



From the
Texas Association of Journalism Educators

Newspaper Curriculum Guide

by Brenda Slatton

**TAJE
Newspaper
Curriculum
Guide**

TEKS ADVANCED JOURNALISM: NEWSPAPER I, II, III

GRADE:10,11,12 CREDIT: 1/2 or 1

PREREQUISITE: Teacher recommendation

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A. INTRODUCTION

1. Students enrolled in Advanced Journalism: Newspaper I, II, III communicate in a variety of forms for a variety of audiences and purposes. High school students are expected to plan, draft, and complete written and/or visual compositions on a regular basis, carefully examining their copy for clarity, engaging language and the correct use of the conventions and mechanics of written English. In Advanced Journalism: Newspaper I, II, III, students are expected to become analytical consumers of media and technology to enhance their communication skills. In addition, students will learn journalistic ethics and standards. Writing, technology, visual and electronic media are used as tools for learning as students create, clarify, critique, write and produce effective communications. Students enrolled in Advanced Journalism: Newspaper I, II, III will refine and enhance their journalistic skills, research self-selected topics, and plan, organize, and prepare a project(s). For high school students whose first language is not English, the students' native language serves as a foundation for English language acquisition and language learning.
2. The essential knowledge and skills as well as the student expectations for elective courses, Advanced Journalism: Newspaper I, II, III are described in subsection (b) of this section.

B. KNOWLEDGE AND SKILLS

1. The student understands individual and staff responsibilities of coverage appropriate for the publication's audience. The student is expected to:
 - A. understand the role and responsibilities of each staff member and the purpose of the publication;
 - B. use the skills necessary to plan and produce a publication;
 - C. read other publications, both professional and student-produced, and generate story ideas of interest or of need to the publication's audience;
 - D. conduct research using a variety of sources such as firsthand interviews and other means available, including the Internet; and
 - E. conceive coverage ideas and create multifaceted presentations of material, including but not limited to, standard story form, infographics, sidebars, photos, and art.
2. The student understands journalistic ethics and standards and the responsibility to cover subjects of interest and importance to the audience. The student is expected to:
 - A. find a variety of sources to provide balance and coverage;
 - B. compose the story accurately keeping his/ her own opinion

- out of non-editorial coverage;
 - C. provide editorial coverage to inform and encourage the reader to make intelligent decisions;
 - D. critique the publication to find its strengths and weaknesses and work toward an improved product based on those critiques, and;
 - E. actively seek non-staff opinion on the publication and determine whether that opinion should affect the publication.
3. The student understands all the aspects of a publication and the means by which that publication is created. The student is expected to:
 - A. report and write for publications;
 - B. write and design headlines for publications;
 - C. research and write headlines for publications;
 - D. plan and produce photographs for publications;
 - E. design publications;
 - F. create and follow a financial plan for supporting publications, including sales and advertising; and
 - G. consider finances in making decisions, including number of pages and cost-incurring extras such as color, paper quality, number of copies.
 4. The student produces publications. The student is expected to:
 - A. determine which events and issues are newsworthy for a readership;
 - B. use skills in reporting and writing to produce publications;
 - C. select the most appropriate journalistic format to present content;
 - D. create pages for publications;
 - E. incorporate photographs with captions or graphics into publications;
 - F. use available technology to produce publications and
 - G. evaluate stories/coverage for balance and readability.
 5. The students demonstrates leadership and teamwork abilities. The student is expected to:
 - A. determine roles for which different team members will assume responsibility;
 - B. determine coverage and concepts for publications;
 - C. develop a deadline schedule and a regular means of monitoring progress;
 - D. submit work for editing and critiquing and make appropriate revisions;
 - E. edit and critique work of others; and
 - F. work cooperatively and collaboratively through a variety of staff assignments.

Course syllabus for Newspaper I, II, III

Newspaper students are responsible for writing, editing, designing and laying out the student newspaper. Students will learn a variety of types of writing styles, current design trends and desktop publishing skills.

Overall course goals:

- A. To produce a high quality newspaper as an end result of instruction and expansion of student skills.
- B. To develop organization, planning, successful group dynamics and leadership.
- C. To study newspaper coverage and audience needs.

- D. To develop time management skills.
- E. To examine press law and legal issues related to newspaper coverage and production.
- F. To learn principles of photojournalism.
- G. To learn writing and reporting techniques.
- H. To learn copy editing and proofreading of written materials.
- I. To learn layout and design concepts.
- J. To learn desktop publishing skills.
- K. To learn advertising sales concepts.

Grading formula:

Each student's six- or nine-weeks grade will be determined using the following formula:

- 20% Weekly reports: Newspaper students will record their daily activities in a Weekly Activity Report. Completed DAILY and turned in each Friday.
- 10% Advertising sales: Students in newspaper for one class must sell \$200 worth of advertising per semester
- 10% Job performance: Grade is determined by student and teacher, jointly. Teacher observation and details provided on Weekly Activity Reports will contribute to this grade. Accepting a job is a commitment; failure to follow through with this commitment will have an impact on grades. Repeated failure to follow through will result in removal from the staff.

- 30% Assignments: This includes stylebook and spelling quizzes and newspaper articles. Newspapers articles are graded on overall quality and mechanics/style. (Quality grades are worth 15% and are based on research, accuracy of information, effort shown in writing, etc. Mechanics — spelling, grammar, punctuation — and use of the style sheet and AP stylebook account for the other 15%).
- 10% After-school work: Newspaper students are required to work at least two hours per week after school or 18 hours per grading period. In very rare cases, additional assignments will be substituted for after-school work.

Choosing a staff

1. Create an application form. Include student activities, job (or plans to have one), transportation situation. Announce that applications are being accepted, distribute posters. (Accept recommendations from English teachers) Ask for a writing sample.
2. Hold an open house of the journalism facilities. Allow interested students come to the staff room during lunch or after school to see what goes into producing the newspaper.
3. Get recommendations. Ask the applicant's current teachers to indicate attendance, behavior, attitude.
4. Conduct interview with prospective staff members. Have the editor or current staff members create questions about topics they think are important for applicants to answer.
5. Choose the staff. Around 20 staffers is a good number. This gives each student a major part in each issue.

Staff structure

The adviser's role is to advise, always serving as a resource, both for the best methodology and for the creative and thoughtful coverage. It is not the adviser's role to do the work for the students. Let the newspaper

staff make decisions, but guide them intelligently in those decisions. Staff members will respect an adviser who offers sound advice but lets the staff make the decisions.

Job descriptions

Editorial board

The decision making and policy-setting body of the newspaper, and governs its day-to-day operations. Suggested members: adviser, editor and managing editors. Discusses and determines what stories will appear on which pages.

Editor in chief

- head of the Editorial board.
- responsible for working with the entire staff and for creating a plan to produce a quality newspaper on deadline.
- works with section editors to make sure their jobs are done and that they are providing leadership to those working for them.
- teach where needed.
- read all copy and captions before they are placed
- edit all pages before they are sent to the printer.
- keeps the adviser informed
- keeps newspaper standards high and ensures deadline is met.
- keeps staff morale high.
- encourages reporters to meet their deadlines and talks to those who don't.

Managing editor

- assists editor in chief with above responsibilities.
- writes articles.
- sets the perfect example for professionalism and meeting deadlines.

Art director

- designs the front page.
- oversees the graphics artists and photographers.

Photo editor

- ensures that all assignments are taken and on deadline.
- responsible for teaching photographers and advising them about how to shoot various assignments.
- keeps an assignment calendar and constantly reminds others about upcoming shoots.
- keeps equipment organized.

News editor

- assists the editor.
- designs and prepares the news page.
- assigns articles and works with photo editor to make sure events are covered.
- gathers ideas and assigns stories for the news section
- works closely with reporters to ensure that they are making timely progress on their news articles.
- trains assistant news editor in editing and layout.
- submits five good story ideas at each month's brainstorm session.
- focuses on school news

Sports editor

- designs and prepare the sports page.
- assigns articles and works with photo editor to make sure events are covered.
- ensures equity in coverage of all sports.
- works with athletic director/coaches to keep communication open with coaches.
- obtains schedules for each event.
- gathers ideas and assigns stories for the sports section.
- works closely with reporters to ensure that they are making timely progress.
- trains assistant sports editor in editing and layout
- submits five good story ideas at each month's brainstorm session, focusing on unusual features/angle rather than predictions and standard sports coverage.

Features editor

- designs and prepares the feature page.
- assigns articles and works with photo editor to make sure events are covered.
- gathers ideas and assigns stories for the feature section.
- works closely with reporters to ensure that they are making timely progress.
- trains assistant feature editor in editing and layout.
- submits five good story ideas at each month's brainstorm session, not including reviews.

Opinions editor

- designs and prepares the opinion page.
- determines article ideas and assigns them to staff.
- writes staff editorial with help from editorial board.

Business manager

- responsible for selling enough ads to fund the monthly cost of the newspaper.
- makes phone calls and visits businesses to sell ads.
- sends bills and tearsheets and keeps track of the budget.
- maintains a balanced budget
- is in charge of the advertising department.

Ad director

- designs the ads in InDesign and places them onto the dummy layouts.

Staff writers/photographers:

- responsible for individual stories/photo coverage each deadline.
- researches all writing through backgrounding and primary source interviews.
- submits work to appropriate editor for editing.

Copy editor

- reads and corrects all articles according to AP and local style.
- writes headlines.
- master of spelling, grammar and the AP Stylebook.

Name _____ Date _____

General evaluation (write a brief description):

Circle each of the following that describes your work. Add comments as support for the evaluation.

