



**Summer 2003
Volume 31
Number 2**

The Community College Journalist is published quarterly by the Community College Journalism Association, a non-profit organization (Federal ID #954433853).

Article queries, reprint permissions, advertising and other publication matters should be directed to Dr. Edna R. Bautista, CCJA News Editor, at ebautist@chaminade.edu.

Correspondence regarding subscriptions and/or CCJA membership should be addressed to Dr. Steve Ames, CCJA Executive Secretary-Treasurer, 3376 Hill Canyon Ave., Thousand Oaks, CA 91360-1119. Or contact him at docames@adelphia.net.

Hard copies of this publication, if issues are available, may be purchased pre-paid at \$10 each for delivery within the United States or \$15 each for international delivery. Please add \$3 for postage.

Selected excerpts from the current publication may also be featured on the CCJA Web site at www.ccjaonline.org.

All material is copyrighted by CCJA. Contents of this publication reflect only the views of the writers and contributors who solely are responsible for their own articles.

The Community College Journalist is indexed and annotated by the ERIC Clearinghouse for Junior Colleges in Current Index to Journals in Education. Back issues are on microfilm from University Microfilms International.

**PRINTED BY: VP Printing, Inc.,
360 Industrial Dr., South Elgin, IL
60177. Phone: (847) 289-1760. Fax:
(847) 289-1660. E-mail: vpprt1@hotmail.com.**

The **Journalist** Community College

The Official Publication of the Community College Journalism Association

CONTENTS

- 6  *Sticks, Stones, String and Clay*
How to get students to think critically about the complexity of human communication in the past and today
**Tamara Kay Baldwin,
Southeast Missouri State**
- 8 **55's the Limit**
How to use the 55-word short story in a feature writing class
John Beatty, La Salle
- 11 **Diffusion of Diversity**
How to incorporate elements of diversity into most class lectures without overwhelming the students
Lori Boyer, Louisiana State
- 13 **The Rescue of the Real From Mediated Virtual Reality**
How to teach with walking field trips to places of music
Gene Burd, Texas-Austin
- 16 **Bringing the Courtroom Into the Classroom**
How to make libel a reality for news writing students
Juanita Darling, North Carolina-Chapel Hill
- 18 **Music, Politics and Protest**
How to use music to illustrate historical themes, time periods and media in mass communication history
Glen Feighery, North Carolina-Chapel Hill
- 20 **Gumshoes**
How to teach students to do a little demographic detective footwork
Joel Geske, Iowa State
- 22 **Watching the Watchdog!**
How to hold a mock hearing focusing on those foaming at the mouth
John Irby, Washington State

GIFT

- 24 Syndication Marketplace
How to get students excited about ratings, revenues, negotiating and--most of all--learning!
Matt Jackson, Penn State
- 27 Learning Photojournalism Through Community Service
How to help students learn how to shoot picture stories while helping a volunteer agency in the community
Brian K. Johnson, Illinois-Urbana-Champaign
- 29 Toxic Sludge, Anyone?
How to unite the city and campus communities in a project
Paulette D. Kilmer, Toledo
- 31 Finding the News
How to fill a newscast with meaningful stories even on a slow Saturday night
Richard Landesberg, North Carolina-Chapel Hill
- 33 Power Publishing
How to turn a lecture hall of fledgling writers into published reporters
Scott R. Maier, Oregon
- 35 Clip Notebooks
How to get student reporters to read the newspaper critically for style, form and content
Jane Marcellus, Middle Tennessee State
- 37 In From the Hallway
How to turn exam reviews into learning tools
Jane S. McConnell, Minnesota State-Mankato
- 40 TextBookMarks
Coby O'Brien, South Florida
- 43 Experience a Disaster
How to give journalism students experience at covering a crisis situation affecting the local community
Jack Rosenberry, St. John Fisher
- 45 The Way It Is: A Student Zine
How to integrate content (writing, photography, interactivity) and technology (HTML, Photoshop and Dreamweaver) in an online journalism course
Carol B. Schwalbe, Arizona State

- 47 Radio Listening Exercise: Figuring Out the Clock
How to understand radio stations' rotating playlists
Jim Sernoe, Midwestern State
- 49 Keeping Great Examples Fresh
How to integrate strategy critique and industry structure in an introductory advertising course
Janas Sinclair, Florida International
- 52 The Rural Elections Web Site
How to learn online skills and serve the local community
Amanda Sturgill, Baylor
- 54 An Applied Lesson in Diversity as an Ethical Issue
How to demonstrate that using race, nationality or ethnicity as physical descriptions is at best useless and at worst harmful to far too many people
John C. Watson, American
- 56 Who Wants to Be a Reporter?: The Broadcast News Quiz Game
How to use a popular game show format as an assessment tool for current events quizzes in broadcast news and other reporting classes
Evonne H. Whitmore, Kent State
- 58 I Read the News Today—Oh Boy!
How to get disengaged students excited about reading and writing political news
Catherine Winter, Minnesota-Duluth
- 60 Speech Week
How to use a convergence strategy to teach students to cover speeches
Gale A. Workman, Florida A&M

CCJA NEWS Special Section Headlines

CCJA to mark its 35th anniversary at AEJMC convention
Message from CCJA President Dr. Arlene Scadron
CCJA Hall of Fame nominations due by Aug. 30
CCJA to meet at CMA/ACP convention
ASJMC may create Associate Member category for two-year JMC programs
Advertisers wanted for *The Community College Journalist*



Tamara Kay Baldwin, Ph.D., is professor of communication at Southeast Missouri State University where she teaches history of American mass media and law courses. She is a member of the Association for Education in Journalism and Mass Communication, Society of Professional Journalists and American Journalism Historians Association and has served as book review editor for American Journalism. Her research areas include women in early British print and journalism, literacy and children, the Stars and Stripes military newspaper, gender issues and issues related to student evaluation of instruction.

2003 GIFT Grand Prize Winner

Sticks, Stones, String and Clay

How to get students to think critically about the complexity of human communication in the past and today

By Tamara Kay Baldwin
Southeast Missouri State

Introduction

Chapter one of the mass media history textbook I use begins by describing the diverse ways ancient civilizations found to communicate. Along with providing detailed descriptions of various materials and methods people thousands of years ago used to convey information, it also includes the following provocative and powerful statement about communication which I incorporate early on into our into a dialogue about mass communication's complexity and its power—at any time in humankind's history:

“To share fully in the thinking of others, homo sapiens...needed some means of carrying their words across space and time. That means was writing. It is among the most revolutionary inventions in the cultural evolution of humankind” [Alf Pratte, “Origins of Mass Communication,” in *The Media in America, A History*, edited by William David Sloan (Vision Press, 2002)].

This exercise allows students to experience the difficulty, frustration and uncertainty of trying to communicate without “writing,” and lets me introduce and explore concepts and characteristics of communication systems/media throughout various times in history, many which have relevance today.

Rationale

Used early in the semester, this exercise provides a chance to make observations that will be relevant to much of what the class will deal with later on as we review the development and history of American mass media. Students usually find the exercise unusual, even fun, and when used early in the semester when the class is just beginning to “gel,” it helps foster more open and relaxed class discussions later.

Implementation

- I bring to class several materials I have collected and placed in resealable plastic bags: Play Doh[®], string, small stones and sticks (spraypainted white to resemble bones). In addition, I have written simple messages (“Water Here,” “Danger,” “Good Hunting Here,” “Quicksand,” “Hunting Depleted,” etc.) on slips of paper.

- Students form small groups of 4-5 students each. I inform each group that it is now an ancient “civilization,” or “culture,” different from all the other groups. They name their culture, often calling themselves after the bag of materials they have been given (the “String” People, for example). Each group receives a bag of materials and one of the written messages. Groups are told they must use their materials to communicate the message on the slip of paper and that using their materials to “spell out” the message is not allowed. They are given 10-12 minutes to complete this task.

- After each “civilization” completes its message, the groups disband, and we visit each “civilization” and try to figure out each group’s message. This often results in some wild guesses, some laughter and, very quickly, some on-the-money correct responses.

- After we have figured out each group’s message (or failed to and had to be given clues), we debrief and talk about what just went on and their observations about the task. Comments like “We got better at this after the first few attempts” and “It’s hard to convey much information without using words” are common. This exercise has also generated the observations below that serve as springboards to topics and issues in mass media history that we will cover in the coming weeks together:

1. *Some civilizations had better materials to work with than others (the Play Doh[®] cultures were much envied, for example, while the String group complained that they didn’t have much to work with).* This allows us to explore the idea that resources (money, supplies, access) can have a significant impact on communication. I relate this to some of the financial hardships that minority presses, such as the African American language newspapers of the early 1800’s, faced and contrast their situation with some of the mainstream papers of that period.

2. *It was difficult to try to understand the message because we were not part of that culture.* This idea that a shared, common background can affect communication or the effectiveness of it. Students often share their own experiences

of visiting a country and not being a speaker of the language there and the frustrations and confusions that can result. Intercultural differences in communication have been addressed in our discussions. The lack of understanding of people different from us (and how the media have played a role in this) has been mentioned, providing an opportunity to talk about how American Indians, for example, were often portrayed in frontier newspapers as savages.

3. *Even with some understanding, there was a lot of room for misunderstanding or confusion.* Students make this point using their own experiences with the media. E-mail and chat room users have abbreviations that leave others confused, and others have noted that misunderstanding can occur via e-mail and other media when the face-to-face component is missing. Others point out that words and symbols can have multiple meanings (red, bad) or words or images taken out of context can lead to misunderstandings and miscommunication. This kind of discussion can be tied to incidents in mass media history of distortion or manipulation (altering photographs or using composites without informing the audience,

BALDWIN

Continued on page 10



John Beatty, Ph.D., is an assistant professor in the English department at La Salle University where he teaches Web design and writing courses. He also teaches courses in communication, American studies and DArt (Digital Arts and Multimedia). He taught journalism at University of North Carolina-Pembroke and Baylor University. His doctorate is in communication from the University of Texas-Austin.

55's the Limit

How to use the 55-word short story in a feature writing class

**By John Beatty
La Salle**

Introduction

Students in journalism writing classes often seem constrained by the limits of writing non-fiction, and clean, tight non-fiction at that. Assigning students a 55-word short story fiction assignment in a Feature Writing for Print and Web class led to unexpected enthusiasm, creativity, efficiency and attention to detail. A degree of the latter was expected, and indeed was one of the exercise's primary goals, but expectations were exceeded. The enthusiastic participation, and efficient and clever writing were more of a surprise.

Rationale

Richard Kallan recognized in an Autumn 2000 *Journalism Educator* article that assigning the 55-word short story could be an innovative journalistic exercise. The story form was created by Steven Moss as a writing contest in 1987 (*The World's Shortest Stories*). Moss makes a good case for the challenge it provides the writers, as well as the quality the stories provide readers. But transferring the idea to journalism as Kallan did was another innovative leap.

Kallan stretches a bit to rationalize an assignment that asks future reporters to create facts and invent stories, and suggests that if those are concerns, then 55-word news stories be assigned. But the point is rather moot. Most of what students seem to derive from the exercise was experiential. They enjoyed it, and turned out to be good at it, as well.

The exercise provided a welcome shift in the trajectory of the semester, in a course that had completed feature writing for print and was about to finish with writing for the Web. Indeed, perhaps the more unlike traditional news or feature writing an assignment like this is, the more students gain.

Implementation

- The class was given the assignment in week 12 of a 15-week semester, as an in-class exercise. Enough time was allowed for anxious students to complete the assignment (about 30 minutes) and students were told that they could leave when they handed in their stories. They were also told that this was a “participation” exercise (required, but non-graded). The obvious intent was to make the situation as pressure-free as possible.

- Examples from Kallan, including a student sample, and from Moss were provided. The instructor wrote along with the students, as Kallan recommended.

- The assignment read: Write precisely 55 words of fiction that develop character, setting, conflict and resolution quickly. Be creative with punctuation—a dash or semi-colon can save a word. Active rather than passive voice is better, as are concise, minimal language, short sentences (five to eight words), details inferred by the reader (who was that other woman?) and a good sense of rhythm (think, “Writing by the Numbers”).

You can base your story on facts from current events. Your story should be dramatic, just as a good feature would be (think, “Mrs. Kelly’s Monster”). Print

and hand in before you leave tonight.

[“Writing by the Numbers” is a column by Roy Peter Clark in the Spring 2002 issue of *Poynter Report*. “Mrs. Kelly’s Monster” is from one of the course texts, *Feature Writing for Newspapers and Magazines* by Edward Jay Friedlander and John Lee (Allyn & Bacon, 1999).]

When stories were returned the following week, several students were eager to have them read, but a class vote determined that they would not be.

Impact

Rather than feeling constrained by the format, students clearly were empowered by the challenge (albeit with the payoff of early departure from a late-evening class). Of 12 students participating, all but one finished before the instructor. And beyond being done quickly, the writing for the most part showed successful attention to:

- *Theme*. The students quickly came up with an angle and began to work on the structure and language needed to express it. Most of their stories used a trick ending (see comments below). However, some of these were based on mistaken identity (for example, “she” turned out to be a cat), a technique that Moss says he now rejects because it is overused.

- *Ordered narrative*. Most of the stories “made sense” although some suffered from a tendency of trying too hard to be cryptic, perhaps based on the examples provided.

- *Character development*. This was achieved to some degree, but perhaps less so than the other objectives asked for in the assignment.

- *Use of dialog*. Many feature stories would arguably benefit from dialog as opposed to quotes from a single source. While not required in the assignment, several of the student stories involved characters interacting through dialog.

- *Detail*. Stories averaged less than one spelling or grammatical error per paper. Most were essentially error-free. This was a surprise, and a higher standard than that achieved in other assignments, even those done out of class.

- *Tight writing, strong verbs*. The need for economy of language, perhaps subconsciously, led to tighter writing, especially in the use of active voice and strong verbs (for example, “shrieked” rather than “cried out”;

BEATTY

Continued on page 10

GIFT

BEATTY

Continued from page 9

“approached” rather than “came toward”).

- *Writing to the limit.* All stories were from 54-56 words. Moss’ rules allow stories to be less than 55 words, but not more. But in a first effort, written in class, the attention to word length by these students again showed that they treated the assignment seriously.

- *Endings.* The course stressed the importance of tie-back leads for feature writing, presenting structural metaphors such as the “champagne glass,” or what I call the “anvil” as alternatives to the inverted pyramid. Endings here received more attention than any other part of the story. This group used some sort of a twist in almost all the stories (although some resist classification because they were too cryptic to deci-

pher).

The exercise as mentioned was positioned as a bridge from the print to the Web portion of the class. It is difficult to tell if the exercise created a frame of mind more appropriate to writing text for the Web in the 80- to 100-word “chunks” recommended by Jakob Nielsen and others. The suspicion is that there was little carryover to subsequent assignments.

Kallan and Moss hold out hope that this exercise might inspire a writer to produce the next great American (or 555-page) novel. That seems to overreach, based on a small exercise that might take a portion of one class, or an hour or two if several stories are assigned as homework. More realistically, the exercise allowed the students to show me what they could do, perhaps as a form of release of creative energy I had not earlier tapped into. It also may have inspired greater

attention to the elements in the bullet list above. But perhaps most importantly, students enjoyed it, much more than I had anticipated (or than I did trying my own story). That alone should make it a good idea for a change of pace in a feature or news writing class.

