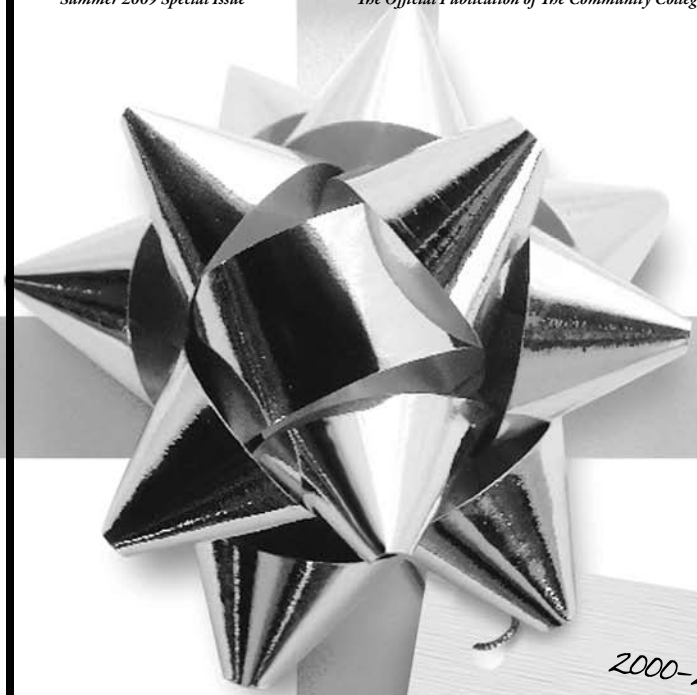
Community College
The Journalist

Summer 2009 Special Issue

The Official Publication of The Community College Journalism Association



2000-2009:
Celebrating
10 years
of terrific
teaching tips

GIFT 2009

25 Great Ideas For Teachers + A SPECIAL REPORT: 10 Years of Great Ideas

A Summary of 253 GIFTs and 10 Tips for Creating Your Own Terrific Teaching Tools

CCJA Officers 2009

Community College
The Journal*ist*

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The GIFT Program celebrates 10 years of terrific teaching tips in 2009

Happy 10th anniversary to all of the scholars who have shared their Great Ideas For Teachers since the year 2000!

The GIFT Program was established 10 years ago to provide colleagues with fresh ideas for creating or updating their lessons—just in time for the new academic year. The competition culminates in an interactive mega-poster session at the annual AEJMC summer convention. Its main sponsors are the Community College Journalism Association and the Small Programs Interest Group. This year's co-sponsors are the Scholastic Journalism Division and Graduate Education Interest Group.

Sixty-eight GIFT articles were submitted by AEJMC's uniform deadline on April 1, 2009, from journalism and mass communication professors teaching at community colleges, small programs and large research universities. Only 25 (37% acceptance rate) GIFTs were selected to be featured at this year's AEJMC convention in Boston, Mass., and published in this special summer edition of *The Community College Journalist*.

Log on to the temporary GIFT Web site at *www.geocities.com/aejmcgift* for winners' and scholars' GIFTs, photos and more information about the program throughout the past decade.

We sometimes view teaching as a "load" but good teaching is truly a gift. May these GIFT articles inspire and help you improve your teaching techniques. Thank you for supporting this worthwhile, practical pedagogical program for 10 terrific years!

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Spot That Spam

How to use unwanted e-mail to show how grammar and punctuation affect credibility

By Andy Bechtel
North Carolina-Chapel Hill

Andy Bechtel teaches writing and editing at the University of North Carolina-Chapel Hill. He has worked as a copy editor at two North Carolina newspapers, the Greensboro News & Record *and* The News & Observer *of Raleigh. Bechtel is the author of a course on alternative story forms for NewsU, the distance-learning site of The Poynter Institute.*

Introduction

This exercise shows students why grammar and punctuation are important. By finding errors in unwanted e-mail (commonly known as spam), the students learn that such mistakes make a piece of writing less credible.

Rationale

This is an innovative teaching idea because it sways students who are skeptical about the importance of grammar and punctuation. When they see how easy it is to dismiss a piece of writing because of these "small" errors, students see how these problems can affect how others perceive their own writing. Spam is something every student can relate to. This exercise also finds a use for spam!