- Made daily progress on story, caption, photo, advertisement, artwork or design. (Check your journal for specific daily accomplishments).
- Turned in work on time
- Followed copy/photo/design preparation instructions
- Provided accurate facts
- Checked style manual and followed it
- Double checked facts and quotes
- Put up supplies and kept up with notes, etc.
- Additional comments:

Adviser's evaluation guide

Name _____ Date _____

Adviser's comments:

- Quality of work:
- Deadlines: Assignments completed on time or ahead of time.
- Covers beat/assignments thoroughly. Is alert to all news possibilities. Collects information and submits a list of questions required for each brainstorming sessions.
- Attendance/participation: Utilizes class time well. Cooperates with editors and adviser.
- Readings: Keeps a file, future book, in-depth story ideas up to date.
- Work area: After use, cleans up work area, returns all supplies and treats equipment with care.
- Additional comments:

Editor's evaluation guide

Name _____ Date _____ Editor _____

General evaluation (write a brief description):

Circle each of the following that describes the staff member's work. Add comments as support for the evaluation.

- Suggest accomplishments and improvements.
- Made daily progress on story, caption, photo, advertisement, artwork or design.
- Turned in work on time.
- Followed copy/photo/design preparation instructions.
- Provided accurate facts.
- Checked style manual and followed it.
- Double checked facts and quotes.
- Put up supplies and kept up with notes, etc.
- Additional comments:

Note: The appropriate editor will use this evaluation sheet to help staff members understand how well they are progressing. The editor will submit it to the adviser. Editors should learn to praise success and to make helpful suggestions for improvement. This sheet is to help the adviser, and to instruct students in honest evaluation of performance and in realistic attainment of goals.

Tips for organizing the room

- Create a mailbox for each staff member. This is a great way to communicate with each other. And/or, give each staff member a file drawer where they can keep their designs, photographs, interview notes, etc.
- Organize bins or file cabinet drawers for each deadline and file the pertinent information for that deadline.
- Create sign-out sheets for cameras.
- Create sign-out sheets for staff members showing time out and time in as well as destination.
- Establish a computer-usage schedule.
- Have teacher-type desks for the editor and associate editors.
- Maintain a picture-filing system.
- Personalize the classroom with a refrigerator, a microwave, a couch and a soft chair for late night work.
- Post a list of courtesy rules on appropriate use of the telephone next to the phone with a log to write down every call that comes in. Restrict classroom phone to newspaper business.
- Tables and chairs are better than individual student desks in order to allow for group work.

Staff manual

Creating a staff manual is important. This should be updated throughout the year. Include:

- Copy of the 1st Amendment
- Code of ethics (see Society of Professional Journalists web site) and photo ethics policy
- Editorial policy (It is important to state that your newspaper is a public forum for free student expression.)
- Advertising policy
- Obituary policy
- Advertising rate sheet
- Job descriptions
- Press card policy
- School/district calendar
- Grading procedures
- Staff roster (name, address, phone, cell, e-mail, birthday)
- Sources list with phone numbers (who is in charge of what at the school)
- Club sponsors list, officers list, dates and locations of regular meetings
- Sports coaches list, team rosters, schedules
- Community information sheet (mayor, superintendent, city and county officials, etc.)
- Specifications sheet (size of paper, type style/size for headlines, bylines, copy and standing head specs)
- Style rules
- Forms, handouts, samples and ideas

Create a family

Newspaper staff needs a unified, family-like atmosphere that will relieve stress, provide motivation and team-building opportunities and make for a great newspaper

- Create a family
- Draw names for gift exchanges. Make them inexpensive, homemade or themed
- Send get-well cards to staffers who are home sick or recouping from having their wisdom teeth out.
- Compliment
- Toss a tennis ball. (The tosser has to quickly compliment whoever catches it.)
- Building a team should be done outside the classroom as well. Organize movie nights or a bowling event.
- Get motivated.
- Create staff songs, select team mottoes, find a publication mascot and design staff T-shirts.
- Hang holiday lights from the ceiling. On stressful days, turn the lights off and plug in the holiday lights.
- Reward
- Celebrate monthly birthdays with cookies, candy or donuts. Celebrate major holidays as a staff.
- If you have mostly girls, have a "girls' day out" and invite a stylist to talk about manicures or pedicures.
- Monopoly money adds some fun when they have a special auction, just for them with cool prizes.
- Prepare
- Organize a scavenger hunt to acclimate the students to the room. (Items students ask you for.)
- Go to local, state and national journalism conventions and summer camps.

Creating a budget

After rough drafts are due editors are going to have a good sense of which stories are going to survive and which stories are going to be strong and newsworthy. Editors and adviser should sit down with the story list and advertisement list and determine how many pages the newspaper will be and which stories are going on which pages. This is called creating a budget.

Editors should hash out what are the most important and interesting stories for the front page. Then each section editor should determine with the group which stories will go on their pages. Editors also should assign advertisements to pages. When editors finish, post the budget up so all of the staffers can see the placement of their stories.

Post publication

A critique session should follow distribution of the paper. In a staff meeting the entire staff should talk about the good and bad points of the publication and set goals for the next issue. Students should keep a copy

of their work, annotated and dated in a notebook just for the newspaper class. The exchange editor, or appointed person or persons should send out exchange copies.

Advertising

Advertising is the Achilles heel of most publications. Students do not like trying to sell advertising, but advertising can be the most important thing for the newspaper. To increase advertising, allow students to be creative and help each other. At the beginning of the year, assign each team to create an advertising campaign for the newspaper.

The teams should:

1. Come up with a slogan or sales pitch. For example: Nike's "Just Do It."
2. Create a phone dialogue for prospective clients using the slogan.
3. Create a scene for a prospective client in person.
4. Come up with at least 10 great selling points for advertising in the school newspaper.
5. Create a description of your audience for the clients. For example, Leaguetown High School has 2100

students who almost all come from middle class families, etc.

6. Come up with a list of 20 local businesses who the team can target and why those businesses are good targets.

Five basic elements of an ad

1. Art- art or photo and caption
2. Headline/ subhead
3. Copy- the pitch
4. Close- the sale
5. Identification

Have each team present their advertising campaign to the class. After each team has presented, have the class vote on the best two slogans and dialogues and use them for a semester. Create a log journal to record who has been contacted. Each team should be calling 15 businesses per issue. etc.

Extra effort

There is always jobs that need to be done in newspaper. While students wait for sources or for a computer or for an advertiser to call back. Here are assignments that you can give to keep your staff learning and growing with each publication.

Clip file assignment: Each team is assigned a week to be in charge of the clip file folders for the newspaper. Read the local newspapers and publications and clip and file articles that relate to school, student and the community. A strong clip file makes it much easier for students to get background information for stories. The clip file also serves as a great place to get story ideas.

Professional day assignment: To get a real life perspective have students spend a day with a local journalists and then write a report for the class on the day. Or assign a student to interview a local journalist and write a story from the interview.

Create sidebars: Design sidebars that go with the style you've created for the newspaper. Have them create man-in-the-street columns, profiles, charts etc.

Design ads for specific businesses: This could be advertisers you'd like to move up in size or that you haven't been able to sell till now.

Become an informed news gatherer: Never trust any one source for your information because any one source can be biased or inaccurate. Give yourself the opportunity to make informed judgments.

- A. Read one news article or editorial or sports or feature that you would not ordinarily read.
- B. Examine a new section of the paper that you usually skip over. Read a second paper and compare coverage between papers.
- C. Read a different newspapers for a different outlook.
- D. Read a different magazine for a different outlook
- D. Listen to talk radio or All-News or NPR radio stations
- E. Compare headlines between papers. Notice what one paper chooses not to cover or to cover. Observe any instance of bias in reporting. Read editorials and letters to the editor, as these represent the leanings of the paper and of its readers.

How to complete a deadline

TEAMWORK

One of the easiest ways to organize staffs is to break up into teams. Each page editor is a team leader. The teams are responsible for designing and for ensuring everyone makes deadline with a good, solid story.

CREATE A CALENDAR

By breaking down the steps to writing a story and creating a newspaper, the students will achieve the smaller goals and stay on track for the major goal of getting a great newspaper out on time and with as little stress as possible. Each step could be one day and steps could be: Brainstorming, Assigning, Planning, Interviewing, Writing, Editing, Designing pages, etc.

BRAINSTORMING STORY IDEAS

Each student must come up with 10 story ideas (or photo/photo page ideas) that can be localized. Each story idea needs a one-sentence description of the angle and a one-sentence justification of why the idea is worthy and should include at least one possible source. (Keep local newspapers and magazines handy for ideas).

ASSIGNING STORY IDEAS

After brainstorming, the editor(s) should create a story idea sheet by pages and hand out the next class. Students can volunteer for stories/photos. Photographers then meet with the reporters to understand the story angle/direction. Post all assignments in a prominent location and update frequently.

QUESTIONS AND SOURCES

Students should determine sources for their stories, write questions and make appointments for interviews. Most sources should be asked at least 10 to 15 questions. Editors should review the questions to make sure the reporter is on the correct path. Sometimes it helps for students to write questions in pairs or groups.

INTERVIEWS

On the day interviews are due, students should show editors at least two interviews for their story. By sharing interviews with editors, the reporter can double check the angle and direction of the story and this will keep students on track and see that they understand the interviewing process.

ROUGH DRAFT

Rough drafts are the best place for first edits. Editors working closely with the adviser to ensure accuracy and completeness can see the story's direction and determine if the depth is sufficient. On the day rough drafts are due, the editors should look over the drafts and determine if the writer is on the right track or if the story needs more work. Editors need to read the stories with the writer and offer criticism and praise on the draft.

CREATING A BUDGET

After rough drafts are due editors are going to have a good sense of which stories are going to survive and which stories are going to be strong and newsworthy. Editors and adviser should sit down with the story list and advertisement list and determine how many pages the newspaper will be and which stories are going on which pages. This is called creating a budget. Editors should hash out what are the most important and interesting stories and start them on the front page. Then each section editor should determine with the group which stories will go on their pages. Editors also should assign advertisements to pages. When editors finish, post the budget up so all of the staffers can see the placement of their stories.