Sample Story (Unedited)

Students were not asked to provide a title. Moss requires one, with a seven-word limit.

Gerry was unreasonably confident. He grasped the control stick before him and navigated their ship through hostile territory. Beside him, his friend John frantically fired their weapons.

It was a brave effort, but futile. They shrieked as an enemy missile disintegrated their ship.

“NOOOooo!”

Gerry looked at John.

“Well, a new high score at least.”

BALDWIN

Continued from page 7

for example).

4. *One person took over and decided what our message would look like and the rest of us just followed along.* This can lead to discussions of the ideas of consensus, shared understanding and agreement and to dialogues about the “power” involved in mass media. The people in power, or the people with the persuasive power, influence and resources have often

shaped the media and media messages in history. Mass media history provides many examples of people who have felt “powerless,” ignored or marginalized by the media (African Americans in the 1820’s or suffragettes in the 1880’s, for example).

Impact

Students comment favorably about this exercise each semester. It serves well as a novel, creative and fun way to begin the important dialogue with students about the history of mass media and its relevance today.



Lori Boyer, Ph.D., is an assistant professor at the Louisiana State University Manship School of Mass Communication where she focuses on public relations and issues of diversity. She has worked as a reporter and media relations coordinator and as managing editor of University Publications at Emory University.

Diffusion of Diversity

How to incorporate elements of diversity into most class lectures without overwhelming the students

By Lori Boyer
Louisiana State

Introduction

Using true-life examples and video to supplement student learning are practices that often facilitate students' learning processes. Instead of using examples and video that students do not recognize, faculty members should take the time to find service-learning opportunities and to create their own videotapes from television shows or televised movies that feature diversity. In addition to becoming more aware of the images that the students are seeing everyday and watching on television, faculty will learn more about their communities and their students. Both students and faculty will get the opportunity to see individuals of multicultural backgrounds performing in situations that often are against the stereotype for a particular group (for example, the video can picture African Americans engaged in other activities besides the stereotypical images of crime and athletics).

Rationale

Standard 12 encourages faculty members and administrators to demonstrate a commitment to diversity and to create a learning environment that exposes students to a broad spectrum of views. Though this standard has been in place for many years, many faculty members aren't quite sure how to implement ideas or programs to fulfill this obligation. Some schools have designated "diversity courses" that address the concerns of underrepresented groups while others have "diversity lectures" that are designed to share and value the contributions of minority groups. Kern-Foxworth and Miller (1993), however, learned that many schools have fallen short of the spirit of Standard 12. Perhaps the reason

BOYER
Continued on page 12

GIFT

BOYER

Continued from page 11

is that some faculty members are unsure or unprepared to incorporate diversity into their lectures. Diffusion of diversity will help faculty members ease into diversity without feeling burdened and without overwhelming their students.

Implementation

Week 1: Students are told that they will participate in a service-learning opportunity. The students will interview members of a local community (African American senior citizens living on fixed incomes, local business owners and community members) to create a newsletter to serve the neighborhood. Students will have the opportunity to get bylined articles, which is always attractive.

Week 2: Students visit the neighborhood community center to listen to a community coordinator. They are given an orientation into the community, story assignments and advice on how to approach individuals for interviews. This is the first time that many of the students have visited

this nearby neighborhood. It also is the first time that many of the students have spent considerable time in a neighborhood that is unlike their majority communities.

Weeks 3 and 4: Students are to conduct in-person interviews with community members.

Week 5: Students submit stories for the newsletter.

Week 6: Students learn how to write news releases. View videotape of Michael Essany, a college student who has a popular talk show on a cable access television station. The show is now playing on E! Entertainment Television. His guest is Kelly Rowland, a singer from the R&B group Destiny's Child.

Week 7: Students learn how to write pitch letters. View videotape of Japanese tourists who visit Harlem, New York, to participate in a gospel music workshop. This segment was taped from the CBS Sunday Morning Show.

Week 8: Students learn how to write public service announcements. Among the examples of televised PSAs is one that features an older African American cast

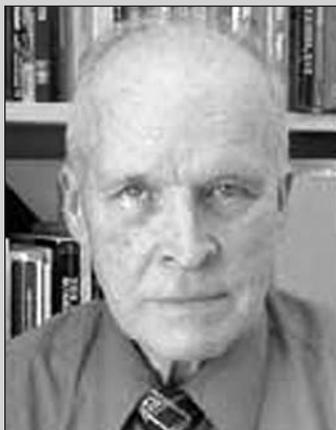
discussing diabetes, a disease that often strikes elderly members of that community.

Week 9: Students learn how to write fact sheets. View videotape of a bartending competition that was broadcast on A&E television. Winner was a gentleman from Argentina.

Essentially, any videotape or real example can be used to supplement the student's academic lesson and learning about diversity. At no time during the semester were the lessons introduced as "diversity lectures." Instead, students had the chance to see stereotyped people in non-stereotyped roles. That was probably better than any lesson any professor could ever deliver.

Impact

Students often do not realize that lessons of diversity are being incorporated into the lesson plan. They enjoy learning about other cultures in a manner that supplements the lesson plan that is provided on the syllabus. In addition, using a video allows for a break in the regular lecture format. Participating in service-learning projects also help students learn more about the world around them.



Gene Burd, Ph.D., an associate professor at the University of Texas-Austin, has used the context of cities and urban life to teach, practice and study journalism and communication as a teacher and/or student for nearly 50 years at UCLA, Iowa, Northwestern, Marquette, Minnesota and Texas; and as a newspaperman in Kansas City, Houston, Albuquerque, Michigan and suburban Los Angeles and Chicago. He has often utilized ethnographic fieldwork, walking tours, participant observation and other direct experiences at urban communication sites for sports, minorities and music.

The Rescue of the Real From Mediated Virtual Reality

How to teach with walking field trips to places of music

By Gene Burd
Texas-Austin

Introduction

Despite the widespread presence of music in television news, advertisements, films, speech, communication therapy and as content in music criticism, music seems largely neglected or ignored in academic programs in journalism and communication, which are so naturally immersed in the virtuality of media that the culture and geography of music and other media are often distant and separated from a direct ground-level learning experience by communication students.

Rationale

Since students often study and learn communication separate from experience and their non-skills courses in other disciplines are often distant and isolated, there is a need to integrate the classroom with the outside "real" world through tangible, tactile contacts and direct observation using shoe leather and "leg work" beyond the supervised, formal organizational "drive by" tours and class speakers, and beyond the token (although valuable) internships, lab and student-run media and the more recent simulated, online virtualities.

Informal, open, casual, ethnographic field trips reveal the culture of communication and community; capture the experience of places and their artifacts, objects and history; combine the real and virtual; mix the abstract and the practical; make lectures, readings and non-communications skills courses "come alive"; blend teaching and learning for both teachers and students in shared social interaction outside the campus; and connect communication to community history, memory, sociology,

BURD
Continued on page 14

BURD

Continued from page 13

economics, geography, architecture, archeology and geology; and in the genesis of song and sound, acquaint students with the vernacular, marginal, underground culture that has been the seedbed of indigenous music.

Implementation

- The city of Austin, Texas, was used as a “learning site” to show students that communication and learning take place “out there” beyond the classroom in this special honors course of 20 highly selected and motivated undergraduates from journalism, radio-television-film, speech, advertising and communication disorders, most of whom brought to the elective class their career-driven incentives toward music production, management, promotion; public/media relations; the arts (sound, visual, dance, theater); film-making and photography; reporting entertainment and journalistic criticism of music; and ethnographic field work, research, history, teaching; as well as greater appreciation and understanding of music.
- The semester format and structure were built around a weekly three-hour time block in a seminar setting encouraging class

discussion of texts, readings and current music news events (20%); a major independent “project” supervised and evaluated by the teacher (50%) and presented to the class (30%) in oral, written, electronic, visual, video, performance, or in the “term paper” form of archives, interviews, direct ethnographic observation and participation.

- The city with its nearby music scene and the urban research specialty of the teacher provided the urban context, plus readings on cities and music and the text, *The Place of Music*, an anthology by mostly British urban geographers [edited by Andrew Leyshon, David Mattess and George Revill, (Guilford, 1998)].

Topics included: how sound and music define community, culture and place from oral and folk traditions to mediated, globalized commodity; the history of radio, microphones, the phonograph; music and the church, cathedrals, courts and sports; the musical role of ethnicity, race, gender, age, class and life style; music and power, rebellion, protest and wars; the role of space, place, town (up and downtown, slums, suburbs, regions and belts) in the music scene; the sounds and songs of cities; concerts, festivals, parades, ceremonies, the club culture (lights, sound, dance, fashion); music in travel and move-

ment from street musicians, to songs of the sea, road, rails and planes; the ubiquity and omnipresence of music in city bells and chimes, walkmans, telephones, music videos, car radios, boom boxes, muzak; and the urban issues of safety, morals, zoning laws on noise, fire codes, rents and leases, obscenity, drugs, alcohol, smoking and sex; and journalistic coverage of the music scene.

- The most popular core of the course turned out to be (as predicted) the field trips to live “Music City Sites” during both scheduled and other class times, allowing both group and individual freedom of “cafeteria” selection in clubs, taverns, parks and streets of a wide variety of available venues and types of music: country and Western, cowboy, hillbilly, bluegrass, rock, rap, blues, jazz, Celtic, religious, chamber, symphonic, choral, acappella and brass bands—many of which generated student class projects and reports, and matched well with class reading assignments.

Two major 3-4 mile walking tours were conducted by the teacher, whose living in the downtown area over 30 years helped immensely to generate student excitement about related historical monuments, markers, plaques, parks and statues with musical (and other media) signifi-

cance and memories of places of music which had disappeared.

Tour highlights included: a world-famous “redneck rock” night club spot (Armadillo World Headquarters, where Willie Nelson, Bruce Springsteen, Joe Ely, Bette Midler and Barry Manilow performed) which was demolished for a parking lot and replicated by a virtual TV stage set (Austin City Limits); a famous country food and music spot where local rock legend Janis Joplin sang (Threadgill’s, 1933) and its replica (1996) with music and memorabilia where the class gathered; an 1866 German beer garden for class “Happy Hour” (Scholz Garten); and a 130-year-old German opera house still in use; a restored downtown theater (The Paramount); Symphony Square; a new city performing arts complex, with a Lyric Opera concert for the class; the city and campus concert halls (new and old), the music school and library; and, of course, the university’s stadium site for the

marching band, plus statues honoring bandmasters; Martin Luther King (for religious music in Black churches, for words in his famous “I Have a Dream Speech,” and the civil rights movement); and on the city’s lakefront a statue to local music legend, the late Stevie Ray Vaughan.

Impact

Students overwhelmingly proclaimed that the outside trips and tours made the inside classroom meaningful, especially the unplanned news events related to places of music: the tragic night club fires in Chicago and Rhode Island; the national urban debate over smoking; the controversy over war songs and lyrics and the Iraq War; the award-winning musical “Chicago”; and the local/international South x Southwest music festival at mid-semester.

Class projects grew out of the live events and news, ranging from ethnography, history, poet-

ry, musical autobiographies, to music for the deaf and rodeos, and a musicians’ cooperative Web site.

Student comments include: *“...good to get out in the open and literally walk the same paths of great musicians...awesome experience to appreciate the environments of music....nice to put a place to a concept we had been studying....broke the monotony of classroom learning...the walking tour allowed me to preserve concepts, facts and historical information in a way that cannot be reproduced within the classroom setting....getting out there and witnessing the places provides understanding of concepts discussed in class....the tour...gave me a pictorial, visual memory and experience....brought education out of the classroom and into reality....walking brought us back to a time we otherwise could not have imagined....getting out is vital and necessary to see the power and beauty of all those different geographical places in different times.”*



Juanita Darling is a doctoral student at the University of North Carolina-Chapel Hill where she also teaches news writing. Before returning to school, she was a newspaper reporter for more than 20 years, the last 11 of them as a Los Angeles Times correspondent in Latin America. Her areas of research interests are international and history.

Bringing the Courtroom Into the Classroom

How to make libel a reality for news writing students

By **Juanita Darling**
North Carolina-Chapel Hill

Introduction

Melding theory and skills classes is among the challenges that journalism and mass communication instructors face. Bringing the courtroom into the classroom helps beginning news writing students understand the importance of learning media law and why knowing legal theory matters in their future careers. Role-playing also puts students in the shoes of news subjects early in their careers, helping to keep them sensitive to the people whose names appear in their stories.

Rationale

Because beginning news writing students have so much to learn in a short time, instructors can be tempted to think that all class time must be spent writing or preparing to write. Other kinds of exercises can break up a class that students often regard as overly long while reinforcing concepts and integrating theory into a skills course.

Implementation

- Preparation for Day 1
Students read *AP Briefing on Media Law* (in stylebook)
- Day 1
Class discussion of media law, with emphasis on libel law
Students write an ungraded crime story based on a fact sheet
- Day 2
Four students receive “subpoenas” to appear in court because they are being sued for libel. (The place and time of appearance are the classroom at class time.)

Four students are selected to take the role of plaintiff in each case.

Each defendant and plaintiff are assigned an attorney. In some cases, more than one attorney is assigned to a team in order to even out the number of students in the class.)

A judge is appointed for each case.

Each student receives a copy of the story for the respective case.

Plaintiffs and defendants confer with their lawyers to work out legal strategies. Judges confer to compare stories and discuss legal issues. Conferences last about 15 minutes.

Each case is presented: Plaintiff

first, defendant responds. The only witnesses are plaintiff and defendant. The judge rules.

The class discusses the rulings, particularly focusing on how the choice and presentation of material makes the difference between what is libelous and what is not.

Instructor distributes edited copies of stories to respective students.

Students write a graded crime story from a different fact sheet.

Impact

The most obvious impact is the expression on the students' faces as they read the mock subpoena and realize that they are being "sued" for libel. They know the feeling that a reporter gets

when a story subject threatens a libel suit.

As they confer, students grab the stylebook and their notes, debating with each other about which points apply. During the "trials," the views of both the story subject and the reporter become clear and expressed in terms of the law. The judges clearly struggle with their decisions, telling plaintiffs which proofs of libel and which, if any, they failed to meet and why.

Class discussion after the trials is always lively, with students often initially insisting on the views appropriate to their roles.

The second set of stories, written after the mock courtroom, are more sensitive to libel issues. Several weeks later, students do well on the libel questions included on the midterm.



Glen Feighery is a Park Fellow in the School of Journalism and Mass Communication at the University of North Carolina-Chapel Hill. His teaching experience includes introduction to mass communication, news writing, news editing, ethics and history at UNC and the University of Nevada-Reno. Before coming to UNC, he worked for more than 15 years at daily newspapers in Tennessee, Mississippi, Ohio and Nevada.

Music, Politics and Protest

How to use music to illustrate historical themes, time periods and media in mass communication history

By Glen Feighery
North Carolina-Chapel Hill

Introduction

Students are asked to find examples of songs to illustrate several different mass media themes, such as partisanship, social movements, dissent and technology. They write short papers describing their songs, placing them into historical context, explaining which themes they illustrate, and relating the different examples to one another. Finally, students present one of their songs to the class, which is asked to identify the theme it illustrates and discuss how well it worked at the time.

Rationale

Music has served as a catalyst to draw society's attention to certain issues. It can also enliven a media history class and engage students more successfully than traditional methods based solely on text documents.