Implementation

- I collect spam that I receive on occasion and look for examples of grammar and punctuation errors. Nearly all have such mistakes.

- At the start of a discussion on grammar, I show the unedited text of a spam message on screen and ask, "Should I respond to this e-mail or delete it? Why?"

- Students begin raising their hands and pointing out errors. We then count up the number of mistakes in the example.

- I again ask them whether I should respond or delete. They agree that deletion is the best choice. Typically, they say the sloppiness of the editing makes the writing unprofessional and untrustworthy.

- I tell them that readers of newspapers, magazines and Web sites make similar judgments about credibility. The more errors they see, the less likely they are to believe what they are reading.

Impact

This is a quick yet eye-opening exercise for students, which is no simple task in a large setting of 200 students from across our school's news writing courses. It also works with smaller groups, where I use it on the first day of class in my editing course.

Judge Judy Goes to Class

How to use a court TV show to help students cover two sides of a story

By Dr. Kris Boyle and Dr. Carol Zuegner
Creighton

Kris Boyle, Ph.D., is an assistant professor at Creighton University. He teaches media law, news reporting and sports writing in the Department of Journalism and Mass Communications. Prior to academia, he worked as a reporter for the Idaho Falls Post Register *in Idaho Falls, Idaho.*

Carol Zuegner, Ph.D., is an associate professor at Creighton University. She teaches editing, feature writing and international mass communication. She has worked for The Associated Press and as a copy editor for the Omaha World-Herald.

Introduction

In an introductory writing and reporting class, it's important to help the students learn to get all sides of a story and to focus on prioritizing information. Using an episode of the show featuring the wisecracking Judge Judy Sheindlin as a writing exercise can help students develop news judgment, balance, context and an eye for detail and color.

Rationale

The students already watch the shows and are familiar with the format. The assignments make them think about the show in a different way. It's a serious assignment with a funny twist that gets students involved and interested. Students who are involved and interested are better writers and reporters. And while the antics of the judge, the plaintiff and the defendant may be funny, students have to pay attention to details and quotes to ensure accuracy.

Implementation

- YouTube has a court docket full of "Judge Judy" episodes. Each of these YouTube videos is one of the cases, which lasts about 15 minutes. Find one that will work for your class and either bookmark it or put it in your YouTube favorites.

- Develop an assignment sheet, outlining the guidelines for the story, including length, number of direct quotes, need for color and detail and any other formatting issues. You also will need to decide if students can only watch it once or if they can watch again to check on quotes. Students are encouraged to take a creative approach to writing the story.

- In your lab, students can watch the projected video or they can watch it on their computers.

• When the video is over, ask the students what important facts should be in the story. What are the important details? What's the focus of the story?

• The students then write the story, which is graded based on the guidelines on the assignment sheet.

Impact

The students appreciate the fresh approach to a news writing assignment. Most of the cases have comedic elements, which can lighten the mood of the class. But more importantly pedagogically, students have to focus on a number of elements and come up with the focus of the story. The exercise seems to inspire students to write more creative leads. Students view the "Judge Judy" exercise as a welcome break from more traditional news writing exercises, which tend to focus on death and destruction. Many students today are visual learners so the video helps them absorb information. Using technology like YouTube in the classroom helps create a more open environment to the new media landscape. The assignment still focuses on the basics of good news writing: accuracy, quotes, balance, color and detail.

Don't Mind Me

How to get students to capture conversation, evaluate stereotypes and come up with culturally relevant story ideas

By Dr. Susan Brockus
California State-Chico

Susan Brockus, Ph.D., is an assistant professor at California State University-Chico. She teaches writing for mass media, public affairs reporting, news editing and copy reading and new media courses in the Department of Journalism. Prior to academia, she worked for 12 years as a reporter, editor and publisher at newspapers in Montana, Nevada and Indiana.

Introduction

This assignment is an experiment in social reporting. It's all about listening–being in the moment, but not participating–as people converse.

This assignment has three key goals:

1) honing students' powers of observation and description;

2) drawing attention to the cascade of stereotypes that other people's personal attributes, mannerisms and behaviors tend to generate; and

3) Hhelping students learn to generate creative story ideas.

Rationale

Social reporting is not a quest for facts or the truth, but instead seeks out new perspectives. The job of the students for this assignment is to find out what topics people are talking about when they are talking to each other in public. It's a great way to tap into the community psyche and come up with culturally relevant story ideas.