FINAL DRAFTS

Final drafts must be typed into computers and must follow the newspaper's style and type specifications. Editors create an editing schedule so that the writer and editor are present when any changes need to be done. Often editors edit without the writer present. This type of editing doesn't help the writer to gain from the process and the editor could edit errors into the story.

POST PUBLICATION

A critique session should follow distribution of the paper. In a staff meeting the entire staff should talk about the strengths and weaknesses of the publication and set goals for the next issue. Students should keep a copy of their work, annotated and dated in a newspaper notebook. The exchange editor, or appointed person or persons should send out exchange copies.

Beats

Beats are an essential of any good publication. While, in a perfect world, people would come to the publications office and tell us what is going on, it rarely happens. So each staff member should be assigned one or more areas for which they are responsible. And, if at all possible, the beat reporter ought to stop by BETWEEN times that he is trying to get information. Just say hello and that you wanted to make sure everything was going.

Typical beat reporting would have the reporter asking what's happened in the last month. Did anything not go as expected — good or otherwise? Did someone shine? How? Then look to the future.

1. Find out the names of everyone involved in the area you are covering.
2. Find out who is important in decision making in that group.
3. Find out the calendar of events for that group.

4. Observe the group or place in action.
5. Talk to various members on a regular basis.
6. Set up a regular biweekly appointment with the person in charge to check for new developments in the group or situation.
7. If it is out-of-school news (local, local sports, world news, feature or opinion/editorial ideas), scour the newspaper, news stations, magazines, AP news wire, and any other sources. Clip stories from local newspapers and put those into our futures file.
8. Do not accept “no, nothing’s happening” as an answer. Don’t accept second-hand information. Find out for yourself. Make sure you have observed and talked to numerous members of the group.
9. After finding out some information, immediately go write it on a card for the futures file so that you do not forget to do it.
10. Follow the tip through the system. Did we write about it? Why/why not? If it is important, put it in again.

Rules to better reporting

Leads

- Lead with the most timely news, with the feature of the story, its main point.
- Lead with what students do not know.
- Begin with specific, interest-arousing words.
- Make your lead interesting. You have only a few lines to capture the reader’s attention. If the readers don’t like the lead, they won’t read the story.
- Don’t tell everything at once.
- Often only one sentence of 25-30 words.
- Include only those 5 w’s and h that give the essential meaning of the story. (The what element is the element used more often than any other.)
- The time element, the when, of a news event, is almost always a part of the modern news lead and should point you to the most important (and often future) event. Rarely is it the first thing in a lead.
- Do not bury the news. Get to the point, quickly.
- Strive for originality by avoiding leads that begin with the date, name of the school or its initials, name of a person, name of a club or its initials, or an article (a, an, the)
- Avoid quote leads, unless the quote is dynamic. Avoid question leads, especially the trite “have you ever...”
- Never lead with a statement of the obvious, such as “football season is here again...” Or “the purpose of the student council is...”
- Avoid leading with Webster’s definitions. These have been extremely overused.
- Avoid the John Lennon lead. “Imagine...”

Checklist for leads

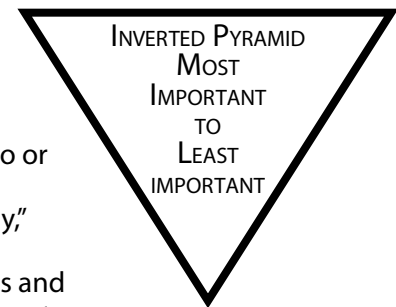
1. Does the first word or phrase tell the most important idea in the story?
2. Is the who of the story told, with the full name and descriptive title included?
3. Is the “what” or “what happened” up-to-date, emphasizing the “today” or a future angle if at all possible?
4. Are the questions when and where answered in the lead or bridge but subordinated to more important information?
5. Are the how and why elements given a prominent place in the lead if they apply to the story?
6. If the lead is too long? Has it been broken into two sentences or paragraphs for emphasis and easier reading?

Lead Types

- Anecdotal:
One evening last July, Jane Smythe left home without saying a word to anyone.
- Startling statement:
One out of every two marriages now ends in divorce.
- Descriptive portrait:
"I don't gamble," says the gaunt-faced, raspy-voiced businessman between puffs on a cigarette. "It bores me. And besides, the odds favor the house." No one knows that better than James Crosby, who as chairman of Resorts International has brought Las Vegas-style casino gambling to Atlantic City's Boardwalk.
- Straight declarative:
The film "Close Encounters of the Third Kind" — with ticket sales now past the \$165 million mark — may have elevated unidentified flying objects to their highest level of popular credibility in years.
- A summary lead:
Uses all of the key elements: who, what, when, where, why, how. Try writing leads that answer "why?" and "how?"
In her own mind, she had no choice. Going through an adoption agency would expose her to ridicule. So she hid her pregnancy and when the baby was born in the closet of her home, she got up and took him to the Fire Department a block away from her home.

Body

- Use the inverted pyramid. (Most important to least important)
- Avoid initials, especially the school initials. If initials must be used, use without periods — FTA, not F.T.A.
- Be as concise as possible. Delete unnecessary fillers.
- On first reference, identify the person by title and full name
- Sprinkle quotes in your news, but make certain the quotes add substantially to the story. Don't use a quote just to have one and don't quote straight facts. Quote opinions, reactions, interesting phrasing.
- Each quote is a separate paragraph.
- Every quote needs a transition paragraph leading into the quote.
- Attribution is always title/name/said on first reference and commas or periods always go inside quotes.
- Keep it objective. It's not the job of the reporter to assign labels (good or bad) to organizations or persons.
- Report the news and be done with it. Do not let your opinion creep into your non-opinion writing. The only opinion should be through quotes. Do not encourage, wish luck to or congratulate in non-opinion writing.
- Do not use vague modifiers like "many," "some," "most," "several," or "a lot."
- Use short paragraphs. Keep sentences and paragraphs short. Mix long and short sentences to increase readability. Complex sentences should be broken into direct, clear statements.
- Don't chat with the reader. News should remain third person — never first or second. Sentences should be direct statements — not chatty statements or questions.
- Avoid cliches.
- Buy a good stylebook and use it. On the whole, writing for student publications lacks journalistic discipline. Always check style.
- Every single story, no matter how national or global in scope, must have a local angle.



Conclusion

- News stories don't have a conclusion, they just end when you run out of information.
- Quotes often make good story enders.

How to write better

1. Read a good newspaper daily.
2. Criticize your work before deadlines and rework it, not after.
3. Consciously write to your audience — the students.
4. Read your stories aloud — your ear is more practiced than your eye at picking errors and holes in content.

Painting a picture with words/Improving news feature leads

Feature stories and news feature stories require a special touch. You want to reel your readers in and let each of them see what happened and become engaged and interested in the story. You must catch them with the first words of the story.

THE STORY.

LEAD #1

Weak:

The Spanish Club sold pinatas for Christmas this year to help the needy in the community. They raised \$3,000 which bought four poverty-level families food for a month and Christmas presents for the 15 children in the families.

Much better:

Tears ran thin courses down the face of the 30-year-old mother of five. The pile of toys — including a basketball, a red wagon and a Cabbage Patch doll — lay in a heap in the middle of the cluttered 12-by-12 living room. Behind it, on the table, sat boxes of canned goods, spaghetti, dried beans and a frozen turkey.

This was, according to Virginia Smith, the first real Christmas her babies had ever had — and the first she could remember in more than a decade.

LEAD #2

Weak:

The Science Club chose as its yearly project a project that would help the entire school. They set about to make the courtyard fit for humans once again by eradicating the rat population that had moved in there three years ago.

Much better:

The snow traced the path. Cowboy-boot clad feet smashed the tiny imprints that went before.

“We’ll get those little critters,” grumbled science teacher Paul Hoehn to the 20 eager followers who also plotted the death of the courtyard rats.

LEAD #3

Weak:

Math teacher Stark Mallow was named Texas Math Teacher of the Year in March.

Much better:

Math teacher Stark Mallow is good.

In fact, he is so good that fellow teachers from around the state voted him the best. Mallow was named Texas Math Teacher of the Year in March.

13 sidebar ideas

1. Lists: Top 10 countdowns, cast of characters, chronologies or directories
2. Quizzes/Checklists: Ask readers “are you a..?” Or write a trivia test about the topic in the main story.
3. Quotes: Collect a sampling of opinions or a Q & A.
4. For further information: Provide readers with a way to get involved, groups to contact, books to read, videos to rent, events to attend.
5. Step-by-step guide: Translate an easy-to-follow “how to” with photos or drawings.
6. Glossaries: Define key terms for jargon that readers should know.
7. Excerpts: Whenever you profile a descriptive artist, include a brief, representative sample of his or her work.
8. Extended quotes/anecdotes: First-person reminiscence or oral histories lend flavor and authenticity to features.
9. Requests to readers: Let them write, phone or vote on a mail-in ballot.
10. Fact Box/Bio Box: Encapsulated who-what-when-where-why boxes work for profiles, upcoming events or disease of the week stories.
11. Fever chart/Bar chart/Pie chart/Diagram/Map/Table: To present polls, statistics or facts.
12. Timeline: A chronological table or list of events highlighting key moments.
13. Ratings: A list of people or products that lets critics make predictions or evaluations.

Feature writing

A large portion of professional and student publications consist of feature writing. In a paper, features include things such as comics, reviews, columns, analyses of current issues, sports features, personality features—features are abundant. Magazines are composed almost entirely of features, news features and human interest features. They can range from an article on “how to raise tomatoes” to “what you should know about men.”

Features are to newspapers what frosting is to cake. A straight diet of news doesn’t sit well with the reader, and normally doesn’t fill their needs. A newspaper must also entertain, and this is done in the form of features.

Some characteristics of a feature story include:

- It is usually short, but can be quite long.
- It is to the point and doesn’t cover anything which detracts from the main point.
- It is easy to follow. It is easy to write and to read if you let it tell itself, usually with quotes.
- It can be subjective and usually is presented that way.
- It is based on fact, not fiction. They must include facts and do require reporting. They

are well organized.