This exercise requires self-directed, active pursuit of historical evidence that brings sweeping themes to life. The partisan press ceases to be an abstraction if, for example, students form a circle and sing a campaign song. (In a trial run based on a later period, I succeeded in getting a small group to sing "Democrats, Good Democrats," which was set to the familiar tune of "O Christmas Tree." Grover Cleveland won the White House in 1884 with this song, which was distributed via the mass media.) Even if students aren't moved to song, simply reciting the lyrics of an antiwar ballad can provide them with a sense of how activists felt and how they used music to spread their message. When students present their examples, they could face the same uncertainty as the original source: How will the audience respond? Their classmates, meanwhile, experience firsthand what it's like to confront a media message that might be strange or unusual.

Implementation

- Students find musical illustrations (lyrics, sheet music or a recording in any format) for all of the following themes:

A. Partisan uses of the mass media (e.g., campaign advertising, political commentary)

B. Emergent social movements (e.g., abolition, women's suffrage, civil rights)

C. Minority/dissenting voices (e.g., protest, antiwar)

D. Uses of new (or complementary) technology (e.g., recordings, radio, Internet)

(Note: Depending upon the focus of the course and preference of the instructor, the themes, of course, could vary.)

- Students write short (three pages) essays explaining how each song illustrates a specific theme. These papers include three parts:

A. A detailed description of each musical example, including a few sentences of historical context.

B. An explanation of how each example illustrates a theme.

For example, a student might cite "Brother, Can You Spare a Dime?" and relate how some radio stations tried to ban Yip

Harburg's 1932 Depression lament. Radio was the dominant mass medium then, and resistance to Harburg's blunt and bitter expression of economic conditions demonstrates how commercial interests can stifle unpopular viewpoints.

As another example, a student could quote from Pete Seeger's "Waist Deep in the Big Muddy," which was circulated in the 1969 antiwar *Vietnam Songbook*--a case of an older medium (print) complementing a newer medium (recordings) to help disseminate a message.

C. A concluding section should attempt to discover links among the songs.

For example, a student might show how all of his or her examples co-opted well-known tunes for their own purposes. (Dozens of English and Scottish drinking songs, holiday carols, Stephen Foster melodies, religious hymns and Civil War tunes were recycled in this way.)

- Students present one of their examples in class.

Without initially identifying the songs or providing context, students might recite lyrics, play short clips or even volunteer to

perform their songs. The presenter's classmates are asked to identify which mass media theme is being illustrated and discuss how well a partisan or protest song worked. As the presentations continue, the class is asked to draw connections among different themes, historical periods and media.

Impact

The purpose, of course, is more than simply to entertain. This exercise builds basic research skills, such as discovering and evaluating evidence; writing skills, including concisely presenting examples and conveying their importance; and critical-thinking skills, as when the class is asked to find connections among different themes, historical periods and media. In the latter category, students are engaged on several levels: Identification ("What is this an example of?"); understanding ("Compare how mass-audience music was used to express two different social movements"); and application ("Confronted with a handful of media conglomerates that own the major record labels today, what technology could a musician use to protest the war in Iraq?").



Joel Geske is an associate professor at Iowa State University where he teaches courses in advertising, Web design, portfolio and creativity and serves as associate director of the Greenlee School of Journalism and Communication. Research interests include Human Computer Interface and Brain Based Learning and creative interests include two- and three-dimensional artwork.

Gumshoes

How to teach students to do a little demographic detective footwork

By Joel Geske
Iowa State

Introduction

This exercise serves multiple objectives for an advertising/public relations course.

- 1) Introduces students, instructor and course in a unique way on day one;
- 2) Introduces students to the topic of audience analysis, demographics, psychographics and lifestyle...through shoes (or should we say threw shoes!);
- 3) Sets a tone of creativity, informality and innovation.

Rationale

This exercise is based on Constructivist Theory. Learners construct knowledge through individual experiences. Each individual has his or her own set of schema and constructs knowledge in different ways. This does not mean that each learner is radically different, as most people perceive reality in similar fashion. For example, we all generally expect that shoes will be worn on the feet.

Constructivist Theory encourages hands-on experiences rather than lectures. In the fields of advertising and public relations, offering students concrete examples can give them a foundation on which to "hook" or understand concepts and apply them to other situations. To be most effective, students must see relevance of the learning. (For more on constructivism see Merrill, 1991; Schuman, 1996; Jonassen, 1991 & 1999).

Implementation

Here's the "script" as I stand in front of the room. Note: Walk right in and start this class with no advance warning. Surprise is part of the package.

• “Okay, take off your shoes--both shoes. Throw one toward me--notice I said toward me--not at me” (big smile). “Toss the other to the middle of the room in a pile.”

Students look surprised, but follow directions with some muttering and giggling. You can make a big deal about tossing shoes over someone as you catch it, etc. You may have to dodge shoes--have fun and the students will.

• “This course is structured so every step you take is based on research, audience analysis and objectives. We gather information to help us strategically plan. We gather information to find the right path for our communication objectives--but we walk before we run and we take it one step at a time. We have to...(eyebrows lift a bit)...do a little detective work.”

Note: This section can be modified but theory indicates we should show the students the relevance to their career and learning goals.

• Instructor then *hands out* one shoe to each student (not their own) from the pile.

• “Okay, now I want you to take a look at this shoe. Take a close look. Look on all sides. Top and bottom. Inside and outside. Smell it if you're brave. Close your eyes and feel it. Play detective. What clues can you find? Tell me everything

you can about this person. Physically. Mentally. What is important to them? What political party? Think about it. Be imaginative!”

Sample student/faculty interaction:

Student: “Well, this is a small shoe with heels....I'm guessing the person is female. It's dressy, so I think she takes pride in her appearance and likes to dress up. It's kind of worn down on the heel so she's on her feet a lot--maybe on a job. There was also a little spot of food on it so maybe she works at a restaurant.”

Instructor: “Anything else?”

Student: “Well, there was a blond hair inside--but it was short like an animal hair so I'm thinking maybe she has a pet.”

Instructor: “Good. What about brand?”

Student: “It's a Nine West. Kind of upscale but they're not real expensive. I'm guessing that she likes stylish clothes but is on a budget.” Etc.

• Caution: Some shoes and descriptions can be wild, but fun! I've had army boots, cowboy boots, hiking boots, sequined slippers, athletic shoes and wild women's boots but so far no bunny slippers (that will happen sometime!).

• After the evaluation of the shoe, the owner is asked to claim

his or her shoes and tell a little about him or herself. Many of the descriptions are remarkably accurate and the student will confirm things like being athletic, being outdoorsy, etc. Do this for each person. Finally, the professor takes a turn to tell about the person filling his or her shoes.

• “Now, if you can tell this much from something you don't notice very often--a shoe--just think what you might be able to tell about a person if you knew lots of information. What kind of info might be useful?”

• Record answers on the board in unlabeled columns for demographic info, psychographic info, lifestyle/activity info, etc. Finally, the instructor can do a bit of definition work and label each column and talk about demographics, psychographics and lifestyle.

Impact

This activity accomplishes the three goals for the first day of class and fits with Constructivist Theory. It helps students relate information to everyday objects such as shoes, brands, activities, etc. Once they realize how much they already know, it sets the stage to find the sources and dig out more information. The pro-

GESKE

Continued on page 23



John R. Irby is an assistant professor in the Edward R. Murrow School of Communication at Washington State University in Pullman, Wash. He has been promoted to associate professor effective August 2003. He teaches news writing and reporting, news editing, public affairs reporting, sports reporting, public relations techniques and media usage and media ethics. He joined the WSU journalism faculty in the fall of 1999 after more than 25 years experience in newspapers.

Watching the Watchdog!

*How to hold a mock hearing
focusing on those foaming at the mouth*

**By John Irby
Washington State**

Introduction

The media has long been identified as a watchdog of government and other officials, organizations and agencies. It isn't uncommon for newspaper editorials to call for citizen input or membership on police or other commissions or review boards. But who watches the watchdog? The American media traditionally has resisted any outside observation of polices, procedures and practices.

News councils throughout the world are common. They exist in places like Australia, Canada, Chile, Denmark, Finland, Germany, Israel, New Zealand, Peru, Spain and Switzerland. There are only three, however, in the United States--Hawaii, Minnesota and Washington.

The mission statement in Washington reads: *To help maintain public trust and confidence in the news media by promoting fairness, accuracy and balance, and by creating a forum where the public and the news media can engage each other in examining standards of journalistic fairness.*

One function of a news council is to hold a hearing when an individual, group or organization believes it has not been treated fairly by a media outlet.

A mock hearing exposes students to issues of media fairness, accuracy, balance and ethics in a unique, fun and interesting way.

Rationale

A mock hearing allows students to act as news council members. They ask questions of the complainant and news outlet representatives, played by other students, and deliberate the merits of the case. After voting to uphold or deny the complaint, the students can compare their determination with the actual outcome, if an actual case is used. The process promotes fairness and freedom of expression in the news media grounded in responsible reporting and editing. To that end it encourages

the public to become more knowledgeable consumers of the news and to hold the media accountable for the stories they produce. And it encourages the media to be open about how they make news decisions. The ultimate goals: better media, greater public understanding and a stronger democracy.

Implementation

- Select or write a case (see the Web site below for ideas or contact the author at jirby@wsu.edu for a customized/localized case).

http://www.mtn.org/~newsccl/complaints/determinations/determin_index.html

- Discuss with students. It is important to get student buy-in for interest. Some cases are more interesting than others.

- Assign review/study of the case.

- Design a process (New Council Web sites offer various suggestions).

- Assign students to roles of complainants, media representatives, witnesses, adjudicators, etc.

- Have students research their characters, the complaint and news council hearing processes.

- Rehearse, rehearse and rehearse. Remember, some students are better actors than others. But if you work with them, most will get into character and do a fine job.

- Find an appropriate place to hold the mock hearing and promote it with fliers, press releases, etc. Invite other journalism/com-

munication courses, organizations, students, faculty, administrators, news councils, area media, etc.

- Hold the hearing. Serve as moderator.

- Grade the students.

Impact

My students love the mock hearings. It is interactive and they get a hands-on experience looking at how the media can affect citizens, sometimes negatively and unnecessarily. They gain a greater respect for the awesome power the media has and the importance of a non-abusive approach, as well as fairness, accuracy, sensitivity, ethics and understanding. Morale is significantly enhanced because the project is fun and rewarding.

GESKE

Continued from page 21

fessor guides that learning and motivates.

It introduces students to each other at a deeper level than name and major.

The instructor introduces the course in a memorable way. Students realize this isn't going to be a spoon-fed lecture class. They are going to have to

dig out information and apply it to the problem at hand.

It makes good use of what is many times an awkward first class. Many students make up their minds about a class and an instructor in the first few minutes. This activity sets a tone, sets a learning style and engages students to be active participants.

This is not learning as usual and student ratings are high.



Matt Jackson, Ph.D., is an assistant professor in the College of Communications at Penn State University where he teaches telecommunications regulation, communication law, management and broadcast/cable programming. His research focuses on the relationship between copyright law, new technologies and free speech.

Syndication Marketplace

How to get students excited about ratings, negotiation and--most of all--learning!

**By Matt Jackson
Penn State**

Introduction

This multi-week simulation exercise is based on an in-class exercise in *Broadcast/Cable/Web Programming Strategies* by Susan Tyler Eastman and Douglas Ferguson (Wadsworth, 2002) . I have expanded the basic idea to a multi-week project in the middle of the semester.

The class is divided into teams that represent syndicators and local stations in the television marketplace. Each station team must purchase a syndicated program from one of the syndicators. The syndicators compete to sell their programs to the stations. Since there are more programs than time slots, there is no guarantee that a syndicator will be successful. One syndicator may sell all of its programs, while another syndicator may not sell any. Grades are based primarily on analysis and preparation rather than the sale of a show.

Students get excited as they prepare to buy and sell syndicated programs. On the day set aside for “negotiations,” students often remain long after class has ended comparing notes on the deals that were made.

Rationale

This simulation provides a capstone learning experience for students in the course. Students experience active team learning where they must apply theoretical course concepts to a real world situation where there is no “correct” answer. The assignment forces students to integrate multiple course-specific concepts such as ratings analysis, scheduling, preparing revenue projections, audience flow, etc. More importantly, students practice critical thinking, working in teams, writing business memos, making professional presentations and developing interpersonal skills. Students also get a better sense of the uncertainty of the real world since not every syndicator is able to sell their programs and deals rarely go according to plan. Students learn that careful planning, research and

analysis improve their ability to take risks, handle pressure and make decisions.

Implementation

Week 1

Students are put into teams at the beginning of the semester and work together on team quizzes to facilitate bonding. The first week of the project the students are given the parameters of the exercise.

- After being given 48 hours to discuss the project, each team chooses which local television station or national syndicator it wants to represent.
- Each team is given detailed ratings information concerning all the local stations in the market and national syndication ratings for all of the programs available for sale.

Week 2

• Teams work on station and program analysis. Station teams identify programming strategies by applying course concepts related to audience flow, branding, ideal demographics, etc. Syndicator teams develop strategies based on perceived station needs, program histories and audience trends.

• Teams gather outside information by watching the local stations and obtaining outside information about the programs for sale.

• All teams apply ratings analysis to predict ratings for each program in the local market based on various national and local ratings data for different demographic categories. These figures vary, forcing teams to weigh evidence, deal with ambiguity and make decisions regarding the reliability and validity of the data.

Week 3

• Teams develop revenue estimates based on ratings predictions and advertising rates, taking into account sales commissions and sellout rates. Once again teams are forced to set their own rates based on their understanding of the market and applying course concepts.

• Station teams identify their top three shows as a “wish list” and prepare negotiating strategy and the maximum price they are willing to pay for each program.

• Syndicator teams identify best station prospects for each show for sale and prepare negotiating strategy and the minimum acceptable bid for each program.

Week 4

• Syndicators make formal presentations to the stations, dressed in business attire and using PowerPoint and other visual aids, including clips from the programs.

• All teams turn in the “first memo” detailing their program and market analysis and outlining their negotiating strategy.

• Negotiations: During one class period, station teams negotiate with syndicators to purchase programming. Negotiations begin with each syndicator delivering sealed offers to each station. There are twice as many shows available as there are timeslots. Therefore, some syndicators may sell both their shows, while other syndicators don’t sell any programs. All stations must make a purchase by the end of the class period.

Week 5

• Class discussion reflecting on negotiations: Why were some shows sold and others ignored? How did prices change relative to demand and the number of competing buyers? What mistakes were made during the negotiating process?

JACKSON
Continued on page 26

GIFT

JACKSON

Continued from page 25

- Station teams make formal presentations to “their stockholders” dressed in business attire and using PowerPoint and other visual aids, explaining their purchase and reason for decision

- All teams turn in a “second memo” discussing the final outcome and reflecting on their preparation and negotiation process.

General Notes

- Throughout the entire project, the instructor discusses basic strategies and techniques with the class as a whole and then works with each team individually to offer guidance and answer questions.

- Teams were given class time to work on the project. This allowed the instructor to observe team progress and comprehension of class concepts as well as eliminating a common complaint among students that group projects are too difficult to coordinate.

Impact

This project has been extremely successful in a variety of ways:

- Students get excited about learning! They often stayed after class to continue working on the project. When the project was over, teams continued to compare notes and discuss strategies.

- Many students have remarked it was their favorite part of the class and that they appreciated the opportunity to use the material

they were being taught.