This assignment also taps into skills–and pitfalls–relating to observation. It's always much easier for students to recognize biases and stereotypes that are generated and perpetuated by other people. It's much harder to get them to tap into their own biases and the effect that ingrained stereotypes have on their perceptions of other people.

Implementation

• Part I: Eavesdropping On the Bus

You must go for a ride on a public bus. You will need to eavesdrop on at least three conversations between people you do not know and capture them as completely as possible:

1) A conversation between two people on the bus. Take the following detailed notes:

- A complete back-and-forth exchange between them that lasts at least 10 sentences.

- A specific description of what the people were doing when the conversation began and ended, including where they were in relation to you.

- Write down vivid descriptions of both people (defining personal characteristics, such as age, hair, clothing, jewelry, tattoos, mannerisms, etc.).

- Time, date and place of conversation.

2) A conversation between two people at the bus stop. (Collect the same information as in #1.)

3) A one-sided conversation on a cell phone. (Collect the same information as in #1, but only draw from the side of the exchange you can hear and person you can see.)

• Part II: Analyzing Your Descriptions

Thinking of the physical and attributes you noted for each person, give an HONEST assessment of what possible stereotypes the person's physical appearance and behavior brought to mind.

For example, if you say your impression was that the woman was a soccer mom, you might note that the particular stereotype implies that she's:

- a mom
- married
- heterosexual
- white
- a housewife
- drives a mini-van

Go back to your detailed notes for each person. Which details don't fit the stereotypes that came to mind? Which particular detail cemented the stereotype for you?

• Part III: Story Ideas

For each conversation, come up with at least three story ideas that were sparked by something the people did or said. Be creative and be specific. Explain what it was that gave you the idea if it's not obvious.

Impact

By turns, students seem to have a lot of fun with this assignment, are completely uncomfortable with the stereotypes they self-identify and are excited about the number and quality of story ideas they generate.

We spend a chunk of the class following this assignment with students physically acting out the conversations. That leads to discussion of what stereotypes the conversations might have summoned for the class, with students then sharing stereotypes they had listed and how they felt about the experience. Many of the students report an increased awareness of how quickly judgments about others are made, which leads to discussion about how stereotypes are generated and perpetuated by society and the media.

A class of 20 students generates a whopping 180 ideas, which then can be narrowed and grouped by general categories suggested during class discussion. I make a master list of the best story ideas and students then can choose–or be assigned–story ideas from the list to pursue.

I particularly like this assignment for the sheer number of writing-related skills it emphasizes: observation, detail, description, listening, organization and story idea generation. It's also easy to scale this assignment down or ramp it up, depending on the needs of the course.

Law and Disorder

How to cover court trials

By Laura Castaneda
Southern California

Laura Castaneda, an associate professor of professional practice, has taught at the University of Southern California since 2000. Previously, she worked as an editor and writer for The Associated Press in San Francisco, Mexico and New York, as a reporter and columnist for The Dallas Morning News *and a reporter and columnist for* The San Francisco Chronicle. *She received her B.A. from USC and her M.A. from Columbia University.*

Introduction

Students enter courtrooms for the first time with little idea of what they will see and hear, and what they are expected to do when reporting and writing about trials. This in-class deadline exercise that includes viewing an episode of the TV show "Law and Order" gives them practice before heading out into the field and producing a real story. It gives them a taste of how difficult it is to take accurate notes. And it provides a natural way to introduce issues of race, ethnicity, gender and sexual orientation in a news writing or reporting course, since "Law and Order" is notorious for its stereotypical and inaccurate portrayals of blacks as criminals, Latino(as) as uneducated immigrants, women as victims and gay, lesbian and transgender individuals as either victims or psychopaths.

Rationale

Students must be engaged in order to learn, and one of the best ways to get their attention is through television. "Law and Order" often airs episodes that are literally "ripped from the headlines," so it is a way to compare the TV version of the crime and trial with the real version. Sending students out to sit in on trials and report on what they see is a real challenge. This in-class assignment is one way to introduce them to the mechanics of trial coverage in a less intimidating environment. Although the technology of news delivery will continue to evolve, the basics of trial coverage remain the same.