- It humanizes an event.
- It should draw out some emotional reaction from your reader.
- It is about the odd.
- It covers a different angle on an old or routine subject.
- It can personalize an impersonal institution or situation.
- It usually entertains, informs, instructs, or advises.
- They may or may not be timely. If they are timely and related to a current news event, they are likely to be more appealing to a newspaper’s readers.
- They may be written in any form and in any style—as long as the form is appropriate to the content and purpose of the story.
- A reporter may use any device of the fiction writer: suspense, surprise, dialogue, description, narration, climax
- They are written with friendly simplicity—short sentences, informal quotes, relaxed style, uncomplicated vocabulary.
- They use specific nouns, adjectives and verbs to create vivid images, sounds and feelings for the reader.

What well-known feature writers suggest

- Make the articles full of episodes and anecdotes.
- Use third person.
- Use dialogue and local color, characterizations and appeals to the senses. Let the reader see, hear, taste or feel what happened.

- Use long and short sentences in short paragraphs.
- Make ideas concrete by use of specific figures and illustrations that readers understand.

Types of feature stories:

- **News features:** (when the news is old, the feature is no good) are related to a current event or situation. Ex. Sarah Palin’s wardrobe during the election.
- **Human interest features:** Usually deal with unusual antics of the human race. Ex. A dog adopts a baby and won’t let the mother near the baby.
- **Columns:** entertainment, news, personal, etc. Ex. How music or a pet makes everything all better.
- **Sports features:** Will be one of the other types of features and deals with something in the sports field. Ex. The hours of practice that culminates in an hour on the field.
- **Sidebar:** Feature story about a particular angle to a news event that is placed beside the news story. Ex. Main story on fashion. Sidebar could

be how to achieve the look for nickles on the dollar.

- **Personality feature:** Story on a particular person. Ex. A football player who was told he would never walk who now starts on the team.
- **Featurette or brite:** Short, brief feature. Ex. The gum on the underside of desks
- **Historical feature:** Deals with something in the past. Ex. How did lyrics of popular song get their beginnings?
- **How-to-do-it feature:** Step-by-step feature on how to do something. Ex. Bake a cake, serve a detention.
- **Informative feature:** Informs audience of questions that may be asked. Ex. What is it like to have to ride a school bus every day?
- **Polls:** What is a good teacher?

Tools of good feature writing

- **Focus:** Adhere to a basic story topic that is interesting and manageable. Focus is the key step in both selecting the story topic and writing. It is important that a writer keep strict adherence to focus and not drift off into loosely related areas if he intends to hold the reader's interest. Check each segment of the story to see if it is relevant to the story theme. Any material that is not relevant should be deleted.
- **Description:** Paint a picture with words of an event so that your reader can see in his mind what is taking place. A good feature can capture mannerisms, style and idiosyncrasies of a character that cannot normally be seen by the casual observer.
- **Anecdotes:** Use descriptive accounts of interesting incidents that can bring insight into the story. The author of the text refers to them as stories-with-a-story. Anecdotes can be obtained from characters, friends or adversaries
- **Quotations:** What the subject himself says is one of the most effective tools in feature writing. Direct quotes give the story a change of pace. They give the reader some insight into the story. (It is a common practice to clean up grammatical errors.) Quotations add color to a character.
- **Conclusion:** The end is just as important as the beginning. The two should connect, tie together to bring the story full circle. Round out the article by linking up the conclusion with the beginning.

Feature leads

The lead should present the over-all heart of the story; not only what happened, but the mood in which it happened. The lead must make the reader want to find out what happened. A feature lead should serve as bait — enticing sample of what is to come — a bit of action, a flash of color or a specific incident will catch the reader's eye.

There are several ways to write a feature lead, here are a few:

- **Dramatic lead:** Forms a picture in reader's mind; puts him 'on the spot'; encourages him

to read on; narrate action; can consist mostly of dialogue.

- **Surprise lead:** Points out something unusual- it tries to draw the reader into a trap; starts reader thinking in normal pattern and then surprises him suddenly.
- **Punch lead:** Surprises the reader at once.
- Allusion lead: Makes reference to history and literature
- **Gadget lead:** More inventive than creative.
- **Figure-of-speech lead:** Uses simile or metaphor.

Headline tips

- Major stories should have a main headline and a subhead. The subhead should have a subject and a verb.
- The main headline may or may not have a verb. It is should be catchy but also reflect the mood of the story. Example: **One to count on** could be a main headline, much larger than the subheadline and requiring the subheadline to tell what the story is about. The subhead might read: **Counselor helps students make major life decisions.** Note this has a subject and a verb and gives the reader information to let him/her know whether they are interested in reading on.

and a verb. You do not want two catchy headlines with no subject and verb.

- Use action verbs. Avoid forms of the verb to be.
- Write headlines in present or future tense.
- Leave out a, an and the.
- Use a comma instead of and.
- Use single quotation marks.
- Use a semicolon(;) instead of a period.
- Avoid splitting
 - a) infinitives across two lines.
 - b) first and last names across two lines.
 - c) ending a line with a preposition, an adjective or a possessive.
 - Avoid repeating the same root word in a headline or headline/subhead combination. Example: Teachers teach

One to count on

Counselor helps students make major life decisions

- Smaller stories should have headlines that contain a subject and a verb.
- All headline units must contain a subject
- Do not sacrifice accuracy to be cute or clever.

Film Review Writing

With film reviews, you have to build a base on which to rate other movies.

Watching recent or older movies that other critics say are good will help.

Film is art and understanding art will help. Also, when you are watching, you need to be sensitive to the experience of the film (whether you liked it or not) but also be consciously aware of your reactions. Then attempt to discover why you like it or why you don't like it.

Some critics feel that popular (Hollywood-made) films that students like are bad and European or art films are good. They feel that certain directors are noble and good while others are dull — until they are old or dead, then they are good. They could almost be called artistic or aesthetic snobs.

As a student of film, you should challenge the answers that critics give and develop your own set of standards or criteria for evaluating film. You should challenge others as to why they like or don't like a film but be ready to answer the same questions when they are posed of you.

Here are some of the criteria you can use to rate a film:

THEME: The basic idea the film expresses (vindication, triumph of good over evil, greed, love, courage, etc.)

Film critics are looking for a great truth, the mass of people are looking to be entertained. A filmmaker also uses symbols and metaphors to convey the theme. At the end of *Planet of the Apes*, the Statue of Liberty stimulates a feeling of hopelessness and forgotten dreams of a once-great country.

PLOT: The story line, what is happening. The plots of many films are similar to each other. Changes in how the story is told make them seem different. Detective or crime stories have basically the same plot — a crime is committed and sooner or later, the detective figures out who did it. Some questions you can ask: How does the plot develop the story? Are there subplots? Who does what, where, when and how? What influences the character in their actions? How does the plot relate to the theme? Is the plot believable? Interesting? Too complicated?

SCRIPT: The plot in detail. It describes the scenes, specifies who and what the characters are, how they appear and what they do and say. It arranges events in a logical order and in progressive intensity so that lesser climaxes lead up to important ones. Digressions (tendencies to stray from the plot) and irrelevancies (events that don't seem to belong) could be weaknesses in the plot. You can ask yourself: Does the dialogue the character says seem real? Does the continuity of the film hold together? Does the script bring out the theme fully? Does it help the plot? Is the idea of the film clear to you?

ACTING: Some actors' names stand out and will help a film do better business. Actors have it harder in films because they don't have an audience to play to. Actors should be able to play their parts so well that they almost become the characters they are portraying. Questions

to ask yourself are: Did I identify with the actor or actress? Did he or she cause me to respond emotionally to the film? What did he or she do that caused me to become caught up in the film? Was I conscious of who was playing the part, or did I feel the performer had submerged normal personalities in the character? Were small roles played as well as big ones?

SETTING, COSTUMES AND MAKEUP: Did the setting, costumes and makeup help to make the film better? Did they create the right atmosphere? Did they blend in unobtrusively with the plot and theme? How did the costumes help us to understand the characters better? Were settings, costumes and makeup appropriate and accurate in period films? Did those set in current times contemporary?

DIRECTION: The director of the film puts it all together. They are the creators of the film. When they say, "Cut," everything stops. It is hard to discern the director's role in the film. It is best to evaluate each of the components of the film because they are all ultimately the director's responsibility. Ask yourself the following questions: Did all of the components of the film work well together? Did any parts of the film seem to be controlled? Did the film succeed in its original purpose?

PHOTOGRAPHY: The cinematographer, who is the director of photography, works with the director to keep the look of the film true to the director's vision. Composition (the way the cinematographer decides to frame the subject) and texture (the surface areas which appears rough or smooth, soft or hard, appealing to our sense of touch are important). Did the photography add to the film? Did it seem to blend with all the other components? How did the camera move? Was the photography effective? Did the photography achieve the specific images that would best tell the story?

EDITING: The editing of the film should not be noticeable (the changing of the scenes). It should help the audience see the contents better (a hand turning a doorknob) Was there a smooth flow in the film from beginning to end? Did the editing help you to see and understand the film better? Did the editing help you discover and understand the theme, the plot and other components?

SOUND: There are three kinds of sound — natural, music and dialogue. All three create an atmosphere of reality. Did the music and sound add to or detract from the film? Did they make the film seem more real? Or did they interrupt their enjoyment? Were they effective?

VALUE: Consider how the film works for you then consider the entertainment value (does it hold your attention?), the learning value (does it instruct, teach or show something?), the artistic value (does it work?)

TIPS FROM THE PROS:

- Watch the film twice — more will grab your attention. It will grow if it's good.
- Watch the whole movie (don't do other things like eat popcorn at the same time).
- Beginners should read other's reviews. Read three or four for the same movie (use the internet).
- Take notes during the movie.
- Write a rough draft immediately after the movie then rewrite it later.