- Negotiation was an eye-opening experience for most students.

- This project keeps the instructor excited and engaged as well.

- Students have a much better understanding of course concepts, and there is a significant improvement in discussion and application of course material for the remainder of the semester.

- It provides an important opportunity for students to practice presentation and interpersonal skills.

- It creates plenty of “teaching moments” to discuss everything from ethics to economics during negotiations.



Brian K. Johnson is an associate professor at the University of Illinois-Urbana-Champaign where he has taught photojournalism since 1988. Before joining the faculty at the UIUC he worked for seven years as a staff photographer for the News-Gazette in Champaign, Ill., where he won national, regional and state awards for his work. His interests include the convergence of media in photojournalism, especially video and multimedia.

Learning Photojournalism Through Community Service

How to help students learn how to shoot picture stories while helping a volunteer agency in the community

By Brian K. Johnson
Illinois-Urbana-Champaign

Introduction

Assignment to students: Volunteer Group Photography--You will choose a nonprofit community service organization and photojournalistically document an event for them. This is to be a group you are not affiliated with. Try to find groups within Champaign or Urbana that have a range of age groups participating. Look for a group you are interested in or that supports a view or value you hold. You will work with the members of the group to decide which event to cover. You don't want them to direct your shooting, but you may shoot one group shot at the event. Any sort of group is okay: social service, religious, public or private schools, government, etc. You will submit a portfolio of at least three pictures with captions and a log book of your meetings with the group. You will be expected to give your group some electronic files of your scans and captions for use in a newsletter, Web page or other promotion material. You will also need to obtain clearance for your photos to be used in a Journalism 199 class Web page or publication.

Rationale

So often journalism laboratory classes can seem artificial and pointless to the video game generation. The most interesting assignments elicit a range of performance from students: poor to excellent. Part of the problem is that the assignment reward is nothing more than a letter grade or points toward a final grade. If the students could only be motivated by the desire to please themselves and other people, much like they might if they were working for a newspaper, then maybe the project would be rewarding for the students, the teacher and the subjects in the

JOHNSON
 Continued on page 28

JOHNSON

Continued from page 27

photos. How about if the students gained satisfaction through the knowledge that they were helping a community group? This “Photojournalism Through Community Service” assignment is a perfect fit to address all the needs mentioned above. Students are motivated by the desire to serve the community, they are shooting a “real” assignment and the teacher will see high levels of achievement. This is a novel approach in that it is a real-world assignment in a classroom setting. It serves as a bridge between university and community while giving students a sense of purpose. With the wide range of service organizations in almost any community, the photo story ideas are endless. This ensures variety and interest while allowing students a way serve the community.

Implementation

- Make assignment at the start of semester.
- Give students Web addresses of volunteer and nonprofit organizations.
- Discuss assignment in class and show examples.
- Meet with students to discuss their chosen organization and ideas for story (middle of semester).
- Meet with students to discuss their progress.
- Look at pictures from first shoots.
- Set assignment due date for the last week of semester.
- Hold presentation of projects at end of semester.

- Let students supply photo files to groups.

Impact

The students are enthusiastic about the project. Many of them are involved in volunteer activities now, so they know the importance of these groups. This assignment also allows them to feel as though they have a purpose beyond “just a grade,” which helps them to perform at a high level of accomplishment. They want to do a good job, not only because they enjoy the assignment, but because they are trying to do a good job for the group or agency they are working with.

This project rejuvenates me in that the assignment looks to be a success. These students are having fun and are working really hard on this assignment.



Paulette D. Kilmer, Ph.D., is an associate professor in the communication department at the University of Toledo where she teaches ethics, history and writing as well as advises the UT Chapter of the Society of Professional Journalists and the student paper, The Independent Collegian. Her students have submitted her name to Who's Who Among America's Teachers twice.

Toxic Sludge, Anyone?

How to unite the city and campus communities in a project

By Paulette D. Kilmer
Toledo

Introduction

My students wanted to feature Sheldon Rampton, the co-author of *Toxic Sludge Is Good For You* and *Trust Us, We're Experts*, at our annual Society of Professional Journalists First Amendment Freedom Forum. Unfortunately, our aspirations were bigger than our bank account. Although our new president urges us to plan events that will generate dialogues with local people who are not affiliated with the university, the University of Toledo's vanishing budget makes it nearly impossible to receive funding even for the most promising programs. Therefore, we decided to find an off-campus partner.

Since Rampton writes about the corrosive impact of unscrupulous corporations on the free flow of news, we asked the American Federation of Labor (AFL) for support. Much to our delight, they provided a generous grant that enabled us to stimulate dialogues between university professors and labor leaders, between students and Rampton as well as among academics, union members and area citizens. We gathered informally at meals as well as formally at the free, public panel, which included Rampton and three Ohio journalists who champion establishing alternatives to traditional media.

Rationale

This idea involved more than merely seeking off-campus partners to fund worthwhile programs. We wanted to create a learning atmosphere that encompassed both our campus and the surrounding community. This joint venture was innovative because rather than backers just paying bills generated by university folks, they participated in the learning

KILMER
Continued on page 30

GIFT

KILMER

Continued from page 29

process. This GIFT focuses on planning a package of activities to maximize the potential for trading insights and finding common ground.

Implementation

- We started planning the Freedom Forum in September. I met with a leader of the AFL, an organization that shares the same concerns as Rampton, the co-founder of *PRWatch.org* as well as of the Center for Media and Democracy. I sent him a statement of purpose, a description of SPJ and a list of Rampton's accomplishments.
- Once the AFL had volunteered to help the UT Chapter of SPJ, I conferred with several experienced event planners on campus to draft a fiscally responsible budget to submit in a formal letter to my generous benefactor, Dennis Duffey, the business manager of the International Brotherhood of Electrical Workers (IBEW) Local 8.
- Will Sullivan, the editor of the student newspaper, found the contact information. Then, after I had officially invited Rampton, Sullivan worked out the details with the author of whom to

include in the forum, what to call it and how Rampton would spend his time in Toledo. Exchanging e-mails with Rampton fostered Sullivan's problem-solving skills and also challenged him intellectually. In fact, we formed a management team of three students and me to plan his visit.

- I arranged to hold our First Amendment Forum in UT's most appealing venue for such events, the Law School Auditorium (free of charge!) and to have UT's bookstore sell copies of Rampton's books at our forum.
- We set up an itinerary for our speaker.
- The AFL arranged a catered dinner for six professors, an associate dean, the librarian who assists SPJ with Banned Books Week, Sullivan, Rampton and seven labor leaders. The conversations lasted three hours.
- After eating breakfast with three student editors from UT's *Independent Collegian* (IC), Rampton visited a reporting class. Then, he, two student journalists and I chatted over lunch. He lectured in two more classes before we gave him a break. Communication faculty members attended these lectures.

- At 6 p.m., Rampton joined student journalists and journalism faculty in the newsroom of the *IC* for a Subway supper—provided by the AFL.

- At 7:30 p.m., he and three Ohio alternative journalists appeared at our sixth annual First Amendment Forum: Corporate Control of the Media. *IC* Editor-in-Chief Sullivan served as moderator on a dynamic panel that included the editors of *Clamor* magazine (Jen Angel and Jason Kucsma) as well as Chris Shumway, a 15-year broadcasting veteran who lost his job for whistle-blowing and will soon publish a book about ethics and online journalism.

- On Friday, three student journalists and I shared views about current events with Rampton at breakfast before Sullivan took him to the airport.

Impact

We dedicate our First Amendment Forum in March to increasing respect for freedom of expression. About 100 people, some from the AFL, some from the neighborhood and some from campus, participated in the panel discussion, which lasted two hours. Many asked questions and lingered afterwards to have

KILMER

Continued on page 32



Richard Landesberg is a long-time broadcast journalist who returned to the University of North Carolina-Chapel Hill in mid-career to pursue his graduate degrees (master's finished; soon to finish Ph.D.) with the goal of teaching at the university level. He worked for Mutual/NBC Radio news in Washington, as bureau chief in Los Angeles and London and for CNN television news in Atlanta. He studied broadcast journalism under Ed Bliss at American University who helped shape Landesberg's belief that a good journalist first learns his or her craft well, then practices it in the most responsible manner possible and then passes the best practices on to a new generation.

Finding the News

How to fill a newscast with meaningful stories even on a slow Saturday night

By Richard Landesberg
North Carolina-Chapel Hill

Introduction

One of the more difficult things for nascent broadcast journalists to do is come up with story ideas. In fact, being able to come up with coverage ideas beyond the *Associated Press* daybook is difficult for even many experienced broadcast journalists. That is why I developed the "finding the news" exercise as a way of training students to be aware of their surroundings and to teach them how ordinary events can be turned into extraordinary stories.

Rationale

Newsrooms reward journalists who can enterprise stories, whether they are big or small, and who approach stories with a different perspective. This assignment is based on the assumption that everything is copy; one just needs to be a bit creative to turn the mundane into an interesting story.

Implementation

- A few weeks into the first broadcast journalism course students take they are told to dress for being outdoors all class period for a field trip. Everyone is excited about the idea of getting out of the classroom and into the fresh air.
- The students are walked outside and, before they've gotten more than a few feet from the journalism school, they are told to stop.

LANDESBERG
Continued on page 32

GIFT

LANDESBERG

Continued from page 31

- The students are instructed to look all around and even above and below where they are standing. They are then asked to start telling each other what they see.
- Students might see a broken window in a building; they might see a sign advertising a concert posted to a utility pole; they might see a storm drain with runoff from a rain shower that day; they might only see people walking across campus. Whatever they see, they are encouraged to talk about in terms of how it might be turned into a television news or feature story and how they might go about getting pictures and interviews, who they might like to talk with and what questions they might ask.

- They are then encouraged to go beyond the ordinary and the obvious. For instance, the concert flier will lead to the suggestion about covering the musical event--a fine idea and something we talk about in terms of how to cover it. But they are then asked to go deeper. Are there any implications of posting notices on utility poles? Is it dangerous if nails or staples are constantly jammed into the poles? Are there free speech issues about posting notices that we should be exploring? As for the storm drain, students might suggest the story is how the drains get clogged every time it rains--again, a good story and we discuss ways to cover it. But we also look at other possibilities. For instance, where does the runoff from the drain go? What are the ecological implications?

- After that location is played

out, I walk the students a little farther. We then repeat the exercise looking at things from the perspective of the new venue.

Impact

By the end of the class session, students are falling all over themselves with ideas for stories. They have learned that sometimes great news stories can be gleaned from that which is most obvious, and sometimes that which is most obvious can be made new, exciting and valuable by looking at it deeper and from a different perspective.

Students have come back after entering the broadcast news industry and have said this exercise helped them fill a newscast on many slow Saturday evenings. It also helped improve their status in the newsroom where there is value placed on those who are innovative with assignments and news coverage.

KILMER

Continued from page 30

Rampton autograph books or just to talk. My students saw civic journalism in action and democracy at work. The experience boosted my morale and left me feeling like a member of a team since most of my colleagues supported my efforts to bring Rampton's message to AFL members and to local residents as

well as to our students. My co-workers mentioned Rampton at an all-day retreat on the day after the forum. Moreover, many of the AFL leaders who ate dinner with us attended the forum. As a result of this successful joint project, we are discussing establishing an internship with the AFL for a journalism student to work on their publications and the possibility of featuring historian/educator/activist/scholar Howard Zinn at next year's forum.

CCJA News

SPECIAL SECTION

SUMMER 2003

CCJA to mark its 35th anniversary at AEJMC convention

The Community College Journalism Association (CCJA) marks its 35th anniversary with a business meeting and social at this summer's Association for Education in Journalism and Mass Communication (AEJMC) convention in Kansas City, Mo. CCJA President-elect Dr. John Neal of Brookhaven College will preside at the meeting on Friday, Aug. 1, 6:45-8:15 p.m. (location TBA).

CCJA was founded in 1968 (as the Junior College Journalism Association; the new name was adopted in 1974) as a direct result of two summer seminars for community college journalism teachers at the University of Texas-Austin in 1966 and 1967. The seminars were sponsored by the Newspaper Fund, Inc., and were directed by the late Dr. DeWitt Reddick, then dean of the School of Communication at the University of Texas-Austin. Both Reddick and Paul Swensson, then executive director of the Newspaper Fund, were strong proponents of a national organization for community college journalism teachers.

The CCJA constitution was

adopted and the Association formed on Aug. 27, 1968, during the National Convention of the Association for Education in Journalism (now AEJMC) at the University of Kansas-Lawrence. At that convention, the AEJMC Executive Committee accepted CCJA as an affiliate organization. In 1983, the AEJMC Advisory Board unanimously voted to seat CCJA as a Board Member.

CCJA was the second non-Division of AEJMC to hold membership and a vote on the Advisory Board, known today as the Council of Divisions. In 1996, CCJA was granted full division status by AEJMC, which was formalized for the first time in the Council of Divisions By-Laws.

Signers of the original CCJA constitution were CCJA Interim President Fred Walker Jr. of Vincennes University* (Vincennes, Ind.) and Interim Executive Committee members Frank Deaver of The Victoria College* (Victoria, Texas), Edgar E. Eaton of Green River Community College (Auburn, Wash.) and Jim D. Sullivan of Eastern Oklahoma State College* (Wilburton, Okla.) [*schools are two-year community colleges].

CCJA membership is open--

not limited to two-year schools (see membership dues and form on the inside back cover)--to all who are interested in teaching journalism and mass communication courses and advising student media at all levels at national and international colleges and universities.

For more information about CCJA, see www.ccjaonline.org.

Message from CCJA President Dr. Arlene Scadron

This year has been difficult for journalism as a profession and for journalism programs at community colleges.

Witness the travails of the illustrious *New York Times* whose reputation for honest, trustworthy reporting and editing was shaken and its newsroom thrown into turmoil over the Jayson Blair affair. Or the machinations and audacity of Stephen Glass, a highly inventive, "creative journalist" who once filled some of the pages of *The New Republic* with fabrications, and after losing his job in 1998, somehow persuaded Simon and Schuster to publish *The Fabulist*, a novel whose central character is named Stephen Glass.

And in another type of "publication," the Court of Appeals

for the Seventh Circuit in late June vacated an earlier affirmative decision in *Hosty v. Carter*, the Governors State University newspaper censorship case. In the latter, the university applied to the college press the Supreme Court's Hazelwood decision that permitted administrative censorship of high school student journalism. And although a panel of three judges in the seventh circuit upheld college press freedom in an April decision, a majority of the court voted to allow a rehearing before a larger panel of judges in June to order vacating the earlier ruling. The future of unfettered free speech for the college press hangs in the balance.

What do these examples portend for us--community college journalism educators? The combination of behaviors by young journalists such as Jayson Blair, 27, and Stephen Glass, now 30, not to speak of older professionals like Rick Bragg, also formerly of the *New York Times*, and editors who appear immune to repeated errors and warnings of flawed reporting seriously undermine the credibility of the entire profession--fairly or not. As educators, our minimal responsibility is to inject an emphasis on ethics into all of our classes in a systematic way. Explain, use examples, apply and give rewards for exemplary behavior. Also, several people on the Journalism Association of Community Colleges (JACC) listserv

remarked that unethical performance by our students must be confronted when it happens with serious consequences, including potential ejection from the student newspaper staff and from classes and the program.