Implementation

- Give a lecture about trials and how to cover them.

- Give students a one-page fact sheet that provides information about the pre-recorded "Law and Order" episode they will watch. This should include names and titles of the main characters, and a synopsis of the story line.

- Students watch segments of the trial portion of the how and write a lead after each segment in class.

- At the end of the trial, students write

an entire story based on the case, the trial, the verdict and the sentencing.

Impact

Students enjoy the exercise, and they are more confident about covering a trial. Giving students "practice" before throwing them into a tough assignment, even in an in-class assignment, is extremely beneficial.

The two biggest stumbling blocks to this assignment are 1) confusion about what exactly to focus on in the lead and 2) the difference between television dialogue, which is "clean" and exciting, and real-life dialogue, which is not.

As far as the lead goes, during the in-class assignment, the professor should walk around the room and coach students as they write their leads. Many beginning students write trial stories in chronological order when in fact they should focus on the most newsworthy element(s) or testimony.

As far as dialogue goes, the professor can show pieces of Court TV trials to demonstrate that actual trial coverage can be tedious, repetitive and ungrammatical.

Every Intersection Has a Story

How to engage students in the community outside the university bubble, allow them to develop their own journalistic story ideas and help them overcome their reluctance to talk to strangers

By Angie Chuang
American

Angie Chuang, M.A., is an assistant professor of journalism in the American University School of Communication. She teaches reporting and media history classes, with a focus on race and immigration issues from a community-reporting perspective. Before joining AU's faculty in 2007, she was a newspaper reporter for 13 years, and developed the first Race and Ethnicity Issues beat at The (Portland) Oregonian.

Introduction

On the first day of my class called "Race, Ethnic and Community Reporting," students draw an intersection of our city out of a hat. I have pre-chosen and pre-screened the intersections with three criteria in mind:

1) They are not in areas near the university or frequented by students;
2) They are more racially, ethnically and socioeconomically diverse than neighborhoods described by #1; and
3) I have traveled to them ahead of time to make sure they have good fodder for journalistic stories and are reasonably safe.

Their assignment is simple: Go to the intersection at least three times over the next three weeks to find and report a story, any story, that reflects the larger community around it. Use the cross streets as a starting point, but wander as far as you need–within reason–to get a sense of the neighborhood and find a good story. The story can be about a community gathering place or business, a profile of someone who reflects that area, a news/trend piece about an issue affecting the neighborhood.

Rationale

Many universities, particularly urban campuses, struggle to foster more student engagement with the surrounding community. In addition, academia and the ever-changing journalism industry have placed increasing emphasis on experiential learning and "hyperlocal" reporting, respectively. This exercise accomplishes all of the above, while creating a situation in which reporting students are forced to employ crucial journalism and life skills: finding their bearings in an unfamiliar setting and using their critical thinking skills to develop a story idea from pure observation and in-person interviews (vs. press releases or the Web).

Implementation

- After having students draw their intersections, I discuss a set of "Navigating

Unfamiliar Territory" guidelines such as:
1) Do research on the neighborhood ahead of time, such as demographics, and local issues about which mainstream media have written.
2) Find a "community guide," in the form of a local activist or leader, if you are anxious about getting started.
3) If you encounter a language barrier in an immigrant community, don't give up. Look for a younger person, for example, a teenage child, who might serve as an impromptu interpreter.

- For the first week, students just go to their intersections; I encourage them to observe and ask questions without doing too much official reporting yet. When they return, I do an in-class exercise to help them identify the key themes in the neighborhood, and the people, places or issues to best illustrate them.

- They write a "budget line" to pitch their stories to me, so I can give feedback and guidance on how to proceed. The stories are supposed to be a minimum of 500 words, but all the students who have done the exercise have exceeded that.

Impact

The impact of this assignment, given on the first day of a popular and oversubscribed elective class, is quite dramatic. After drawing the intersections and learning of the assignment, about 10 percent of the students have dropped the class (average size 20) both times I have taught it. I want to send a message that doing community reporting and writing about race will require students to engage with the outside world in ways that may push them out of their comfort zones. If they're unwilling to even try, I'd rather make room for students on the waiting list who are willing.