Opinion Page

The editorial page is often the most difficult page to produce. Each element — cartoon, letter to editor, editorial, staff box — must be easily identifiable and cannot be mistaken for objective news. The staff box or masthead should contain a listing of the staff, editorial policy, letter to the editor policy, who to contact for advertising, organizations and awards and the address and phone number of the school.

Kinds of editorials

Purposes may

EXPLAIN: Ex. The reason on-campus drills are important.

PERSUADE: Ex. Everyone who is old enough to vote in the election should because . . .

WARN: Ex. Open campus is not a right. If we continue to . . .

COMMENT: Ex. This fall has been one of the most beautiful in years to come with leaves showing their colorful possibilities.

CRITICIZE: Ex. People who leave the cafeteria a wreck are affecting us all.

PRAISE: Ex. The administration has come up with a solid means of dealing with the perpetrators instead of punishing us all.

ENTERTAIN: Ex. As we assign cell phone rings to certain people, we might ask why that one. I have one that quacks like a duck. I've assigned it to a very annoying cousin who quacks his unhappiness at every opportunity.

Form

Editorials are expository essays written in third person. Avoid use of direct quotes.

- **Start with an introduction.** Summarize the important current event or reason to write the editorial. Editorials are best when they are current; have a news peg or a news story they are related to.

- **Take a stand.** Which side are you for?
- **Give background and evidence** supporting your stand.
- **Give the opposing view's side** and rebut their reasoning.
- **Give details.** What can be done to solve the problem?
- **Conclude** with a call to action or reassert your position.

Columns

Columns should be in good taste, avoid irresponsible elements such as gossip. Be brief. Come to the point quickly. Be sincere. Don't take yourself too seriously. Don't preach. Admit errors. Use humor when appropriate.

Columns can be political, social or entertainment. A column can be a sports column, usually running on the sports pages.

- **Write in first person.** It is one person's opinion or memory and is often given a standing title and a photograph.
- **Research the topic.** All too often, high school columnists want to just rant without doing the research. This is a no-no.
- **Write about topics that the majority of your readership can identify with.** You are providing them fodder with which to identify. For example: House rules. Who the heck decided that toilet paper should go over the top? In my house, it's my mom and if you want to see her go postal, hang it the other way. The reality is 72 percent . . .
- **Think about your topic and don't procrastinate.** Columns are not something thought about at the last minute and then dashed off just as the newspaper goes to press.

Interviewing

Every interview is different so the interviewer has to be prepared to handle any situation. However, there are some common patterns to preparation for and the conduct of an interview. The touchstones are listed here.

1. Preparation

- Background yourself about the person you will interview. You should know how to spell his name, what he does, what his expertise is, what he has done: his biography.
- Ready yourself with questions to ask. You should write a set of questions and leave space for answers that will get to the purpose of your interview. The experienced interviewer will have several questions ready and go from there improvising as the interview proceeds. The less experienced interviewer will try to think of as many questions as he can before the interview and have them ready during the interview to be sure everything he wants covered is covered.
- Your job is to sustain interest in the interview by asking useful questions. Try to avoid long comments on what the person is saying. Nod or use some innocuous expression: "of course," "undoubtedly," or "probably" etc.
- When necessary, ask tough questions. But it is a good idea to save them for the end of the interview.
- When the interviewee offers information "off the record" or "confidentially," it's a good idea to remind the person that he shouldn't tell you what you cannot print (In a few cases you should allow the off-the-record comments. You may just want them information for background).
- Don't be afraid to take time to write down what is important. Say something like, "This is great information. I want to make sure I get this right."
- Check quotes to make sure they are correct.
- Check statistics to make sure you have them right.

2. Notes

- When talking with those who are used to speaking for publication (administrators, experts, civic leaders, politicians, etc) take notes freely.
- When talking with those who are not used to public exposure (housewife, citizen, white-collar or blue-collar worker, classroom teacher, bookkeeper, etc) try to avoid putting them on the defensive by sticking an open notebook in their face. Introduce the notebook or pad when the person makes a positive remark or happy comment and you express admiration for the remark: "Say, that's good. I want to be sure I get that down just right."

3. Interview

- Conversational approach is best. Most people like to talk about themselves. Ask questions that encourage self-talk. This is a good ice-breaker. But don't let the interview become a monologue. Insert directive questions when necessary.
- Don't be afraid to admit ignorance on a point or when the interviewer gets into something you weren't prepared for.
- When dealing with a busy person, try to be as quick and efficient in the questioning as possible. He'll expect you to get to the point or points as soon as possible.
- If your interviewee begins to answer questions with "No" or "Yes," then insert "Why?" When this happens, it means the interviewee is losing interest in the interview or is becoming defensive.

4. Wrap-up

- Leave the door open at the end of the interview for a return visit or call. You may need to fill gaps that show up when you put the story together. You may say: "I think I have everything now. But if I find a missing part or if I think I don't have your answer in complete form, may I call you back or drop back in?"
- Also, be sure that you gave the interviewee a chance to say what he wanted to say. Try: "Have I covered everything that you wanted to say?" "Is there anything that I failed to ask you that you'd like to answer?"
- Ask for a phone number and e-mail so that you can call them if you have a question that needs to be answered.
- Thank them for taking time to share with you.

5. Write-up

- Get the interview down on paper as soon as you can after it is over. Do it while the interview is fresh in your mind. This is doubly important when you have to forgo note-taking or your note-taking is limited in some way.
- Write a thank you note promptly. People will think highly of you for having this often lost skill of courtesy.

Designing the paper

Most newspapers are either broadsheet or tabloid.

Newspaper design is like creating a puzzle. Puzzles that can fit together in a number of ways. In design, the use of rectangle modules is the look you want to achieve.

Page one flow chart:

Use modular format (each package of copy, head, and art has 4 sides to it or each is the shape of a rectangle.)

- Place standing elements first (those that are on the page everytime like nameplate and teasers)
- Determine how many stories you have and their length. Determine their relative importance to each other. Determine how much art you have.
- Choose a strong piece for dominant art (either a single photo or a multi-element package that works as a unit.)
- Anchor the dominant art near the top of the page. Play it big. Try several options. Consider where the text might go.
- Scatter your secondary art toward the corners so the photos won't collide with each other. Vary your shapes and sizes.
- Now ask yourself "Is there too much gray text?" Can you break it up by adding sidebars (list of

key points, upcoming events, or a profile box)
Graphics (depict dollars or statistics in a chart or graph or add a map if location is important)
Quotes (lift some out and play them big).

- Check your page.
- Are stories in the right order? (The more important stories at the top).
- Does the page offer a good mix of news and features, heavy and light?
- Are all stories or story packages shaped like rectangles?
- Do any headlines butt?
- Do any stories need decks added to their headlines to add information?
- Does art face the story it accompanies?
- Can anyone actually follow my page dummy?
- Does every photo/art have a caption?
- Does every story have a headline and do headlines get smaller as they go down the page?

Design

Teasers

Headlines

Bylines

Initial Letters

Logos

Flags

Infographics

Mug Shot

Photo Credit

Pull Quote

Subhead

Header

Sidebar

Serif

Sans Serif

Script

Novelty Type

Reverse Type

Extra Leading

Rule line or box

ding bat

spot color

4 color

Rules of thumb for layout and design

- All stories should be shaped like rectangles. Pages should consist of rectangles stacked together.
- Avoid placing any graphic element in the middle of a leg of type.
- Avoid placing art at the bottom of a leg of type.
- Text that wraps below a photo should be at least one inch deep.
- Vertical layout: stack elements in this order: photo, cutline (caption), headline, text.
- Every page should have a dominant piece of art.
- A well-designed, well-balanced page is usually at least one-third art.
- Avoid placing a photo directly on top of an ad.
- Avoid boxing stories just to keep headlines from butting.
- Box stories only if they are special or different.

Text

- Never change type faces, text sizes, or column widths within a story.
- 8 point type or smaller is difficult to read. Use it sparingly and never print it behind a screen.
- Avoid dummies legs of text more than 20 picas wide or narrower than 10 picas.
- The optimum depth of legs of text is from 2 to 10 inches.
- Use italics, bold face, reverses, all caps or any other special effects in small doses.

Headlines

- Headlines should get smaller as you move down the page. Smaller stories get smaller headlines.
- Five to 10 words is optimum number of words for most headlines.
- Never allow an art element to come between the headline and the start of a news story.
- Avoid butting headlines. Vary their sizes, and vary the number of lines.

Photos

- Directional photos should face the text that they are accompanying.
- When in doubt, run one big photo instead of two photos.
- When using two or more photos, make one dominant or substantially bigger than any competing photo.
- Try to vary the shapes and sizes of all photos, as well as stories, on a page.

Points to remember:

Your layout and design should be simple.

Reading shouldn't be a chore. Design should entice readers into a story, then steer them through it. In many cases, overdesign can scare the reader away from the story.

