments and Pitches for conceptualizing story
 - Form and Methodology: is this story best told as a short? Podcast? Feature? Interactive project? Does it require archival research? Interviews?
 - How to ethically obtain access to a story
 - Finding the story in the footage—the importance of the editing room
 This course requires no pre-existing knowledge or experience of documentary practice or technical expertise, and will be of interest to anyone curious about telling documentary stories in a multitude of forms. Students will work with an archive of previously shot footage to craft a short documentary film, learning basic editing techniques with Adobe Premiere.
- *This course will teach me how to complete a project “from initial concept to the final edit.” It will give me the skills I need to pick which stories are most*

important to publish and which ones are not as important. I will learn skills to research, select stories, interview, evaluate materials, and use different strategies and resources to investigate. This is a methodology course because it will give me a variety of methods to use to report and pick the best stories as a journalist.

SO 221 Media Sociology - 3 credits - Theory

- An exploration of social, political, and economic forces that influence contemporary mass media. Students will examine a range of social scientific methods that have been used to document the nature of media content and understand how it is produced. Topics include the consequences of concentration in media ownership, the dynamic relationship between producers and consumers of media, and the study of class, race, and gender inequalities in media content.
- *This course is a theory course for the major because it discusses the ethics and all the forces that drive media today. In order to be in the media field, which is what I want to do, it is imperative for me to understand the social, political, and economic forces that influence my field of inquiry. Learning about class, race, and gender inequalities in media will be especially helpful to me because when I am a reporter I want to report these deep, societal issues. I want to learn how to use my field to make a difference.*

SO 227 Social Research Methods - 3 credits - Methodology

- Examination of methods employed in the investigation of sociological problems. This course analyzes the research process as an integral whole

Vogue magazine on a wide range of subjects. In her forties, she noted that it is “easy to make light of this kind of ‘writing,’ [but] I do not make light of it at all: it was at Vogue that I learned a kind of ease with words... a way of regarding words not as mirrors of my own inadequacy but as tools, toys, weapons to be deployed strategically on a page.” Inspired by Didion’s on-the-job apprenticeship, this course will ask you to undertake the work of a professional copywriter or ghostwriter. What might you be asked to compose? The introduction to the documentary “extras” for a television series. The “Our Story” blurb for the website of a local restaurant. A capsule biography for a mayoral candidate. A C.E.O.’s response to a request from Forbes: “Tell us about the biggest mistake you ever made as a leader.” The instructor will furnish you with material; with her guidance, you will shape it into publishable or, as the case l Tc 0.004 0.002 Tll 0.002 Tw 1ur.o0.004 0.002 Tll st4 0.002 Td9202 pa ly Td[B

- Intensive practice in writing nonfiction. May be repeated once for credit. As with the Introduction to Nonfiction Writing, sections may focus either on a range of genres or on a specific nonfiction form.
- *Writing is an imperative part of broadcast journalism, even if I am in front of the camera. I need to write down what I want to say and how I want to say it. I have to know how to write interviews and stories. There are times I might also produce articles for the company I work with. This course goes more in depth into the writing aspect of my field of inquiry. Additionally, I can focus on a specific nonfiction form, which could be sports articles, interviews, or other forms of writing that I may be producing as a broadcast journalist. As a result of this being a writing workshop it is a “Methodology” course.*

Advisors:

- Professor Benzon pbenzon@skidmore.edu
- Professor Segrave jsegrave@skidmore.edu

SDM Senior Capstone Ideas

One idea that I have is to create a radio show on WSPN, which is Skidmore’s radio. I would do weekly recaps of Skidmore sports games, including athletes of the week. I would do the top 10 moments of the week as well. I would also do predictions for the games happening in the week to come. Athlete/Coach interviews are another aspect that could be a great addition to my show.

Another possible capstone project is to Co-Report for Skidmore games. For games such as hockey, basketball, and baseball, there is usually at least one announcer, discussing

the play-by-play action. I could potentially co-report these games, which would be an amazing experience.

In order to be able to do these proposed projects, I will be starting a show on the WPSN radio starting in the Fall 2022 semester. I have also created my own podcast series and have been working on producing episodes. It is a podcast about female sports that includes discussions about games and tournaments, as well as ethical issues such as mental health in sports and the lack of pay that female athletes receive. Here is the link to my podcast: [\[Link\]](#)
I will be continuing to work on this and upload episodes weekly or biweekly.