That said, I provide a great deal of support and encouragement to students who are game but timid. This past semester, a student broke down in tears during the first class because she had never taken the D.C. Metro (subway) system before and was scared to do so. I gave her a pep talk, offered to have another student accompany her and she went to her intersection the next day. A week later, she thanked me, because a few days after that experience she rode the Metro to Barack Obama's Inauguration, something she would not have attended otherwise.

The stories students have produced from their intersections have been varied and rich: Community activists transform a movie theater destroyed during the 1968 riots following Martin Luther King Jr.'s assassination into a neighborhood venue for live theater and dance, sparking an emerging arts-based community in a formerly gutted neighborhood. A Catholic church in a historic African American neighborhood evolves with changing demographics to offer Spanish-language services for Salvadoran immigrants. A downtown Y provides weightlifting classes and job training for formerly homeless women entering the construction industry.

The Super Bowl of Advertising Courses

Howto get all majors pumped up about advertising

By Bonnie Drewniany
South Carolina

Bonnie Drewniany, M.B.A., is an advertising professor at the University of South Carolina. Her research interest is Super Bowl advertising and its impact on American Society. She is co-author of Creative Strategy in Advertising *(with A. Jerome Jewler).*

Introduction

This course uses an archive of Super Bowl commercials to help students learn about the fundamentals of advertising, including creative strategy, production techniques, research, media, ethics and social issues. It has a broad appeal across all majors and does not have any pre-requirements. It is taught in the spring semester as an honors seminar course, but components of this course could easily be adopted for a broad range of advertising courses.

Rationale

The Super Bowl is a time capsule of American society. The commercials reflect the mood of our nation when we are at peace and when we are at war. They reflect changing tastes and attitudes in everything from our sense of humor to who's in and who's not. They reflect some of the industry's best—and worst—work.

Implementation

- The course begins with an overview of how the Super Bowl became the Ad Bowl. Students read George Orwell's 1984 and then we discuss Apple's 1984 ad for Macintosh.

- Each student is assigned a different year of commercials to analyze each week (the ads are available online from a variety of sources, including *Ad-Rag.com*). Topics include:
  - The portrayal of women, ethnic minorities and people with disabilities
  - Introductions of new products and campaigns
  - The evolution of humor over time
  - The sins of Super Bowl Sunday: drinking, gambling and violence (and how advertising may contribute to these problems)
  - The use of music and jingles to narrate a story

- Students summarize their findings in weekly papers, 2-3 pages in length, and show sample commercials to the class to highlight their observations.

- Students also write a final paper. Topics have included:
  - The Super Bowl and Politics
  - Local network buys
  - The Creators of 1984: Where are they now?

- Super fumbles: advertisers that dropped the ball

- Too hot for prime-time viewing: ads that were pulled

- Super Bowl vs. Oscars

- Borrowed interest (plots from movies, television shows that inspire ideas for Super Bowl commercials)

- A comparison between likability and ad length

• Some highlights of the course include:

- Ad Bowl Poll: Students watch the game together and rate each commercial on three criteria: likability, persuasiveness and brand identity using remote control polling devices (clickers). We also have an online component so others can vote.

- Awards Day: The creators of the commercial that got the highest overall score come to campus to receive an award. Our university's mascot presents the award, with a lot of fanfare. The creative team shares the story of the making of the commercial, from the idea stage to the finished product.

- Production of a parody of the commercial that won our poll. This semester my students filmed a parody of the winning ad in an attempt to get the celebrity who starred in the commercial to visit. They even convinced the University's president to appear in the parody. Our parody got a lot of attention because the students used viral and guerilla marketing tactics to get the word out. *The New York Post* and the NYC entertainment Web site *Joonbug.com* covered our parody, which is remarkable since our campus is 900 miles outside of New York. Our parody received more than 4,000 YouTube hits in two weeks.

Impact

Students learn that advertising isn't as easy as it looks. To be effective, the ad must meet three criteria: likability, persuasion and strong brand identity.

Students also discover that advertising reflects changes in society by analyzing changes in creative tactics (such as the use of humor, jingles and celebrities) as well as the portrayal of men and women and ethnic groups over time.

Students become better writers and researchers as the semester progresses. They quickly learn that the weekly papers aren't just opinion pieces, but must be grounded in research.

The presentation by the creative team gives the students insights into the nuances of creating a commercial. Students also try their hand at creating their own spot.