- Design horizontally. Americans read from right to left, not up and down. Layout should correspond with their reading habits, unless your dominant element is vertical and your design must be set vertically. Never assume, though, that everything must be horizontal, use some vertical elements.
- Build around a dominant story. One story can make or break a page. Give the reader that one story they do not want to miss.
- Use dominant art. Grab the attention of the reader with one large dominant image. One strong photo or story/photo package can enhance not only the page, but the entire publication. Also remember that all art these days is large — avoid running small pictures and other types of art as your dominant. With the onset of MTV and other graphic presentations, all types of graphic must be large.
- Balance your page. Pages are important from top to bottom. Avoid weak “underbellies” for the sake or convenience of filling space. Space is at a premium; design the entire page.
- Organize with boxes. Don't be afraid to box a story or two if it will help call attention to that story — do not use boxes, though, to take up space or to attempt to correct other deficiencies such as tombstoning. Boxes also help organize a page.
- Use type creatively and consistently. Edit with type. Weight of headlines should correspond to importance of stories. Eliminate gray areas or create dominant images with creative use of type (such as initial letters, subheads, etc). Since type is your paper's signature, don't introduce too many type faces — stick to one main typeface. Only deviate from the normal typeface for emphasis. Make readers comfortable by being consistent.
- Avoid ragged left type. This is too difficult to read and understand.
- Mortising one photo over another seldom is effective as people think it is, so it should be avoided.
- Fancy borders should be avoided. Try to stick to straight lines that are 2 points or less in width. At times you can use a Harvard rule for variation. The only time a fancy border should be used is when the advertiser demands it or he/she will pull the advertisement.
- Avoid ornamental typefaces unless you are using it as a special effect for the page — do not use it if you think it will make the page look ‘prettier.’ It must be used as part of the design of the page.
- Avoid clip (or click with computers) art. In your school you have many students who are excellent artists — use their talents to enhance your student publication.
- White space can draw attention as well as break up gray masses, but it should be used sparingly. Generally, trapped white space jars the reader's eye and makes him/her uncomfortable. Trained layout artists sometimes use what is called “controlled white space”, but you should not use it until you understand all facets of design.
- Photographic credit lines should be run horizontally, just as by-lines do.
- When overprinting type on a tint block, make sure the tint is light enough so the reader is not discouraged from reading the message. It is almost a rule not to overprint on any gray screen over 20-30 percent.
- When reversing print, use at least an 80 percent screen. Avoid reversing a lot of body copy. It is too difficult to read and wears the reader out too quickly.

Journalism ethics

Have you ever made a tough decision that made you feel guilty or compromised a friendship? Did you do it for some greater good? Were the consequences worth the action?

Ethics, unlike laws, is voluntary. It can be said that law is the difference between wrong and right and ethics is the difference between right and right. Law controls social behavior, ethics guides your thinking.

Some news and professional organizations have compiled codes of ethics, a list of suggestions on conduct and professionalism. They demand a high level of integrity.

Sample One:

The Society of Professional Journalists Code of Ethics

Seek truth and report it.

- Be honest, fair and courageous.
- Test the accuracy of information from all sources to avoid error.
- Deliberate distortion is never permissible.
- Seek out subjects of stories to give them the opportunity to respond.
- Identify sources whenever feasible.
- Never distort the content of news photos or video.
- Avoid reenactments or staged news events.
- Never plagiarize
- Avoid stereotyping

Minimize harm

- Show compassion for those who may be affected adversely by news coverage. Use

special sensitivity when dealing with children and inexperienced sources or subjects.

- Be sensitive when seeking those affected by tragedy or grief.
- Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention.
- Show good taste. Avoid pandering to lurid curiosity.
- Be cautious about identifying juvenile suspects or victims of sex crimes.

Act independently

- Avoid conflicts of interest, real or perceived.
 - Refuse gifts, favors, fees, free travel and special treatment.
 - Shun secondary employment, political involvement, public service.
-

Sample Two:

Local newspaper code of ethics

- Avoid the appearance of conflict of interest as much as the real thing.
- We pay our own way at appearances (lunches, dinners and entertainment).
- If you are covering an event at which alcohol is served, do not drink. If you are attending but not covering the event, practice moderation.
- Gifts or promotional items that give the appearance of being requests for or in payment for stories are not acceptable.
- Gifts of token value — \$10 is a good guideline — may be accepted if they can be shared with editorial staff members.
- Don't use your position to get free admission

to an event unless you plan to write about it or will use it as background for your job.

- Books, records, cassettes, CDs and video tapes may be kept by those who review them.
- Plagiarism: With an increase in online information, it is tempting to lift wording from information you might find on the Web or retrieve from the archives of other publications. Digital words are also copyrighted.
- Pictures should depict news as it actually happened, be truthful, honest and objective.

See Canons of Journalism (<http://jteacher.com>)

Journalism law

Libel

Libel is the publication of material that causes financial loss, damages a person's reputation or exposes a person to shame and humiliation. It can be done through articles, photos or cartoons. Materials that may be held libelous by a court could: imply the commission of a crime, imply a person has a disease, damage a person's credit, imply a lack of chastity, indicate a lack of mental capacity, incite public ridicule or contempt, injure a person in her or her profession or job.

To win in a libel case all four elements must be proven:

- Publication. It must be published and distributed
- Identification. The person does not have to be named but a description identifying them will do
- Defamation or Injury. The material must hurt their reputation, business or social life.
- Fault. Through negligence or failure to exercise ordinary care. A public person or public official must prove.

Defenses to libel:

- Provable truth
- Statute of Limitation
- Truth
- Consent
- Fair Comment and Criticism
- Privilege-based on a public record or a public meeting,
- Invasion of Privacy-Private individuals can usually claim the right to be left alone, but that right is not absolute. The Family Educational Rights and Privacy Act forbids educational institutions from releasing any information about any student without written permission. Those events which occur in public are fair game.

Types of invasion

- **False light.** Publishing information which is false or places the person in a false light. False light usually means the reporter has distorted the materials to give a false impression or he has fictionalized the materials.
- **Intrusion.** When a reporter intrudes into an individual's solitude or into his private affairs. Improper use of cameras, tape recorders or other newsgathering equipment.
- **Misappropriation.** Using an individual's name or likeness for commercial purposes without consent.
- **Private facts.** Publication of true information about the private life of a person could be an invasion of privacy if the information has no legitimate public concern.

Guidelines for reporters

Don't gather information under false pretenses. Ask for and receive consent in writing (from parents if they are minors). Represent individuals

truthfully in stories and photos. If you are in a private place, do you have permission to interview or photograph?

Obscenity

Expression must meet a three-part obscenity test. Material is obscene if:

- The average person, applying contemporary community standards, would find that the work, taken as a whole, appeals to the prurient interest.

- The work depicts in a patently offensive way sexual conduct specifically defined by the applicable state law.
- The work, taken as a whole, lacks serious literary, artistic, political or scientific value.

Copyright

"Original Works of authorship fixed in a tangible medium of expression" are protected.

- Musical works including the accompanying words. Generally courts have held that two to four lines can be used for comment and criticism.
- To avoid violating a copyright, obtain the author's permission before using any part of the

work.

- What is not copyrightable? Titles, names, short phrases and slogans (They can be trademarked.), symbols or designs, lettering or coloring, ideas, procedures, methods, systems, processes, concepts, principles, discoveries or devices

Advanced Journalism/Staff Evaluation

Name: _____

Issue: _____

Far Exceeds Normal Requirements
Exceeds Normal Requirements

Meets Normal Requirements

Meets Minimum Requirements

Fails to Meet Minimum Requirements

Truly exceptional performance.

Superior performance that surpasses what is generally expected a majority of the time.

Competent day-to-day performance is obtained.

Any shortcomings are generally balanced by some superior performance characteristics.

Day-to-day performance generally shows some limitations that are not balanced by superior performance actions.

Day-to-day performance shows significant limitations and definite need for improvement is noted.

PERFORMANCE DIMENSION A — ACCOMPLISHMENT OF JOB REQUIREMENTS

ELEMENTS:	COMMENTS:
<ul style="list-style-type: none"> Quantity of work — Completion of work on time — Quality and accuracy of work completed — Initiative in accepting responsibility — 	

OVERALL RATING
(Check only one)

FAR EXCEEDS NORMAL REQUIREMENTS

EXCEEDS NORMAL REQUIREMENTS

MEETS NORMAL REQUIREMENTS

MEETS MINIMUM REQUIREMENTS

FAILS TO MEET MINIMUM REQUIREMENTS

PERFORMANCE DIMENSION B — JOB KNOWLEDGE AND COMPETENCE

ELEMENTS:	COMMENTS:
<ul style="list-style-type: none"> Knowledge of work unit purposes, goals and duties — Command of skills needed — Commitment to improving — Adaptability to new developments in job — 	

OVERALL RATING
(Check only one)

FAR EXCEEDS NORMAL REQUIREMENTS

EXCEEDS NORMAL REQUIREMENTS

MEETS NORMAL REQUIREMENTS

MEETS MINIMUM REQUIREMENTS

FAILS TO MEET MINIMUM REQUIREMENTS

PERFORMANCE DIMENSION C — JOB RELIABILITY

ELEMENTS:	COMMENTS:
<ul style="list-style-type: none"> Dependability and reliability regarding work instructions — Pursuit of efficiency and economy in the use of resources — Degree of need for supervision — Efficiency in the use of time — 	

OVERALL RATING
(Check only one)

FAR EXCEEDS NORMAL REQUIREMENTS

EXCEEDS NORMAL REQUIREMENTS

MEETS NORMAL REQUIREMENTS

MEETS MINIMUM REQUIREMENTS

FAILS TO MEET MINIMUM REQUIREMENTS

PERFORMANCE DIMENSION D — PERSONAL RELATIONS

<p>ELEMENTS:</p> <ul style="list-style-type: none"> • Ability to get along with others in the work unit — • Contributes to the promotion of morale — • Accepts appropriate direction from superiors — • Contributes to productivity of the work unit — 	<p>COMMENTS:</p>
---	-------------------------

OVERALL RATING
(Check only one)

FAR EXCEEDS NORMAL REQUIREMENTS

EXCEEDS NORMAL REQUIREMENTS

MEETS NORMAL REQUIREMENTS

MEETS MINIMUM REQUIREMENTS

FAILS TO MEET MINIMUM REQUIREMENTS

PERFORMANCE DIMENSION E — COMMUNICATIONS SKILLS

<p>ELEMENTS:</p> <ul style="list-style-type: none"> • Comprehension of oral and written directions — • Ability to communicate orally and in writing — • Ability to listen and absorb new forms of information — • Knowledge and use of correct means and channels for the communication of notices, complaints, etc. — 	<p>COMMENTS:</p>
---	-------------------------

OVERALL RATING
(Check only one)

FAR EXCEEDS NORMAL REQUIREMENTS

EXCEEDS NORMAL REQUIREMENTS

MEETS NORMAL REQUIREMENTS

MEETS MINIMUM REQUIREMENTS

FAILS TO MEET MINIMUM REQUIREMENTS

LIST ASSIGNMENTS:	DEADLINE:	ON TIME?	COMPLETED?	COMMENTS?