Students must incorporate into their marrow what we mean by accurate, truthful reporting. They must understand that plagiarism is truly a "no-no." And if they experience an overwhelming compulsion to invent characters, scenes and dialogue, then they should enroll in fiction or screen writing classes, where their imaginations can thrive.

As for the disappointing ruling by the seventh circuit, one of the most useful things we can do at the moment is to respond to Mark Goodman's call for a letter-writing campaign to: The Honorable Lisa Madigan, Attorney General, State of Illinois, 100 West Randolph St., 12th Floor, Chicago, IL 60601.

Goodman, the longtime attorney for the Student Press Law Center, said he will file a friend-of-the-court-brief on behalf of First Amendment protections for college student journalists. The Community College Journalism Association will undoubtedly support this at its business meeting in Kansas City Mo., during the Association for Education in Journalism and Mass Communication (AEJMC) convention, but individuals can start writing now.

Another reason community

college journalism programs are being scrutinized and even threatened is "the economy, stupid." A variation of that phrase, coined by James Carville, one of Bill Clinton's campaign managers, continues to resonate among politicians, but it affects educational programs as well as voters. I am not sure if any community college programs have perished--yet--but most schools and programs are grappling with stringent budgets and major cut-backs in resources and state support. Just reading the listserv messages of colleagues and watching the aftermath of my own departure from Pima Community College in Tucson, Ariz., illustrates the somewhat shaky state of journalism education, at least in two-year programs.

At the risk of self-indulgence, I'll touch briefly on my own case, one I know better than most.

After almost 16 years as the only full-time journalism faculty member at what the college says is the fifth largest multi-campus college in the nation (enrollment at about 80,000 students), I decided to leave at the end of 2002. It was not an easy decision, but I had an opportunity to work in a new arena that has been intellectually challenging and gratifying. I am using my journalism background to work on a federal grant in a program for disadvantaged high school students and K-12 science teachers at the University of

Arizona Health Sciences Center.

The switch in jobs has been fun for me but left a hole at Pima at just the wrong time. The college's policy in recent years has been to throw a vacated faculty slot into a college-wide pool for which deans and campuses engage in a kind of poker game. Whether they will replace me with a full-timer is currently up for grabs (the college froze almost all hiring), despite my attempts to convince my dean (who understands) that the program must have at least one permanent person if it is to survive. A former adjunct, who also advised the paper in the past, took over the teaching load as an administrative appointment last spring, but again, renewal even of that temporary position is awaiting a decision by a new campus president and a new chancellor. The combination of tight budgets, turnover at the top and a program review in the spring that revealed dicey enrollment all threaten the program. Yet, ad sales for the newspaper, the *Aztec Press*, reached an all-time high last year, some support from the two major dailies has been offered, and the journalism program down the road at the University of Arizona, once on the chopping block, is thriving, with steady increases in enrollment.

This is just an outline of a more complicated story. That Pima needs a journalism program, especially for students who will not thrive initially at

any of the state's three universities, is obvious to me and to colleagues who are working to save it. But its fate is in the hands of leaders who look more closely at budgets and enrollments than ever before. Getting rid of a pesky, sometimes scrutinizing student press might appear attractive. Or eliminating the program but retaining the paper as a student activity advised by an adjunct and supported by ad revenues might retain a newspaper on the cheap for the college.

I hope that the people of good will who value student journalism and are working behind the scenes to save it at Pima Community College will prevail.

CCJA Hall of Fame nominations due by Aug. 30

Nominations are requested for the Community College Journalism Association's Hall of Fame, with the honorees to be installed Saturday, Nov. 8, 2003. The event will be held in conjunction with the annual College Media Advisers/Associated Collegiate Press (CMA/ACP) convention at the Hyatt Regency Dallas Hotel.

The CCJA luncheon for new Hall of Fame inductees and all members is a highlight of the convention for CCJA. The Hall of Fame inaugurated its original 12 members in 1994 at the Association for Education in Journalism and Mass

Communication (AEJMC) convention in Atlanta, Ga., and added two members in 1995 in Washington, D.C. In 1996 in Orlando, Fla., and in 1997 in Chicago, Ill., CCJA also presented six Distinguished Service Awards at these gatherings. Four new members were inducted in 1999 at the CMA convention in Atlanta, and one new member at the 2000 AEJMC Phoenix, Ariz., convention and another in 2001 at the CMA convention in New Orleans, La. Now it's time to get those nominations rolling in for the CMA Dallas convention!

Any past or present CCJA member who has contributed to college journalism for 10 or more years and also has contributed to CCJA and journalism education is eligible for nomination. Contributions include being a member or chair of committees, producing published work, chairing workshops or panels, helping at journalism conventions or being a local, regional and national leader in community college journalism. Deceased or retired persons as well as active CCJA members may be nominated.

Anyone may submit a nomination. The nomination letter and at least two other letters of recommendation are sent to CCJA's past president who is in charge of selecting a committee of past Hall of Fame honorees who help select the new inductee(s). Nomination packages should be sent to CCJA Past President Dr. Carroll Ferguson

Nardone, Department of English, Sam Houston State University, Box 2146, Huntsville, TX 77341, office phone (936) 294-1407, fax (936) 294-1408 or e-mail at cfnardone@shsu.edu.

As usual, timing is critical on this. To insure that we can complete the process by the time of the CMA/ACP convention, we need the nomination packets no later than Aug. 30.

CCJA to meet at CMA/ACP convention

Join the Community College Journalism Association at this year's fall convention of the College Media Advisers/Associated Collegiate Press in Dallas, Texas, Nov. 6-9 (early bird sessions are on Nov. 5), at the Hyatt Regency Hotel on 300 Reunion Blvd., Dallas, TX 75207.

The convention features more than 250 educational sessions, panel discussions, keynote speakers, media tours, on-site competitions and critiques and special events designed to assist advisers and student journalists. CCJA will hold a business meeting and a Hall of Fame luncheon at the convention as well.

Pre-convention workshops about digital photography, newspaper advertising and business and coaching writers are \$69 each. Other registration fees and hotel rates vary (go to www.collegemedia.org for spe-

cific costs and registration deadlines).

Nils Rosdahl of North Idaho College is serving as CCJA's program chair for the CMA/ACP convention. Contact him at nhrosdah@nic.edu for more information.

ASJMC may create Associate Member category for two-year JMC programs

The Association of Schools of Journalism and Mass Communication (ASJMC) is exploring the possibility of creating a category of Associate Member for the chairs/directors of community colleges in ASJMC. For more information, contact ASJMC President George Thottam, Dean, College of Communication, Rowan University, Glassboro, NJ 08028, or e-mail him at thottam@rowan.edu. ASJMC is a non-profit, educational organization headquartered at the University of South Carolina, 121 LeConte College, Columbia, SC 29208-0251. Its Web site is www.asjmc.org.

Advertisers wanted for *The Community College Journalist*

Advertisers are invited for upcoming issues of *The Community College Journalist*, the quarterly publication of the Community College Journalism

Association.

Quarter page is \$100, half page is \$150, full page is \$200, inside front and back covers are \$275 each, back cover is \$300 and center/double spread is \$400. These 2003-2004 ad rates are for black and white advertisements only, camera-ready art and scans (as EPS, JPEG/JPG or TIFF files). For back cover variations, one color + black ink, please add \$100, and for four colors, please add \$250.

Fall 2003 deadline is Aug. 1 for distribution by Sept. 11; Winter 2003 deadline is Nov. 1 for distribution in late December; Spring 2004 deadline is Feb. 15 for distribution in late March; Summer 2004 (GIFT edition) is June 15 for distribution around the Association for Education in Journalism and Mass Communication convention dates; Fall 2004 deadline is Sept. 15 for distribution in late October; and Winter 2004 deadline is Dec. 15 for distribution in early January 2005.

For more information regarding the magazine's production, please e-mail Dr. Edna R. Bautista, CCJA news editor, at ebautist@chaminade.edu. Please remit payment to Dr. Steve Ames, CCJA executive secretary-treasurer, 3376 Hill Canyon Ave., Thousand Oaks, CA 91360-1119. He also may be contacted at docames@adelphia.net for subscription information.



Scott Maier, Ph.D., teaches reporting, writing for the media and computer-assisted reporting at the University of Oregon School of Journalism and Communication. A 20-year newspaper and wire-service veteran, he has covered city hall, the state legislature, Latin America and a variety of other news beats. His research interests include newsroom numeracy, media accuracy and managing for technological change.

Power Publishing

How to turn a lecture hall of fledgling writers into published reporters

By Scott R. Maier
Oregon

Introduction

In a lecture course entitled Writing for the Media, 100-plus students--all pre-majors in sequences ranging from advertising to visual communication--each research, write and publish a profile in an online class publication. For most students, the assignment provides the first opportunity to write for a public audience. As a result, these beginning writers apply their budding talents--and the writing techniques presented in the lecture hall--with exceptional tenacity and skill.

This assignment requires little technological prowess. With the help of the computer lab, a Web template provides a table of contents hyperlinked to each student's essay. The Web template also serves as an attractive backdrop for each student's story. All the student has to do is place an electronic copy of his or her story in a designated online form. Neither Web design nor coding is required of students or the instructor.

Rationale

Many students treat writing exercises as exercise--a task to be dutifully performed for training or practice. They go through the motions but lacking is heart and soul. But given the opportunity to publish their writings, students become invested in the stories they write. Every student wants a story worthy of bearing his or her name.

Implementation

As an introduction to feature-style reporting and writing, students research and write a 1,000-word profile around an assigned topic.

MAIER
Continued on page 34

MAIER

Continued from page 33

Examples:

- "Defining Moments," profiles about people's life-changing experiences.
- "After Midnight," profiles of men and women who work through the night.

As students work on the profiles, lectures are provided on interviewing techniques, descriptive detail (show, don't tell), standards of professional conduct and other fundamentals of reporting and writing. Frequent references are made to their upcoming online publications.

On their first draft, students are given a "shadow grade" (an unrecorded assessment) and extensive comments. Students need the opportunity to make mistakes before they comprehend what's needed to "do it right." Here's when the real learning

occurs. Suddenly, the lessons taught in the lecture hall seem relevant. Knowing that their final work will be posted online, students rework their profiles with uncommon vigor.

The prospect of online publication invariably raises real-life questions regarding getting sources on the record, obscenity, libel and slander--grist for an engaged class discussion of important issues that before were treated hypothetically or neglected altogether.

The second draft is marked and graded. Students make final corrections and cut and paste their stories into a Web template. On my final review, I hit the submit button. The stories are instantly published.

Impact

I expected students to be "wowed" by the Web publishing. They're not. But their demonstrated writing skills are remarkably stronger when their work is published online than when I've given similar assignments as an

unpublished class exercise. Moreover, students appreciate having early in their studies an electronic "clip" of their writing that they can show off to their parents--and offer to prospective employers and internship providers. The online publication is especially valuable for advertising, visual communication and public relations students who have few other opportunities to publish full-length stories. Journalism advisers use the online publication as a recruiting tool. Other members of the faculty have adapted versions of the online publication.

Samples of the online publications may be viewed at:

- "After Dark"
<http://jcomm.uoregon.edu/after-dark>
- "Defining Moments"
<http://jcomm.uoregon.edu/moments>



Jane Marcellus is completing her Ph.D. at the University of Oregon where her focus is on gender and media history. Beginning in fall 2003, she will be an assistant professor in the School of Journalism at Middle Tennessee State University. She is a former newspaper staff writer.

Clip Notebooks

How to get student reporters to read the newspaper critically for style, form and content

**By Jane Marcellus
Middle Tennessee State**

Introduction

The Clip Notebook assignment asks students to create a collection of newspaper clippings, which they annotate using a prescribed set of increasingly difficult questions. They “map” several of the early clips to identify parts (lead, nut graph, lead quote, etc.). Later, moving to more complex features, they consider such issues as balance, bias, implied audience, cues to meaning-making and reader subject position.

Rationale

News writing classes have traditionally used the “news quiz” to encourage students to stay abreast of the news. The purpose of the Clip Notebook is to encourage students to read not just for content, but for examples of the reporting and writing issues that we cover in class. They look primarily for good writing that they can emulate in their own work. While doing so, they learn to read critically. By writing annotations, they become more articulate in defining what news writing strategies do and do not work, in their opinions. Having done this, class discussions become more focused and detailed.

Implementation

Below are specific requirements for using this assignment in a 10-week quarter, where students are asked to collect 15 clips. They are to follow specific directions for clips 1-10. For clips 13-15, they’re free to focus on what interests them. I’ve listed some general questions to use as guidelines. Students also sign up to present a current clip and annota-

MARCELLUS

Continued on page 36

GIFT

MARCELLUS

Continued from page 35

tion in class.

The “textbook” referred to is Carole Rich’s introductory news writing text, which includes news stories mapped with parts. Instructors using other texts may want to provide an illustration in class.

Clip #1 and #2: Brief news stories with summary lead. Map them as shown in the textbook, identifying lead, lead quote, backup quote and whether (and how) the story is balanced.

Clip #3: A longer (at least 10 inches) news story with a summary lead, a clear lead quote, at least three sources and several more quotes. Map and annotate as for #1 and #2.

Clip #4: A news story with a delayed lead and nut graph. What type of lead is used? Map and annotate.

Clip #5: A story with an impact lead. What does the lead tell you about the intended audience?

Clip #6: A story with a focus-on-a-person or anecdotal lead.

Clip #7: In a news story or feature article, discuss the use of quotes and attribution. Is everything attributed clearly? Where does

most of the information come from? Balance?

Clip #8: Find a story that is a “localizer” of a national or world story. What is the difference between the national/world and local coverage?

Clip #9: Find a story that is a “follow.” Compare current and earlier coverage.

Clip #10: Discuss race, gender and other diversity issues in this news or feature story.

Clip #11: Find a profile and map its parts. What is the dominant impression you have of the person? Why?

Clip #12: Find an opinion piece from the op-ed pages. What writing strategies make it different?

Clips #13-15: Your choice. Use the general questions below or focus on anything about the stories that interests you.

- What is the news peg here? Is this story newsworthy?
- Audience: Who do you think is the intended reader for this story? How can you tell? Do you think the story is aimed for readers like you? Why or why not?
- Is the reporting fair and balanced? Who else has a point of view that could be included?

- Is the lead effective? What type of lead did the writer choose? Does it work? Why or why not?

- Is the nut graph clear? Is there other information that could have been included? What?

- What do you think about the use of quotes? Do we hear the sources’ voices?

- PR students: Using specific stories as examples, write about how news writing differs from PR writing. Issues might include balance, attribution, intended audience and tone.

- What else seems important about this story?

Impact

Students say this project made them read more carefully and critically. By having to look closely at how stories are structured, they learned to carefully structure their own stories. The project also prompts good class discussions in which students take a lead.

This is a very positive project. Students focus on what does work, rather than on what does not.



Jane S. McConnell, Ph.D., is an assistant professor at Minnesota State University-Mankato. She teaches mass communication history, ethics, law and public relations.

In From the Hallway

How to turn exam reviews into learning tools

By Jane S. McConnell
Minnesota State-Mankato

Introduction

Professors generally overlook the exam review as a learning opportunity. By having students retake the exam in small groups (open-book, open-notes), it becomes not only an enjoyable experience but also a valuable learning tool.

Rationale

We know the routine. Students cram, show up for the exam, tap into their reservoirs of information and leave. In the hallway after class, some of them compare answers. The textbook and notes appear, and the correct answers to the most difficult questions are ascertained. When the exam is reviewed during the next class period, many students are absent or bored.