The Super Bowl Commercials course is one of the most widely publicized courses on campus. The media cover our annual poll and come to the class to interview the students before and after the game. The university has created special abbreviated versions of this course, ranging from one-hour lectures to two-day seminars for high school students that we are trying to recruit.

Media Diary 2.0: Time, Money, Text Messages and Media Multitasking

How to inspire students to think critically about the true costs of digital media

By Jennifer Fleming
California State-Long Beach

Jennifer Fleming, M.A., is an assistant professor at California State University-Long Beach. She teaches mass communication and broadcast news courses in the Department of Journalism. Prior to academia, she worked as a writer and producer in the broadcast news industry in Canada.

Introduction

Who knew that the main competition for student attention during class wouldn't be the young man or woman in the next aisle, but the young man or woman thousands of miles away via a text message or Facebook posting? "Multidimensional information experiences" are characterized by students who are physically located somewhere but in reality are connected "across time and space to countless other individuals, groups and information" (Associated Press, 2008, p. 41).

This GIFT describes a new, multidimensional approach to a familiar assignment that encourages students to conceptualize and critically examine what it's like consuming, producing and paying for media in the digital age.

Rationale

One of the key themes of my introductory mass communication course is that media are always changing (Hanson, 2008). Yet, I was reluctant to change the course's main assignment, the media diary. Some call it the media fast; others call it the media blackout. You know the assignment: Students document their media habits for a week or so, refrain from using media, typically television, for a few days, and then analyze the results based on uses and gratifications or another theory. This approach worked well when I first started teaching the course in 2002, but in less than a decade Google has replaced the library, the number of Facebook users rivals the number of people in some of the world's most populous countries and the majority of my students have transformed from passive television watchers to active text message addicts.

Additionally, my colleague, Jeffrey Brody of California State University-Fullerton, wanted to understand why his students spent so much money on media devices yet told him that $10 a month for a newspaper subscription was too expensive. So, he asked them to keep track of their fees for cell phones, Internet and cable TV (personal communication, Dec.

23, 2008). I liked the idea of integrating individual expenses into media analysis because too often critical discussions ignore the staggering costs of staying connected. And the most popular way students stay connected appears to be text messages.

I did not truly understand how popular text messaging had become until a colleague wrote a story about his 13-year-old daughter who generated a more than 400-page cell phone bill thanks to 15,000 text messages in one month (Hardesty, Jan. 7, 2009). His daughter's extreme media use led me to an eye-opening Associated Press (2008) ethnographic study examining what the digital world is like for 18-24 year olds. The researchers found young people viewed content generated or sent to them by their peers more often and more favorably. They also determined that young people were often using more than one media device at a time and that many experienced feelings of helplessness brought on my information overload.

It became clear to me that the old media diary paradigm that focused primarily on time spent consuming media one-at-a-time was inadequate. So, I added a media cost matrix. I also reconfigured the media log to better reflect more individualized media consumption and production practices such as text messaging, social networking and media multitasking. Finally, I included a collaborative component vis-à-vis "digital media free" group presentations.

Implementation

- Part I: Individual
  - Review directions, examples and grading rubric
  - Lecture/assign readings about media multitasking and theoretical orientations
  - Students complete media diary
  - Compile list of media devices and costs associated with devices (log media use within new framework; refrain from most heavily used media habit for specified timeframe; and analyze the results based on theoretical orientation)

- Part II: Group
  - Review directions, grading rubric and presentation schedule
  - Students share and compare results of individual assignment with group
  - Students design and perform presentation

Impact

The new framework helped students to better, and more critically, understand their text messaging, social networking and media multitasking habits. Interestingly, some students determined that they used media for nearly 30 hours in a 24-hour period, while others discovered that their annual media costs rivaled tuition payments, which add up to approximately $3,400 per year at this public institution. One of the most memorable group presentations had students personalize technology by describing their human "BFFs" (best friends forever) from the perspectives of a laptop, iPod, flat screen TV and cell phone.

Like friendships, media evolve. And the old media diary framework seemed to force new media habits into old media boxes. A multidimensional approach to the assignment allowed for deeper and more accurate reflection of highly individualized media habits and costs in the digital age.