SUMMARY REMARKS:

Glossary

ADVERTISING

Space in a publication sold to other businesses; display ads usually contain headlines, illustrations, copy, a call for action and information to identify the business; classified ads are set small with little decoration.

ALIGNMENT

Refers to the justification of text at its margins; left, right, centered or justified.

ANGLE

The approach a writer takes in a story which results in more interesting feature copy.

ARTWORK

Any hand-produced, illustrative or decorative material submitted for printing, i.e., display typography on borders, grids and combination of typography and photographs.

ASSIGNMENT

Story topic to be developed by the writer.

ATTRIBUTION

Statement of the source of information; the most common verb for attribution is 'said.'

BACKGROUND

Research done before completing a story that gives a reporter more information.

BODY COPY

see text.

BYLINE

Copy that indicates who wrote a story; often includes the writer's title; for example: 'By John Doe.'

CAMERA READY

A finalized condition of material submitted by the staff so that it does not need retouching or finalizing by the printer before being sent to the camera department.

CANDID

An unposed photograph which shows action.

CAPTION

Portion of a layout which explains what is happening in a photograph. Captions are placed touching the photograph. Also called cutlines. Often includes a kicker and photo credit.

CLOSE REGISTER

The printing of two or more colors within six points of each other, either partially or completely overlapped, resulting in increased printing precision to assure proper alignment of all elements.

COLLAGE

A grouping of photos, often trimmed around subjects and overlapped which is run without captions.

COLUMN

Vertical division of a layout which aides in giving structure to the page.

COMPOSITION

Part of the criteria on which a photograph is judged; very subjective; includes Rule of Thirds .

CROPPING

Editing and making a photograph to indicate to the printer area to be included in the yearbook.

COPYRIGHT

The exclusive right for the creator or owner of original literary, artistic or photographic material to make, distribute and control copies of that work for a specified number of years, as guaranteed by law.

CUTOUPS

Blacking out all background in a photo so that only the person or persons are shown. Use with large picture for impact on a spread. Also called a COB (cut out background).

DEADLINE

Time when an assignment is due to be completed.

DESKTOP PUBLISHING

Form of technology that allows a publication to be produced entirely on personal computers including writing stories, producing graphics and composing pages.

DINGBAT

A small, abstract or naturalistic ornament on the printed page, used to indicate directions, instructions or simply used as a motif of the subject matter.

DOMINANT

Largest photograph on a layout.

DOUBLE-PAGE SPREAD

Facing pages with continued subject matter.

EDITOR

Has overall responsibility for the publication.

EDITORIALIZING

When a reporter draws a conclusion for the reader.

ELEMENT

Copy, headline, art, photo -- anything to be placed on a layout.

EXTERNAL MARGIN

The outside margin of a page established by the layout mat.

FEATURE

Type of story written with some interpretation that goes beyond just reporting the facts.

FOLIO

A page number.

FOUR COLOR

The printing of a color photograph using the four process colors

FONT

Group of letters designed similarly; for example: Helvetica, Garamond.

GHOSTING

Photographic images printed lightly to form a background for other elements.

GRAPHICS

Use of lines, screens, boxes, extra leading, large initial letter set. to enhance a design by breaking up gray areas.

GREASE PENCIL

A pencil with a waxlike base. Marking can easily be removed with a tissue. Used to make crop marks on photographs.

GRID SYSTEM

System of layout in which the page is divided into small units.

HALFTONE

The printed reproduction of a black and white continuous tone original, the image being reproduced with a pattern of tiny dots that vary in sizes.

HEADLINE

Portion of a page layout with large type designed to summarize a story and grab the reader's attention.

INDEX

A detailed listing of every topic and person included in copy or photography and the page numbers where they can be found.

INDIRECT QUOTE

see quotation.

INFOGRAPHIC

Graphics which provide information, types: bar graphic, pie graphic, map graphic and the fever graphic (shows the rise and fall of simple numbers through a connection of dots), table.

INITIAL LETTER

Oversized character used at the beginning of a block of text to draw the reader in.

INTERVIEW

Question and answer session between a reporter and source used to get information for a story.

ISOLATION

The intentional use of white space as an element of design, used to showcase elements by setting them apart.

KERNING

Space between letters of type.

LAYOUT

Drawing which indicates the placement of elements on a page; could be a rough or final draft.

LEAD

Beginning of a story which serves to summarize the story and/or grab the reader's attention.

LEAD-IN

The first words of a caption or story which draw attention to the copy and which are set apart typographically for emphasis.

LEADING

Space between lines of text measured in points.

LIBEL

Written defamation; damaging false statements against another person or institution that appear in writing or are spoken from a written script.

LOGO

Use of distinctive typography and/or artwork as a trademark for a theme or design concept.

MARGIN

The white space between page elements and the edge of the page.

MONTAGE

Printing two or more negatives on one piece of paper, or cutting and mounting two or more photos to make one illustration.

MUG SHOT

Portrait, a photo of a person's head and shoulder area only.

NATURAL SPREAD

The two center pages, so named because they are the only two pages that are printed side by side.

ORPHAN

The beginning line of a paragraph of type that is at the bottom of a column and the rest of the paragraph continues at the top of the next column. This is undesirable.

OVERPRINT

The printing of one color over another color or the same color such as printing black type over a black and white halftone. Select its use with care; use only if type can be placed on a solid light background. Also called overburn.

PACKAGE

A group of like elements, i.e., a photo or type package.

PAGE PROOF

Simulated version of a page showing copy, pictures and artwork which is used for checking/editing purposes prior to printing.

PHOTO CREDIT

Part of the photo caption which states the name of the photographer or the organization responsible for the photograph.

PICA

One-sixth of an inch. A printers' measurement used primarily for column widths.

PLAGIARISM

Presenting the works of another as your own.

POINT

One seventy-second of an inch. A printers' measurement used primarily for measuring type and leading (72 points= 1 inch).

PRESS RUN

The running of a printing press for a specific job.

PROPAGANDA

Systematic attempt to get people to believe in a cause or idea; usually used in a derogatory sense connoting deception.

PULL QUOTE

Short phrase or sentence pulled from a story, set in larger type than the text.

QUOTATION

Statement made by another person included in a published story. A direct quotation is exactly what a person said and appears inside quotation marks. An indirect quotation is a paraphrase of what a person said and does not appear inside quotation marks.

RAISED INITIAL

Initial letter projecting above first line of text type.

READABILITY

Relative ease with which a printed page can be read.

REGISTER

The correct relation or exact superimposition of two or more colored inks.

REVERSE

Reproduction of an image by printing around its basic shape but not inside; type is reversed out a background area. (White type against a dark background.)

RULE LINE

Thin line separating graphic elements.

SANS SERIF

A type style distinguished by characters that have not short finishing strokes at the end of the main strokes, such as Helvetica, Arial, Univers

SCOREBOARD

Copy listing the season record and game-by-game results of a sports team.

SERIF

A small finishing stroke at the end of the main stroke of a letter, such as Palatino, Times, Century.

SIDEBAR

A small feature story which complements the main story on a spread.

SMALL CAPS

Smaller capital letters provided by font's x-height, usually used in combination with regular caps.

SPECS (SPECIFICATIONS)

A description of the count, dimensions and materials needed for the final production of any printed piece. Accurate specifications tell the printer precisely what to print.

SLANDER

Spoken defamation; damaging false statements against another person or institution that are spoken.

SPOT COLOR

The use of colored ink in printing other than for full-color reproductions.

SPREAD

Two facing pages in any publication that are designed as one unit.

STORY

Block of text on a single topic beginning with some form of lead followed by the body that contains quotations and transitions.

STYLE

Consistent approach to the presentation of a publication including the design, type choices and writing.

SUBHEADLINE

A secondary headline that adds more information that the main headline.

TEMPLATE

A master page that maintains consistency within a design or section.

TEXT

A story. Also called body copy. Usually set in 9-12 point type.

TEXT WRAP

Adjusting the appearance of text to follow the shape of an encountered graphic.

TRANSITION

Portion of a story which helps the reader move from one point to the next. Transitions serve three purposes: to help the story flow, to add information, and to explain other items in the story.

TRAPPED WHITE SPACE (UNPLANNED WHITE SPACE)

An area of white space more than two picas by two picas by two picas separating two or more photographs or copy blocks and giving the appearance of disunity to the layout page.

TYPEFACE

Set of characters that share the same design, also called font.

TYPE SPECS

File containing specifications of each use of type on a page.

WHITE SPACE

Portion of a page with nothing on it used to draw a viewer into the other elements on the page. All white space should be planned.

WIDOW

The last line of a paragraph that falls alone at the top of a column. This is undesirable.

X-HEIGHT

Height of the body of lower case letters, not counting ascenders and descenders.

Resources

Advertising

The Bare Bones of Advertising Print Design

Robyn Blakeman

In an ideal handbook for beginning designers and students of advertising design/layout and desktop publishing, the author gives step-by-step instruction to the use and design of advertising in magazines and newspapers. This well-illustrated book is an invaluable resource that new designers will refer to for tips on creative and effective print ads.

184 pages / paper / 2005

ISBN 0742529622 / Rowman & Littlefield Publishers

Inc.

Design

Newspaper Designer's Handbook, 5th ed.

Tim Harrower

In this must-have book, Harrower begins with the basic building blocks of newspaper design — headlines, texts, photos and cutlines — and moves on to the more advanced teasers, logos, charts and graphs. Chapters cover four-color design and designing online media. A CD-ROM contains exercises to reinforce the concepts in the text.