The students' hallway exam review makes sense. In a relaxed setting, exam questions are recalled, students discuss questions and textbooks and notes serve as resources. In short, students engage in a comfortable and effective learning experience. Imitating this technique in the classroom by having students retake the exam--in groups of comparable ability--and rewarding them for their efforts create exam reviews that are enjoyable and instructive.

Implementation

Beginning of semester

- Include a description of "group exams" in the syllabus.

McCONNELL
 Continued on page 38

GIFT

McCONNELL

Continued from page 37

- Explain in the syllabus that during the next class meeting after an exam, students will be assigned to small groups and asked to retake the exam they took individually.

- State that there are no make-up group exams (to get credit, students must attend class that day).

- State the amount of credit possible for a group exam (for example, 10 points for a 150-point exam).

- State that a group exam is not offered for the final exam.

Regular (individual) exam day

- Remind students to bring their books and notes to the next class for use during the group exam.

- Administer and collect the exams as usual.

Before the next class meeting

- Grade exams, marking the correct answers on each answer sheet. Enter grades (ideally into a spreadsheet such as Excel).

- Rank order the exams by score (quick work in Excel).

- Decide how many small groups to create. Groups may be as small as two and as large as four (group dynamics reduces the effectiveness of larger groups).

- Designate a tentative group number for each student on the rank-ordered list by counting first down and then up by the number of groups (for example, 1-2-3-4-5-6-7, then 7-6-5-4-3-2-1 and again, until each student has a group number).

- Ensure that each group has a combined exam score similar to those of the other groups. Imbalances, which are rare, can be remedied by switching students from one group to another. The goal is to make the groups as statistically similar as possible, so that students have similar chances to do well on the group exam.

- Create a page with the headings Group 1, Group 2, etc., that lists the members of each group. Scramble the names in each group to conceal how members did on the exam.

- Reorganize the exams by group to hand out later.

Group exam class period

- Reserve the last 20 minutes of

the class period for the group exam.

- Remind students that they have been assigned to small groups for the exam. Display the list of groups on a document projector. Tell them that the groups are as similar as possible--that each group is likely to have someone who did very well on the exam, someone who did not do well and others whose scores were in between. Also tell them that the names have been scrambled so it is impossible to tell which students did well.

- Ask that the first person listed in each group pick up a fresh copy of the exam.

- Ask the groups to sit together and retake the exam. Remind them that it is open-book and open-notes.

- When a group hands in its completed exam, give the group members their individual exams.

- Be prepared for slow-moving students. Now is when students scrutinize their own exams and often discuss their group's answers (the correct answers are marked on their exams).

Before the next class meeting

- Grade the group exams.

- Write the number missed and score for each group on the group assignment list (at the next class meeting you can display the scores). Displaying the scores also makes the experience competitive. This benign form of competition seems to satisfy the most competitive as well as the least competitive students.

Next class meeting

- Display the sheet with the group scores and answer any questions.
- Offer the group exams for examination. (Students rarely wish to because they have discussed them with their classmates and know the correct answers.)

Impact

- Students say they enjoy taking post exams and remember the material much longer.
- The process reinforces exams' correct answers.
- Students clearly enjoy the social interaction.
- Students listen to their classmates' opinions. Because they don't know how they did individually on the exams and may not know their group members (the groups change with every exam), rarely does a student who did very well on the exam dominate his or her small group.
- Working with other students helps them to reassess questions

in a different light.

- Students learn the names of their classmates (their names must be on the exam).
- Students attend the class (or miss what I tell them are "easy" points).

A student who was worried about the cancellation of class and the professor's attempt to make up the lost time, asked, "We'll still have the group exam, won't we?"

Students say they "feel more comfortable" with the material as a result of the group exam.

The exam review is transformed from a boring and dreaded class period (and inspiration for evasive action) to one that is rewarding and pleasurable.



Coby O'Brien is a graduate teaching assistant at the University of South Florida where he is working on his master's degree in mass communications. Prior to academia, he worked for 20 years in advertising in New York City and London.

TextBookMark

By Coby O'Brien
South Florida

Introduction

The TextBookMark is a simple teaching aid. Essentially, it is the class schedule, reading assignments and professor contact information in the guise of a bookmark. It can be tailored to suit a variety of needs.

Rationale

For the Teacher:

- Creation of a TextBookMark forces you to decide how to organize your assigned readings for the semester well in advance of the first class. This can be extremely helpful in deciding how best to maximize the learning potential of the readings. For example, in a copywriting course, start with readings to give students a context for what they are going to learn, followed by a historical perspective from the viewpoint of an expert, before jumping into the meat of the course--teaching the craft of copywriting. Individual lesson plans can correspond accordingly.
- A TextBookMark demonstrates to your class that you are organized.
- A TextBookMark foreshadows an expectation of "uniqueness" from your students for the ensuing semester.
- You can personalize a TextBookMark to your individual preferences (school logos, personal pictures, graphics, color stocks for different semesters, etc.)
- You can print them quickly and easily--five to a page, two-sided, on 110 lb. stock, in the color of your choice.

Anatomy of a TextBookMark

Front

Back

Course, section, semester and meeting times

Required textbooks

Days, dates and class topic

Assigned readings

Visual reinforcement of Mid-term



ADV3101 Advertising Copywriting
Section 001, Spring 2003
Tuesdays & Thursdays, 12:30-1:45

Textbooks:
Paetro, Maxine. (2002). *How to Put Your Book Together and Get a Job in Advertising: 21st Century Edition*. Chicago, IL: The Copy Workshop.
Ogilvy, David. (1983). *Ogilvy on Advertising*. New York: Vintage.
Bendinger, Bruce. (2002). *The Copy Workshop Workbook: Really New Edition*. Chicago, IL: The Copy Workshop.

1. Tues., 1/7: Introduction
Y Read: Paetro, Part I, pp. 7 - 63
2. Thurs., 1/9: Teamwork
Y Read: Paetro, Part I, pp. 7 - 63
3. Tues., 1/14: Risk
Y Read: Paetro, Part II, pp. 66 - 132
4. Thurs., 1/16: Basic Copy & Layout
Y Read: Paetro, Part III, pp. 134 - 259
5. Tues., 1/21: Ogilvy
Y Read: Ogilvy, chap. 1 - 5, pp. 7 - 65
6. Thurs., 1/23: Jennifer Kaltreider
Y Read: Ogilvy, chap. 6 - 8, pp. 66 - 116
7. Tues., 1/28: Arlene Rivera
Y Read: Ogilvy, chap. 9 - 14, pp. 117 - 157
8. Thurs., 1/30: Jacklyn Melton
Y Read: Ogilvy, chap. 15 - 20, pp. 158 - 217
9. Tues., 2/4: Cassie Mercer
Y Read: Bendinger, Intro, pp. 1 - 19
10. Thurs., 2/6: Kelly Cureton
Y Read: Bendinger, chap. 1, pp. 20 - 59
11. Tues., 2/11: Dalynn Fortner
Y Read: Bendinger, chap. 2, pp. 60 - 89
12. Thurs., 2/13: Melissa Salzler
Y Read: Bendinger, chap. 3 - 6, pp. 90 - 122
13. Tues., 2/18: Suzanne Powers
Y Read: Bendinger, chap. 7 - 9, pp. 123 - 141
14. Thurs., 2/20:
Y Read: Bendinger, chap. 10, pp. 142 - 179
15. Tues., 2/25: Elyse Connolly
Y Read: Bendinger, chap. 11 - 14, pp. 180 - 225
16. Thurs., 2/27: Andrea Arison
Y Read: Bendinger, chap. 15, pp. 226 - 263

17. Tues., 3/4: Portfolio Reviews
Y Interviews

18. Thurs., 3/6: Angela Hampton
Y Read: Bendinger, chap. 16, pp. 264 - 280

19. Tues., 3/11: NO CLASS
Y Spring Break

20. Thurs., 3/13: NO CLASS
Y Spring Break

21. Tues., 3/18: Kimberly Disch
Y Read: Bendinger, chap. 17, pp. 281 - 289

22. Thurs., 3/20: McKenna Marron
Y Read: Bendinger, chap. 18, pp. 290 - 302

23. Tues., 3/25: Stacey Fontaine
Y Read: Bendinger, chap. 19, pp. 303 - 309

24. Thurs., 3/27: NO CLASS

25. Tues., 4/1:
Y Read: Bendinger, chap. 20, pp. 310 - 318

26. Thurs., 4/3:
Y Read: Bendinger, chap. 21 - 23, pp. 319 - 372

27. Tues., 4/8:
Y Read: Bendinger, chap. 24 - 25, pp. 373 - 384

28. Thurs., 4/10:
Y Read: Bendinger, chap. 26, pp. 385 - 389

29. Tues., 4/15:
Y Read: Bendinger, chap. 27, pp. 390 - 395

30. Thurs., 4/17:
Y Read: Bendinger, chap. 28 - 30, pp. 396 - 439

31. Tues., 4/22:
Y Portfolio Show-and-tell

32. Thurs., 4/24: Portfolios Due.

Coby OBrien
(727) 460-2068 • cell
ADV3101@aol.com
<http://www.coby.com/3101>

Office hours:
CIS 3007
Tuesdays, 1:45 - 3
Wednesdays, 3 - 4
Thursdays, 1:45 - 3
Other hours by appointment.



Student name for presentation date

110 lb. stock

Color of stock can vary by semester

Contact information

Office hours and availability

Personalized graphics

GIFT

O'BRIEN

Continued from page 41

For the Student:

- It is a bookmark for his or her textbook.
- It is a calendar of the class meetings for the semester.
- It is a listing of assigned readings. Students don't have to carry around their syllabus or keep referring back to it. A TextBookMark is a better placeholder for the progression of readings and less easy to lose.
- Required textbooks can be included in a TextBookMark.
- Office hours, phone numbers and e-mails can be included.
- Names of students who have

presentations on particular dates can be included. This will vary depending on class size, but it is a great reminder for important days.

- Most students have never seen a TextBookMark before. It is unique and can create a favorable impression in the first few meetings of class.

Implementation

Simply hand them out to your class.

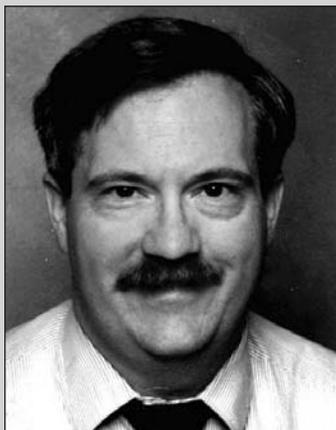
Impact

- Students genuinely appreciate the extra concern for teaching that is displayed in a TextBookMark.
- Some students cross off the days and use the TextBookMark as a visual pacing of the semester's progress. The first half of the

semester is on the front and the second half is on the back.

- Students get to know each other quicker if their names are listed for presentation days. They also see when each other presents, in case they need to trade days.
- Deadlines are constantly staring at a student on a TextBookMark. This motivates many students to prepare earlier than usual.
- Your availability is also staring at a student.
- As a teacher, you won't believe how much you end up referring to it.

For more information, please see <http://www.coby.com/text-bookmarks>.



Jack Rosenberry is an assistant professor of communication at St. John Fisher College in suburban Rochester, N.Y., where he is responsible for print journalism courses. Before joining SJFC in September 2002, he worked at newspapers for 22 years and was an adjunct journalism instructor at SJFC and at SUNY-Brockport.

Experience a Disaster

How to give journalism students experience at covering a crisis situation affecting the local community

By Jack Rosenberry
St. John Fisher

Introduction

This lesson gives students a short but intense, immersion-style experience in crisis coverage. Students play the part of the press corps during an actual drill by the local utility company, which simulates an emergency at the company's nuclear power plant. We treat the program as a one-credit "minicourse" although it might be possible to incorporate it as a unit of an advanced news writing or public relations course. Also, while the program we have set up incorporates the nuclear plant emergency drill, the concept of the exercise could be applied to other disaster-preparedness exercises such as those conducted by local government planning officials.

Obviously, this requires the assistance and cooperation of the sponsoring agency to admit the students to the drill. But our experience has been that the public relations staff at the utility company eagerly welcomes the participation of the students. Part of what the company officials are practicing at the drill is their ability to conduct effective media relations in a crisis setting. Student participation makes the exercise (which they are required, by licensing authorities, to conduct anyway) more interesting and realistic for them. Journalism instructors who would like to implement this lesson should contact the public relations manager at their local utility to see whether the company would like to set up a similar program.

Rationale

Even though it's "just a drill," the experience is designed to be as realistic as possible for the utility. And that makes it realistic for the stu-

ROSENBERRY

Continued on page 44

ROSENBERRY

Continued from page 43

dents. The media briefings are conducted just as they would be in case of an actual emergency. News releases are written and distributed, company officials make comments and field questions. One of the main roles the students have is asking questions at the exercise's news conferences.

The event in many ways is the ultimate application of skills students have learned in the classroom. Journalism students can sharpen their skills at evaluating information and asking questions about it in a realistic setting deadline. It can also be valuable for advanced public relations students, who get an opportunity to see crisis PR in a realistic setting.

Implementation

Before the exercise:

- A briefing session (about one hour) is held to provide background for the students about the logistics of the exercise, which is held at the utility company's headquarters, and also to provide background about nuclear energy. Students are encouraged to

look up background online and also are given copies of the materials that the utility company provides to area residents showing the location of the power plant, instructions for evacuations, a glossary of terms about nuclear energy and its effects on people, etc. Sometimes utility officials attend the briefing.

Day of the exercise:

- The schedule is dictated by the needs of the drill. But in our case, students are on-site in the media briefing room by around 9 a.m. A remote newsroom is set up with laptop computers (ideally, one per student although it may be necessary to share). The first briefing is usually held around 9:30 or 10 a.m. The briefings build on one another throughout the day, generally with more serious news reported as the day progresses. Timing of the briefings and content are entirely at the discretion of the utility officials.

- After each briefing, students write "bulletins," taking the form of Web updates for print students and scripts for on-air updates for broadcast students.

- The exercise usually ends by mid-afternoon. Students are required to write a longer follow-up story wrapping up the day's events (a next-day newspaper story for print students and a 3- to 5-minute script to lead the evening news for the broadcast students). This could be done as a deadline exercise or made due a day or two later.

Impact

Past students have really grabbed onto this exercise with both hands, and realized both how hard and how exhilarating such deadline coverage can be. One group of broadcast students at the most recent exercise worked as a three-person production team, collaborating on the scripts and filming stand-ups in the briefing room. Other students spent the time between the briefings conducting interviews with some of the resident experts to add to their reports. After it was over, one broadcast student wrote: "What a great experience today was! I will keep you posted on my stuff. I may be able to get the scripts to you before the tapes."



Carol Schwalbe, Ph.D., is an assistant professor at the Cronkite School of Journalism and Mass Communication at Arizona State University in Tempe. She teaches magazine writing, editing and online media. Before coming to ASU, she was a senior articles editor for both National Geographic Magazine and National Geographic Traveler as well as a senior producer for national-geographic.com.