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Refrigerator Stories

How to use (pseudo) observational research to draw conclusions and create profiles

By Dr. Kendra Gale
Colorado

Kendra Gale, Ph.D., is an assistant professor at the University of Colorado-Boulder. She teaches courses in advertising and visual communication. Prior to academia, she worked as an account planner.

Introduction

This is an observational research exercise providing students a glimpse inside the homes of others without ever leaving the classroom. Photographs and an inventory of refrigerator decor are used to draw conclusions about the household and provide inspiration for lively target profiles.

Rationale

Consumer research is increasingly taking place in the context of daily life—at home, at work, at leisure. Keen observation is a critical component but it takes practice to learn how to connect the dots. Sending students out on their own initially poses challenges. There is no way to gauge the accuracy of their descriptions or what details they've missed. This exercise provides a controlled environment for practicing observational skills, looking for points of data triangulation and practicing vivid writing.

In many households, the minutiae and detritus of daily life—lists, coupons, photos—accumulate on the refrigerator door. It can be a gold mine for observational insights into the workings of a household.

Implementation

- Students work in teams of 3-4 on this exercise. Each team is given a demographic description of the household [gender, age(s), family or marital status and household income] and asked to write a one paragraph profile of an individual in this household and their relationship with a product or service.

- Teams are then provided with a detailed written inventory of everything on the front of the refrigerator and a general "map" of the location of items on the refrigerator. More detailed images and close ups rotate through a slideshow. Photographs can also be distributed as color copies, collected and reused again.

- Teams study the items and draw conclusions about the individual(s) or family that occupies the dwelling. What are they interested in? How do they spend their time? What might a happen in a typical day?

- Each team shares a conclusion along with their evidence and reasoning. Others

are invited to comment. Invariably some are challenged for over-reaching conclusions. Others identify data patterns they missed or different ways of interpreting the same information.

- Teams write a target profile of an individual including a sense of how they might connect with an appropriate product or service. I challenge them to use compelling language and details to make this person "come alive" for the creative team. This profile is inevitably far more interesting and persuasive than the initial version.

- After reading the profiles aloud, we engage in a reflective discussion on how our own life experiences shape our interpretations, the need to exercise caution in making assumptions and how to verify conclusions through interviews.

Impact

Students learn:

- that facts (the detailed inventory) need to be connected to some larger idea or context

- the importance of multiple data points to support a conclusion

- to move from simple descriptive language to developing hypotheses about underlying meanings and values

- the power of detail in telling a persuasive story

- to suspend predispositions

- the importance of understanding the local context in drawing conclusions, for example, a "mini-fridge" may very well be the refrigerator in a New York studio apartment.

Students enjoy this exercise. It gives them an opportunity to work toward "thick description" and to flex their creative muscles in writing the profile. I am often surprised by the eloquence of their final profiles.

This exercise shows up favorably on end of semester evaluations:

"The refrigerator puzzle helped me take something interesting and make it meaningful."

"It was really cool when we did the refrigerator puzzle how every group's profile was different but you could still see how they could all be about the same person. There are lots of ways to solve the same problem."

This exercise can easily be adapted to increase an understanding of diverse lifestyles. Out of naiveté and inexperience, many students assume all households operate more or less the same as the one(s) in which they grew up, for example, students at large Midwestern universities often have a difficult time imagining the life of a single person in New York City beyond what they know from "Seinfeld" or that mosambi and papads are ingredients for Indian cuisine.

"Creeping" Around Students' Facebook Pages

How to stimulate excitement for a research methods course

By Dr. Dina Gavrilos
St. Thomas

Dina Gavrilos, Ph.D., is an assistant professor at the University of St. Thomas in St. Paul, Minn. She teaches courses on mass communication research methods, advertising/public relations campaigns, race and representation and public communication.

Introduction

Mass Communication Research Methods is not a course title that inspires much enthusiasm from students. Students can easily become bored, intimidated or uninterested in this seemingly dry material. Therefore, this assignment sets a tone of excitement and curiosity for the study of media by highlighting how personally fascinating it is to analyze one's own use and obsession with it. I have students, on the first day of class, introduce themselves via their Facebook page (I have yet to encounter a student who does not have one). As part of their introduction, they describe how and why they use this popular communication tool. I suggest that their responses are like a mini, informal audience study, for example, they're doing research from day one, while being entertained and curious about everyone's Facebook profiles. As a class, we analyze students' responses for the "uses and gratifications" behind Facebook, looking for patterns and proposing theoretical explanations.