272 pages / wire coil / 2002

ISBN 0072492910 / McGraw-Hill

505 — \$57/\$51.30 JEA

Non-Designer's Design Book, 2nd ed.

Robin Williams

Robin Williams wrote this for people with no formal training in design who find they now need to design pages. Follow her basic principles and your work is guaranteed to look more professional, organized, unified and interesting. Witty and easy to read, this book is full of practical information, exercises and quizzes. You'll never look at a page in the same way again.

192 pages / paper / 2004

ISBN 0321193857 / Peachpit Press

Design Basics Index

Jim Krause

Cover your basics with the book that covers everything from typography and color to layout and business issues! Krause guides you through the understanding and practice of the three elements every successful visual design must have: components, composition and concept.

360 pages / paper / 2004

ISBN 1581805012 / How Design Books

Creative Sparks

Jim Krause

Ignite your design ingenuity. Krause provides the friction with 150+ mind-bending concepts, images and exercises that will help you find new sources for inspiration and encouragement; make your time at work more productive, and uncover the secrets

of creative fulfillment. Creative Sparks will have a explosive impact on your designs - and your life.

310 pages / cloth / 2003

ISBN 1581804385 / HOW Design Books

Color Index

Jim Krause

Create more effective graphics for print and the Web.

Color Index makes choosing hues for any job easy!

358 pages / paper / 2002

ISBN 15818002366 / How Design Books

Layout Index

Jim Krause

Break through design dilemmas to create eye-catching layouts. End layout woes with these visual and written idea generators.

312 pages / paper / 2001

ISBN 1581801460 / How Design Books

Idea Index

Jim Krause

You'll discover thousands of ideas for graphic effects and type treatments via hundreds of prompts to stimulate creative thinking.

312 pages / paper / 2000

ISBN 1581800460 / How Design Books

Pantone Guide to Communicating with Color

Leatrice Eiseman

You'll find everything you need to make color work in your designs. Learn about the psychology of color and how to create meaningful color combinations to get your message across. Color swatches and publication design examples provide numerous idea starters.

144 pages / paper / 2000

ISBN 0966638328 / Design Books

Law and Ethics

First Amendment Curriculum Guide

Illinois First Amendment Center

This unit offers a panoramic view of the First Amendment and aims to inspire students and others to honor it as an essential protection of individual freedom and American democracy. Lessons and activities provide a brief background of the Bill of Rights, examine the five freedoms, illustrate the nine categories of unprotected speech, present examples of how the Supreme Court has interpreted the First Amendment, focus on ethical considerations of the First Amendment; and show the status of the First Amendment in public schools. Two CD-ROMs include a teacher's curriculum guide and newspaper print campaign. Posters and broadcast campaigns may be obtained at <http://www.illinoisfirstamendmentcenter.com>.

2 CD-ROMs / 2005

ISBN None / Illinois first Amendment Center

200 — Free (Limit 1 set) from JEA

Media Ethics: Where Do You Draw the Line?

Rosalind Stark

Understand the how and whys of journalistic decision-making. Play the roles of reporter and editor and learn how journalists make the tough calls. Media Ethics uses a case-study approach. Activities and case studies are reproducible for easy use. Contains 72-page teacher's guide; four overhead transparencies, and a booklet on background issues about media coverage of violent tragedies.

72 pages / wire coil / 1999

ISBN None / The Freedom Forum

Press Law Pack

Student Press Law Center

This packet includes model guidelines for student publications, JEA board-adopted policies, resource lists, SPLC Hazelwood Packet, answers to frequently asked questions about student media law and the Internet, tips on covering controversial topics and more.

45 pages / paper / 2004

ISBN None / JEA

Ethics in Action: Resources for high school journalism courses

Donna Lee Olson

These curriculum materials will help improve the ethical decision-making process for high school journalists. Real cases of ethics in action in high schools are revealed by those who experienced them — advisers and student editors. Exercises will encourage critical thinking skills and allow students to compare and contrast their decisions with others.

46 pages / looseleaf / 2003

ISBN None / Quill and Scroll

Photography

Photoshop CS2 Book for Digital Photographers

Scott Kelby

This book gives you the inside tips and tricks of the trade that today's leading pros use to correct, edit, sharpen, retouch and present their photos to clients. You'll be amazed at how easy and effective they are - once you know the secrets.

459 pages / paper / 2005

Capture the Moment: The Pulitzer Prize Photographs

Cyma Rubin and Eric Newton, editors

Collected here are the Pulitzer Prize winning photographs (updated to include winners through 2003). Pictures document that we have lived in a violent age, showing brutalities of war, racism and despotism. But the Pulitzer photojournalists also recorded tender and compassionate moments, as in Brian Lanker's pictures of joyous parents at birth of their child, or Scott Shaw's photographs of the rescue of a little girl trapped in a well. In coming centuries, these indelible images will inevitably be used to illustrate the triumphs and tragedies of our era.

208 pages / paper / 2003

ISBN 0393322823 / W.W. Norton & Co.

Digital Photography: The Camera

Brian Ratty

This program, for those new to digital cameras, has 14 educational chapters covering f-stops and shutter speeds, digital history, how digital works, choosing and using a digital camera, files and memory, using light, lenses, depth of field, exposure control and more. Text files include a 22-page teacher's guide, quick quiz, list of key terms and a digital photography glossary.

98 minutes / DVD / 2003

ISBN None / Media West

Teaching and Advising

UIL Contest Package

University Interscholastic League

Enclosed are five years worth of UIL's high school journalism contests, beginning from each year's invitational contests and concluding with the Texas state contest. Each contest includes its tip sheet as well as a

sample story. Also included are rubrics from news, feature and editorial contests, as well as judging criteria for news, editorial, feature and headline writing. Use these as class writing assignments, to set up your own grading system, or to prepare students for regional, state and national contests. You don't have to live in Texas to benefit from this resource.

615 pages / three-ring notebook / 1999-2003

ISBN None / UIL

Style and Editing

Associated Press Stylebook and Briefing on Media Law, 40th ed.

Norm Goldstein, editor

This is the working journalist's bible — the authoritative word on the rules of grammar, punctuation and general meaning and usage of more than 3,000 terms. Sections cover media law, sports, business, photo captions, Internet guidelines, punctuation and a bibliography.

413 pages / wire coil / 2005

ISBN 0917360249 / The Associated Press

The Elements of Style, 4th ed.

William Strunk Jr. and E.B. White

No classroom or teacher should be without a copy of The Elements of Style, the classic guide to writing with style. A new glossary of the grammatical terms used in the book provides a handy reference. The revised discussion of pronoun use reflects the contemporary concern with sexist language.

92 pages / paper / 2000

ISBN 020530902X / Allyn & Bacon

109 — \$7.95/\$7.15 JEA

Championship Writing: 50 Ways to Improve Your Writing

Paula LaRocque

This is a fun-to-read guide to writing well by a master writing educator. Learn how to write graceful, concise sentences, how to make your writing speak to readers, and how to add flair to your writing. Whether you write professionally or just for pleasure, you will learn tips that will enhance your writing for the rest of your life.

206 pages / paper / 2000

ISBN 0966517636 / Marion Street Press

Writing

The Coverage of Interscholastic Sports

Bobby Hawthorne

This major revision of Bobby Hawthorne's text covers the entire spectrum of high school sports coverage, writing and photography. Packed with excellent examples, the book is a perfect complement to Hawthorne's *The Radical Write*.

88 pages / paper / 2001

ISBN None / ILPC

The Interviewer's Handbook A Guerrilla Guide

John Brady

This book deals with the practice of journalism, serving up a mix of lively anecdotes and practical advice. It includes how to land the hard-to-get interview; get answers to tough questions; become a better listener; employ e-mail and telephone tactics. Lists of ready-to-use questions for your next interview are provided.

856 pages / paper / 2004

ISBN 0871162059 / The Writer Books

References

The Associated Press Guide to Punctuation

Rene J. Cappon

From the when and how of the apostrophe to the rules for dashes, slashes and brackets; from the correct moment for the overused exclamation point to the rules of engagement for the semicolon, this easy-to-use guide will be your invaluable source for information on one of the most important aspects of clear and persuasive writing.

96 pages / paper / 2003

ISBN 0738208753 / Perseus Publishing

The Dictionary of Concise Writing: 10,000 Alternatives to Wordy Phrases

Robert Hartwell Fiske

This handy book is your guide to clean, strong prose. This compendium lists thousands of common, wordy phrases that too many writers rely on, and offers concise alternatives.

410 pages / paper / 2002

ISBN 0966517660 / Marion Street Press Inc.

Dictionary of American Idioms, 4th ed.

Brenda Belmonte, Adam Makkai, M.T. Boatner and J.E. Gates

This updated and expanded edition defines more than 8,000 idiomatic words and phrases. Each entry has a grammatical explanation and an example sentence. Here is an ideal tool to help writers and yearbook staffers who need theme ideas.

460 pages / paper / 2004

ISBN 0764119826 / Barrons

Order 25 of this one

The Radical Write, 2nd ed.

Bobby Hawthorne

A humorous, no-holds barred examination of the content of student publications, this bestselling text suggests alternatives to the content cliches that dominate high school journalism. Both newspaper and yearbook writing are covered.

216 pages / cloth / 2003

Scholastic Press Organizations

NATIONAL

Columbia Scholastic Press Association (CSPA)

Columbia University
Mail Code 5711
New York, NY 10027-6902
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Kansas State University
103 Kedzie Hall
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REGIONAL

Southern Interscholastic Press Association (SIPA)

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University of South Carolina
Columbia, SC 29208
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Texas High School Press Association (THSPA)

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ADVISER RESOURCES

Dow Jones Newspaper Fund

P.O. Box 300
Princeton, NJ 08540
609.452.2820
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Student Press Law Center (SPLC)

1101 Wilson Blvd., Suite 1100
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