The Way It Is: A Student Zine

How to integrate content (writing, photography and interactivity) and technology (HTML, Photoshop and Dreamweaver) in an online journalism course

By Carol B. Schwalbe
Arizona State

Introduction

The students in JMC 494 (Online Media) designed the Web navigation and pages, produced some of the content and built “The Way It Is,” an online magazine that showcases the work of students at the Cronkite School of Journalism and Mass Communication at Arizona State University. The rest of the content was written, photographed, filmed and recorded by other students at the Cronkite School.

The zine’s target audience is present and future students, their parents and Cronkite alumnae.

Rationale

Producing an online magazine gives students hands-on experience in designing and building a Web site. It enables them to develop skills in producing content and using technology (HTML, Photoshop and Dreamweaver). These real-life convergence skills will make them more marketable when they go job hunting.

Because the zine is a showcase of student work in all media, it’s a source of pride for students outside the class whose work is published here. Because the zine is part of the main Cronkite School Web site, it will reach prospective students and their parents and also build school loyalty among Cronkite alumnae.

SCHWALBE
Continued on page 46

GIFT

SCHWALBE

Continued from page 45

Implementation

Week 1

- Class discussion: The differences between print and pixels, Web usability studies, goals of the zine, the target audience and the interactive assets needed to build the site. Students express interest in serving either in a leadership role (such as editor-in-chief, managing editor, designer, photo editor or webmaster) or as the editor of a section (such as features, profiles, photo essays or video), then are given assignments by the managing editor. Students brainstorm names for the zine and select “The Way It Is,” which was Walter Cronkite’s sign-off at the end of his CBS telecasts between 1962 and 1981.

- Skill practiced in lab: Basic HTML—students code their own resumes as practice.

Week 2

- Class discussion: Planning a Web site using flow charts.

- Skill practiced in lab: Introduction to Photoshop—design a logo and navigation bar for the zine.

- Homework: Students use a flow chart to map their section of the zine.

Week 3

- Class discussion: Designing site navigation.

- Skill practiced in lab: More Photoshop and Image Ready—prepare rollovers for the navigation bar.

- Homework: Students plan the navigation for their section of the zine.

Week 4

- Class discussion: Designing Web pages (typography and color).

- Skill practiced in lab: Introduction to Dreamweaver—using tables.

- Homework: Students design and storyboard the pages for their section of the zine.

Week 5

- Class discussion: Storytelling with photos.

- Skill practiced in lab: Introduction to digital cameras. Students use Photoshop to work with images and produce automated slide shows.

- Homework: Students shoot photos to illustrate the stories in their section of the zine.

Weeks 6, 7 and 8

- Class discussion: Testing, fixing and uploading a Web site.

- Skill practiced in lab: More practice with Photoshop and Dreamweaver. The classroom/lab turns into a real-life online publication as students work together to produce, test and upload the zine.

- Homework: Students continue to collect assets for their section of the zine.

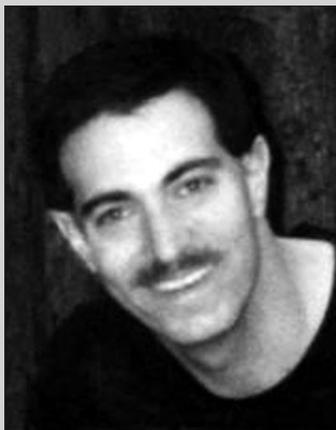
Impact

Students honed their skills in producing online content. They also learned valuable tools, such as Photoshop and digital photography, that will help them in other fields of journalism.

The zine provided students with a great resume item and will enable prospective employers to see their work.

Several students had positive comments. One said, “I’ve learned more in the past two months about what it takes to produce an online magazine. This is worth a lifetime of experience.”

The professor is delighted with the zine as a teaching tool and plans to continue this project each semester.



Jim Sernoe, Ph.D., has taught at Midwestern State University in Wichita Falls, Texas, since 1995. He teaches writing, reporting and editing courses as well as introduction to mass communication, mass communication law and mass communication history and ethics. He was a reporter for the Milwaukee Sentinel and earned his doctorate from the University of Iowa.

Radio Listening Exercise

How to understand radio stations' rotating playlists

By **Jim Sernoe**
Midwestern State

Introduction

Students often wonder why the same records are played over and over on their favorite radio stations. Professors can explain in the abstract that most radio stations have a rotation schedule that dictates which songs are played when, how often they are played and how songs are moved into heavy rotation. However, using abstract descriptions such as “heavy rotation,” “medium rotation” and “light rotation” is usually not enough for students to fully understand. This exercise, in which students listen to a local radio station for an hour and try to determine its rotation schedule, helps move the idea from abstract and hypothetical to concrete and tangible.

Rationale

I use this exercise in my Introduction to Mass Communication class, although it could also be used in classes that cover radio programming, media management and/or the music industry. Throughout this course, I stress that students need to be interacting with the mass media, not simply reading about it and regurgitating facts and numbers on a multiple-choice test.

A good portion of the recent literature, as well as anecdotal evidence, suggests that most students of today learn through experience more than through traditional lecture-worksheet-test models. This exercise pushes students to apply what they've learned, observe the world around them and bridge the conceptual model and their observations.

SERNOE
Continued on page 48

SERNOE

Continued from page 47

Implementation

- I begin by discussing what, exactly, music directors and program directors at most radio stations do. In addition to their other duties, they decide which music will be played. I further explain that most stations hold weekly meetings to determine which new records will be added to the playlist, which records will be dropped, and which records will receive the most airtime. I stress that the decision to add a record rarely has anything to do with whether station personnel “like” the song and more to do with what they think their audiences will respond to.

- We then cover the idea that all formats have “core artists,” or those who will be automatically added with each single (for example, George Strait or Martina McBride in country, Janet Jackson in pop, and The Dave Matthews Band in rock). At this point, I ask the students to name core artists in several formats, and they are often quite adept at this task. I also tell them that many other singles, including those by mid-level and new artists, are evaluated as to how well they fit the station’s format and how well its target demographic is predicted to respond.

- I then pass out several examples of “clocks” that have been developed by radio station professionals. In general, the radio clock covers one hour, and each slot within the hour is accounted for with music, DJ chatter, commercials, weather or another element. When music is played, it is from a certain category, and each category is programmed a certain number of times per hour. For example, a program director may divide the music into six categories, with “A” songs being the biggest hits --the station’s top 10 for the week. He or she may then decree that four “A” songs will be played per hour. This means the bank of “A” songs will run out in 2-1/2 hours, so the same “A” songs will be repeated over and over. The same station will likely have categories to cover lesser hits, new releases, oldies, etc.

- Students are given the choice as to which station they would like to listen to for the assignment, and they almost always choose a pop station. I give them an example that includes five categories and an example of the clock they might find. I then pass out that week’s charts from *Billboard* magazine, which is considered the leading trade publication. Students can listen for one full hour during certain periods (to avoid morning drive time and overnights, when clocks are not adhered to as strictly). They are

told to write down everything they hear over the course of an hour (names of songs/artists, commercials, etc.), as well as what time of the hour they heard each element. Students are also asked to speculate on each record’s category.

- During the next class period, we compare notes. I ask for one volunteer to read his/her list, including the predictions on rotation, which I put on the board. We then spend the period discussing whether others’ lists are similar or different, and with a few adjustments, we often discover that the rotation doesn’t change much from hour to hour.

Impact

Getting the students to talk is extremely easy. When I began using this exercise, I feared that no one would volunteer to go first, but that has never happened. I always find several students who are enthusiastic and eager to speculate on the station’s strategies.

Students often chime in with “I heard that exact same song at 32 minutes, except it was at 2:32 p.m., not 6:32 p.m.!” or “I had commercials from 13 to 17 also!”

They are often amazed that song rotation is closer to science than art, although predicting which songs the audience will

SERNOE

Continued on page 51



Janas Sinclair is an assistant professor in the Department of Advertising and Public Relations at Florida International University. She teaches research methods, media planning, principles of advertising and mass media and society.

Keeping Great Examples Fresh

How to integrate strategy critique and industry structure in an introductory advertising course

By Janas Sinclair
Florida International

Introduction

Discussing a just-launched advertising campaign can stimulate class interest and participation in a large lecture class. When that campaign perfectly illustrates a concept, instructors may want to use the example again in future semesters. Unfortunately, student interest might decrease for a campaign that is no longer brand new. Interest as well as learning outcomes may be increased, however, by updating the discussion with information about how campaign tactics and strategies have evolved and how the account may have changed hands. Updating the example with this information will encourage students to critique advertising strategy and gain an understanding of the structure of the ad industry and the agency/client relationship.

Rationale

The introductory advertising course is generally a large lecture section, often without a lab, so every opportunity must be taken to foster active learning and student involvement in class. Illustrating abstract concepts with real-world examples helps students relate to the material, and in an advertising course, those could be individual ads or commercials, Web sites, promotions or discussions of an entire campaign. Keeping examples as current as possible is generally an advantage, since they pique student interest and provide an opportunity for students to relate the concepts in class to messages they have seen (or will see) in their everyday media viewing. In some cases, however, learning objectives may actually be enhanced by re-using and updating an example that

SINCLAIR
Continued on page 50

SINCLAIR

Continued from page 49

is several semesters--or even several years--old.

Advertising professionals, students' future employers, have criticized advertising education for failing to provide students with background on the realities of the industry, including the nature and frequent brevity of the agency/client relationship. Advertising educators often emphasize the need to foster critical and strategic thinking. By updating examples used in past semesters, instructors can integrate both of these education goals into the day-to-day curriculum of the introductory advertising class.

Implementation

- Implementation begins with the instructor selecting a current example and gathering materials to present it in class.

For example, to illustrate integrated marketing communications, the instructor might present information about a new product launch and discuss the various marketing communication tactics used. Actual commercials, Web sites, video news releases, promotions and sponsorships can be shown and discussed in class. The Internet provides many possible resources, includ-

ing advertising industry publications and company Web sites. Clips from news magazine shows or radio programs concerning the campaign can be downloaded or taped and presented in class.

- If the example was successful in illustrating the intended concept and stimulated class interest, the following semesters the instructor may choose to use it again by adding the following information, which can be obtained from industry Web sites such as *Advertising Age* and *Ad Week*:

Is the same campaign still being used?

Is there any evidence of its success/failure? (What were initial goals?)

What are the current tactics? (Show tactics in class, if possible.)

Has the account changed hands?

Are there apparent reasons for the change?

What is the current agency's role? (Full service or providing only certain services? Are some of the work being handled in-house? Are multiple-agencies employed?)

- In class, possible discussion topics include:

For campaign changes:

Have you seen any current tactics? What were they?

Do you think the new tactics are better or worse? Why?

How do you think the strategy has changed (or not changed) from the initial campaign? Why? (For example: Has the target audience changed? Has benefit positioning changed? Competitive positioning?)

Do you think overall advertising objectives have changed? Marketing objectives? Why?

What strategy would you recommend to try to win the account?

For agency changes:

Who "owns" the campaign ideas produced by the previous agency? (often posed by a student)

Are previous slogans, spokespeople or elements of execution still being used? What are the pros/cons for building brand equity?

What does client turnover mean for agency employment?

How could an agency try to make itself less "disposable" to its clients?

If some or all the work is now handled in-house (or was in-house and is now at an independent agency): What are the pros/cons for this advertiser in using an in-house vs. independent agency?

If multiple agencies are employed: What are the pros/cons for the advertiser? The agencies?

Impact

Inviting students to examine an ad campaign as it evolves over

time encourages a great deal of class participation and critical discussion of strategy for that class session. In addition, these are the campaigns that students tend to bring up again on their own during the course of the semester, and I often have students share new tactics they have seen for the brand. Discussing changes in who handles ad accounts pro-

duces a cumulative impact, and by the end of the semester students are aware of the brevity of the client-advertiser relationship, discuss the effect on employment opportunities and are able to talk about the ways this relationship may be structured.

Updating examples also has a positive impact on teaching morale. It could be quite discour-

aging to spend time developing an example that is an excellent illustration of concepts and really engages students, and then only be able to use that example for one semester.

With updating, this prep time is spent enhancing previous semesters' course material to increase its educational impact rather than starting from scratch.

SERNOE

Continued from page 48

enjoy can be closer to an art. The discussion almost always leads back to an attempt to analyze why certain songs are "A" songs at all, much less for several weeks, while other songs make it only to the "C" level and fade quickly.

Several students have also remarked later that they do not listen to the radio the way they used to,

and now they are constantly trying to figure out which songs the station considers its "A" songs.

I often follow up the exercise by bringing in a local radio professional as a guest. Although that individual will cover many aspects of the industry, the students almost always delve into programming.

One guest was caught off guard when asked how she determines which songs are put into heavy rotation. She turned to me and said, "You discuss programming with them? Wow! No one told me anything about programming when I was in college."



Amanda Sturgill, Ph.D. is an assistant professor at Baylor University's Department of Journalism where she teaches introduction to mass media, editing, reporting and online media writing courses. Her research interests are in new communication technologies and organizational communication. She collaborates with the Human-Computer Interaction Group housed at Cornell University.

The Rural Elections Web Site

How to learn online skills and serve the local community

**By Amanda Sturgill
Baylor**

Introduction

In our county, there is a large city and school district and several smaller towns and school districts. Media are largely restricted to the large city and are not able to give pre-election coverage to candidates and issues in the outlying areas.

Our class in reporting and writing for online media designed and built a Web site, researching and writing stories about an upcoming election for this overlooked audience. Stories included profiles of local candidates, stories on local issues and stories on state and national elections with a focus on national issues of the most interest to our local, rural voters.

Rationale

Because we are a small program and have not made alliances with local media, we were seeking a way to give our online journalism students a chance to do real work for a real audience. At the same time, we wanted to help provide information on elections and candidates for the many rural residents in our county who were not being served by local media. This project gave the students a chance to think about audience and site design and to learn about local government issues.

Implementation

First three weeks of the semester:

- Teach students rudiments of constructing Web pages with exercises in creating and posting pages
- Several exercises in locating and evaluating Web-based information

- Lectures on local government structures and local elections

Fourth week of the semester:

- Generate with students a budget for election coverage and assign stories
 1. Local elections
 - a. Local candidate stories
 - b. Local issues
 2. State and national elections
 - a. Likely results in McLennan county
 - b. Effects of state and national issues on McLennan County residents
 3. Voting information links

Fifth week of the semester through the election:

- Students work on stories
- Student groups design and code templates for sections of site
- Students act as editors for other students, write and post stories

Election night:

Live Web coverage of returns in rural precincts (coordinated with student newspaper's coverage)

Post-Election night:

Students update site with information on upcoming elections, filing dates, etc.

Impact

This assignment helped students learn about local elections and local issues and reflect on the use of the Web as a medium of mass communication. It also provided a chance for students to participate in a large Web project that they could download or print for a portfolio.

Our site gained local and regional recognition with coverage by the local newspaper, a local television station and the college's alumni magazine. It also won a public service award from the regional student journalism organization.

Student comments:

"This class taught me how to relay information to a broad audience, one not specifically defined. I polished my writing skills more, along with my editing and design skills. As students, we had to be knowledgeable about what we put out on the Web as well. It was a blending of all aspects of journalism from generating and writing a story to editing and writing headlines to designing and constructing an online news publication. These skills are very applicable to finding a job in today's journalism job market."

"I feel more confident on the Web."

This course is still having impact. This fall, a new class conducted exit polls in rural precincts to learn how voters there use the Internet.



John C. Watson, J.D., is an assistant professor at the American University School of Communication where he teaches communications law, media ethics, reporting and other journalism skills courses and works with student interns nationwide as part of the Chips Quinn Scholar for Diversity in Journalism. He is completing his doctorate from the University of North Carolina as a Freedom Forum Ph.D. fellow. He has worked for more than 20 years in journalism, winning numerous awards for his reporting from The New Jersey Press Association and the Hudson County Newspaper Guild.

An Applied Lesson in Diversity as an Ethical Issue

How to demonstrate that using race, nationality or ethnicity as physical descriptions is at best useless and at worst harmful to far too many people

**By John C. Watson
American**

Introduction

Teaching sensitivity to diversity issues in a journalism ethics class has become more difficult as more young people resist important policies that they see as flimsy smoke screens for “political correctness” that this more conservative popular culture has labeled invalid, unfair or hypocritical. Students have little problem accepting the legitimacy of the ethical practice of not identifying a person by race, nationality or ethnicity in a news story unless the identification is patently relevant to the news. However, they patently reject such forbearance when such descriptions are provided for criminal suspects who have not yet been captured. There is a dramatic reversal of position, however, when this exercise provides them with actual campus police reports replete with these identifiers and they try to match them to photographs of individuals and overwhelmingly fail.

Rationale

Teaching journalism ethics in an academic setting is often filled with philosophical discussions and rationales grounded in ephemeral morality. This is an exercise that gives substance to conjecture by having students come to the realization that such descriptions are marginally helpful in warning the public of danger because the students themselves are unable to select the Arab, Puerto Rican or Jewish person indicated as indicated by a verbal label. And it concretely demonstrates to the students how many people who look like they belong beneath one particular label, but do not.

Implementation

- Students are assigned readings on this topic from journalism ethics texts and are referred to codes of ethics adopted by the Society of Professional Journalists and the Radio and Television News Directors Association. They are also assigned to read excerpts from *Coloring the News* by William McGowan that are critical of political correctness in journalism taken to such extremes that the basic tenets of good journalism are sacrificed.
- The teacher stands in a well-traveled section of campus with a digital camera asking a wide variety of people for permission to

photograph them for a class exercise. Those who agree are also asked to identify themselves by race, nationality or ethnicity.

- Blotter items from the campus police or city police that link the same types of descriptions to suspects are collected.
- The photographs are mounted on posters with numbers and no names.
- The students are given copies of the police reports and directed to link them to numbered photos.
- Later, students are given a list of the identifying labels supplied by the people pictured and are

told to link them as well.

Impact

For the four years that this exercise has been used, the rate of failure to properly link the labels to the faces is astounding. The students internalize the lesson, and do not merely learn the philosophical rationale for the ethical strictures. They realize that such descriptions in crime stories unfairly demonize huge numbers of innocents and teach others to fear not one criminal, but all those who might possibly be him or her, either because they are from the same demographic, or just look like they might be.



Evonne Whitmore is an assistant professor in the School of Journalism and Mass Communication at Kent State University. Her classes in the broadcast news sequence include Advanced Broadcast News Practices, Producing and Introduction to Mass Communication. She is vice head of the Internship and Careers Interest Group and the teaching standards chair for the Minorities and Communication division for the Association for Education in Journalism and Mass Communication.

Who Wants to Be a Reporter? The Broadcast News Quiz Game

How to use a popular game show format as an assessment tool for current events quizzes in broadcast news and other reporting classes

By Evonne H. Whitmore
Kent State

Introduction

Quizzes are often used to assess what knowledge journalism students have about important past and present individuals and events in the news. Beginning journalism students, however, may not understand their value. They sometimes see news quizzes as something to endure until they get out into the “real world” to begin reporting.

This exercise uses PowerPoint presentation software and items plucked from today’s headlines to make the dreaded news quiz challenging and fun for broadcast news students. The elements of a live game show can stimulate interest in the news. The game show format can also help to permanently instill news reading and viewing habits.

Rationale

Journalism professors are faced with the challenge of getting beginning journalism students to become knowledgeable about current events. A simulated game show combines elements of competition, excitement and immediate feedback. Journalism students with a nose for news are rewarded. Students also become aware of what they don’t know, but should.

The reporting game was based on “Who Wants to Be a Millionaire?” because of its familiarity. Its format means that journalism students are not reduced to just the memorization of news facts. It’s also easy to add new questions for weekly quizzes, once the initial format is developed.

Implementation

Week 1

Journalism students are given an introductory lecture about the broad-

cast news profession and the importance of knowledge about past and present individuals and events in the news. Soliciting volunteers to answer show questions introduces the class to the game.

Assessing prior knowledge: Students are asked a total of 20 questions for this opening round. Ten questions should include information with immediate feedback through the game, about past and present historical figures and events such as: Winston Churchill, Rosa Parks, The Million Man March and hanging chads. Ten questions should also include information with immediate feedback through the game, about past and present pop culture figures and events such as: Woodstock, The Grateful Dead, Ned Flanders and Ozzie Osbourne. Typically, students will answer correctly more of the pop culture than news questions. It can be a great opportunity to discuss news values. Engage class in discussion about value of news professionals knowing both kinds of information.

Week 2

Use the first 10 minutes of class to play phase two of “Who Wants to Be a Reporter?” Select two students randomly for the competition and provide them with a noisemaker, to identify fastest

respondent to qualifying question. It’s a good idea to use really easy qualifying questions about pop culture topics that students will probably know to get the game started. The first student to answer a qualifying question correctly gets to play the game.

State and local news: Game two uses 10 questions on important issues and people in your city and state. Each round should be assigned a dollar value with an associated prize to be awarded for whatever level the player stops on. For example, if the player gets no further than round one, a small token such as an ink pen is awarded. A player successfully answering all 10 questions can be rewarded with an inexpensive item such as a reporter’s notebook.

Week 3

Start with the non-qualifying player from the previous week and add another student. Use the same procedure to see “Who Wants to Be a Reporter?”

National and world news: Game three uses 10 questions on important national and international people and events. Again, reward players according to the levels they advance, but allow the entire class to see the remaining questions and correct answers.

Week 4

Entire class participates in “Who Wants to Be a Reporter?”

Final Reporting Game Quiz: Game four uses 10 questions based on state, local, national and world news. It provides a nice overview of the types of news items all journalists are expected to know. Class debriefs on lessons learned or not learned, and the importance of being well informed journalists. Students are shown a bar graph displaying class progress from previous games. The foundation is laid to begin graded current events quizzes outside of the game show format.

Impact

- Students saw strengths and weaknesses in knowledge of news events.
- Students are motivated to become better informed about news.
- Students became enthusiastic about knowing current events.
- Students had fun while learning.
- Students are rewarded initially, without the pressure of grades.



Catherine Winter is a journalism instructor at the University of Minnesota-Duluth. Previously, she worked for 12 years as a reporter for Minnesota Public Radio. She holds a master's degree in journalism from the University of California-Berkeley.

I Read the News Today--Oh Boy!

How to get disengaged students excited about reading and writing political news

**By Catherine Winter
Minnesota-Duluth**

Introduction

This GIFT turns apathetic students into eager political news consumers. Students research the powers and duties of an elected official. They research the stands of candidates for that office on issues important to college students. They write stories based on their research. The students learn:

- to read and understand political news stories
- to write balanced, objective political news stories
- to think critically about audience when writing news stories.

They also discover that political debates are not boring.

Rationale

We journalism teachers often struggle to get our students to read the newspaper. Sometimes, the students' ignorance of important news events is breathtaking. Before my beginning news writing class did this class project, not a single student in the class knew the name of even one of the four major party candidates for governor in the election a few weeks away.

One reason students are politically disengaged is that they don't see how politics affects their lives. Another is that they lack basic knowledge about the way government works.

This class project got students to figure out what the governor does and how his or her decisions might affect them. By focusing on political issues that actually affect their lives, this assignment got the students reading the paper, debating the candidates' stands on issues and watching

the returns on election night. The assignment also led them to write articles about the election that would interest a student audience. Some of these pieces were published in the university newspaper.

Implementation

- Using the Internet, the students researched what the governor of Minnesota has the power to do. Each student wrote a short essay explaining how the governor's decisions might affect college students.
- In a class brainstorming session, we came up with a list of political issues that college students might care about. For us, these included rising tuition, lack of entry level jobs in our region and abortion.
- The class divided into four teams, one for each major party candidate. Using the Internet and electronic newspaper archives, each of these teams researched a candidate's positions on the issues we had identified. They also dug up basic background information about the candidates.
- The class compiled this information into a pre-election infographic for the school paper.
- Students in the class covered a debate among the four candidates

and wrote next-day stories targeting a student audience. We discussed these stories in small groups, and then they rewrote them. Discussions focused on fairness, objectivity and targeting a student audience. One of the stories was chosen to appear in the student newspaper.

Impact

This assignment succeeded far beyond my expectations in getting students interested in election news. Two years ago, I sent students to a senatorial debate without this kind of preparation, and they moaned about how boring the debate was. But the students who participated in this assignment were fascinated by the gubernatorial debate. Our class project was featured in an article in the *Duluth News Tribune*, and the students quoted said they felt much more involved with the election. In an anonymous assessment of the project afterward, many students said they had had no idea politics could be so interesting or could matter in their lives. Some said they had not been planning to vote prior to doing the assignment, but now they would.

Students also said they had learned a valuable lesson in objectivity, because the assignment required them to present the candidates' positions without showing their own opinions on these issues.

And they said they had learned to think about audience. They noticed that the major daily newspapers were not targeting a college student audience in their coverage of the candidates. Articles in the dailies didn't focus on issues the class had identified as important to college students. The students saw that perhaps the reason they don't read the paper is not that they are lazy, uncaring people; it's that the paper isn't written for them. At the same time, they learned to comb through news articles for the information that is important to them.

Finally, many students said their research skills had improved. They discovered how easy it is to find out what stands a candidate has taken. One student wrote in the anonymous assessment, "My friends and roommates were even coming to me for information on the candidates and I felt I could answer all the questions they gave me."

Most exciting to me was the enthusiasm the students showed. My favorite moment during this project happened outside the classroom. The day before the candidates' debate, in a crowded hallway, I overheard a freshman in the news writing class say to her friend, "You should come to this debate! It's going to be so interesting!"



Gale A. Workman, Ph.D., is a professor of journalism at Florida A&M University. She worked as reporter/editor for five daily newspapers and two television stations. She was named FAMU's Teacher of the Year and Tallahassee's Top Female Communicator. She is on the national Board of Directors for the Association for Women in Communications.

Speech Week

How to use a convergence strategy to teach students to cover speeches

By Gale A. Workman
Florida A&M

Introduction

If you set your VCR to videotape C-SPAN for 15 minutes on Saturday and make one quick visit to the White House Web site, you'll have a timely exercise for class Monday--and enough material to fill up Wednesday's and Friday's classes, too. There's even enough material for a fourth class to teach writing VOSOTs and packages for TV news.

Rationale

Covering a speech is a skill every j-grad must have in his or her bag of tricks. Students learn by doing in the safe reality of a week's worth of lessons, which include writing for newspapers and TV.

Implementation

- Reading to be completed prior to Monday's class: Read text (chapter that teaches speech coverage). It is likely that the chapter teaches speech coverage for print; however, the teacher can expand this unit to include writing VOSOTs or packages for TV news.
- Homework due Monday: Clip a newspaper or magazine article that is a coverage of a speech. Circle all the direct quotes and underline all the paraphrases. On a separate page: Identify the 5Ws, state the theme of the speech in 17 words or fewer, identify descriptions of expressions and gestures of speaker and response of the audience.
- Teacher prior to Monday class: Videotape the president's weekly radio address and congressional response speeches from C-SPAN (if you don't use response speeches for homework at the end of the unit, or they're handy for extra-credit or make-up.) Speeches air late afternoon

Saturday. Review the C-SPAN program schedule at www.c-span.org to get the exact time.

- Teacher prior to Friday's class: Go to www.whitehouse.gov, then under News click on Radio Addresses. Print out a transcript of president's speech and make copies for class.

- Monday class (50 minutes): Review the text and discuss the importance of the elements students identified in the homework. Trade homework for peer coaching. Ask students to read his or her partner's clipping and homework. Ask each student to make notes on the partner's homework about answers with which he or she disagrees or has comment. Give partners a few minutes to discuss the homework. Wrap up class by asking students to help you compile a "Tips for Covering Speeches" list on the board, suggesting students copy the list in their notebooks. Collect homework for your cursory review and pass-fail grading. Tell students that Wednesday, the class will cover a speech "live" and write a story on deadline. Because you know the president's topic, you should tell the students, "Our speaker _____ will address _____, if you'd like to do background reading on the subject before Wednesday."

- Wednesday class (50 minutes):

Announce the speaker, subject and exact length of the speech. Explain that the president gives a weekly radio address that is aired each Saturday at (time) on C-SPAN (give local cable channel). Discuss C-SPAN. Explain that the speech is not televised coverage, but a still photo of the president and audio coverage. You can also discuss how members of Congress from the opposing political party get response time after the president's address. Suggest students get out the list of "Tips for Covering Speeches." Assign students to listen to the speech and take notes in preparation to write a story for print publication before the end of today's class (10 minutes).

Play the speech (three minutes). Assign students to write only the lead of the story--no more than 35 words (10 minutes). After deadline, in a class discussion (10 minutes), define the theme of the speech. Ask students to trade papers and read aloud a partner's lead if it addresses the theme. Point out what works. Discuss the importance of identifying the theme. Return leads to writers. Assign students to complete a brief story (200 words max) and submit it at the end of class. (If students are writing on computers, assign them to print out two copies--one to submit at the end of class and one to keep.)

- Teacher prior to Friday's

class: Grade speech stories and keep a list of problem areas to discuss on Friday and examples of well written portions you can share in class. (You can simply have students read the good examples aloud or you can make transparencies, enlarging the copy so it is easily read on the overhead.)

- Friday class (50 minutes): Return graded speech stories. Ask students to help you compile a list of challenges they encountered in covering the speech. Use this list to set the "today's agenda" today. Teach students how to overcome the challenges they have identified. Read aloud or display good examples as appropriate.

Distribute the transcript of the president's address to check accuracy of quotes in student stories. Discuss how reporters can obtain and use transcripts. Go to www.whitehouse.gov to show how you got this transcript. Explain how reporters use personal shorthand to record quotes fast and accurately. Discuss ways a reporter can listen and take notes simultaneously.

Drive home the importance of keeping up with current events. Teach students ways they can quickly research the events that speakers mention.

Wrap up class by having stu-

WORKMAN
Continued on page 62

GIFT

WORKMAN

Continued from page 61

dents suggest edits and additions to “Tips for Covering Speeches.”

- Homework due Monday: During the last three minutes of Friday’s class, play one of the congressional response speeches. Assign students to take notes and write a story due Monday.

- Optional class for TV news

coverage of speeches (50 minutes): Prior to class, videotape a news broadcast that contains several VOSOTs and packages. In class, use the video to review formats for VOSOTs and packages. Discuss how a TV reporter might write a VOSOT or package covering the president’s weekly address for TV news. Assign students to use their notes from the speech and the transcript to write a 30-second VOSOT, using a two-column broadcast format. Ask

students to read VOSOTs aloud, timing them. Discuss.

Impact

Students learn by doing. They use mass media to learn to write for mass media. Students teach themselves and each other. Students develop higher-order/critical thinking skills. The teacher makes minimal preparations and gets nearly immediate feedback about who is learning the material.