Rationale

Although media research methods may seem dry to students, I do know that consuming and using media and, in particular social networking sites like Facebook, is all the rage among students. This assignment prompts students to think about studying the media in an entertaining, disarming and yet academically provocative way from day one through Facebook class introductions. Since many students don't expect to do much on the first day of class, participating in a mini-audience study on the first day, whereby we analyze and theorize their use of Facebook, is even more powerful in getting students excited and thinking about research from day one.

It helps that I present this first day assignment with a little bit of dramatic flourish. I say that we're not going to go around the room and hear about majors, career plans, etc. Instead, I declare, we are going to learn about each other via your Facebook profiles. Students are typically aghast at this task, initially, which nicely gets the adrenaline going. You can see them

looking at each other and trying to recall if they have any potentially embarrassing and scandalous pictures posted on Facebook or have kept salacious postings by "friends." These reactions allow me to present a provocative media-related research question for them to consider: Why are we so "scared" to show an intimate class of 15 our Facebook page but we don't mind having it online for millions to access? What does that say to us about mediated online communication virtual space and communication in this physical interpersonal space of this classroom?

This typically prompts a discussion that raises numerous important issues related to media including issues of: privacy, face-to-face vs. online communication, virtual reality, constructed self-images versus "real-life" personas, among others.

As each student introduces their Facebook profile, they are asked to assess how and why they use it. I describe the importance of asking these questions by introducing how "uses and gratifications," a major body of literature in mass communication, theorizes audiences' relationships with the media. We end the session with an analysis of our class list of "uses and gratifications" related to Facebook, ultimately critiquing and theorize their relationship with Facebook.

This assignment quickly turns into much more a fun way of doing introductions. It helps students start thinking about researching the media and potential research paper topics (the main project of the class), in a way that's less intimidating and more motivated by personal curiosity.

Implementation

- On the first day of class, propose class introductions via Facebook profiles instead of other, more traditional getting-to-know-you exercises. I do offer the class and individuals a chance to opt out in case they don't want to show anything too personal, but everybody prefers the Facebook exercise rather than traditional introductions.

- Post the following questions on the board in class and ask students to answer them as they introduce themselves via their Facebook profile: How often are you on Facebook? What features do you especially like/dislike? Why do you use it? Briefly describe how these questions relate to "uses and gratifications" audience-type studies.

- Begin Facebook introductions with a volunteer (class should have computer, Internet access and projection screen technology). As profiles are discussed, students should take notes on responses to the "audience" questions.

- Spice it up by having a student post a Facebook update that lets his/her friends know what they're doing at that moment (talking about their profile in front of class!).

- After all introductions, ask students to review their notes and identify patterns regarding the uses and gratifications concerning Facebook. Discuss and theorize the popularity of Facebook.

Impact

When it's time for students to think about their own research paper topics, they have an example of how the mundane use of a social networking site can become rich material and raise interesting questions for a research study.

I also get a productive glimpse into my students' personal lives and the role

of media in it via their Facebook profiles, which allows me to tap into their personal interests when discussing their semester research projects.

I also learn about new media. For example, "creeping" on Facebook means getting online and reading Facebook profiles without posting or engaging yourself. I guess, ultimately, that's what I do with this assignment in class.

Roll the Dice for Diversity

How to roll and role to introduce diversity

By Dr. Joel Geske
Iowa

Joel Geske, Ph.D., is an associate professor with over 20 years of teaching experience. He teaches advertising, creativity and diversity courses at Iowa State University. Prior to academia, he worked for nearly a decade as a writer and creative director for a Midwestern ad agency.

Introduction

Our university and state have limited diversity (about 94% white). Many students come from rural areas where there is even less diversity! It is important to introduce other cultures, viewpoints and lifestyles so they can be effective communicators and journalists in the broader culture. Most of the students are not opposed or threatened by other cultures or lifestyles—they just are not aware.

Rationale

This makes introducing diversity into the classroom easy and non-threatening for the student. ACEJMC Accrediting standards require inclusion of race, gender, sexual orientation, etc. issues in the curriculum. This is an easy way to get discussions going. It's almost a game!

Implementation

- Get three dice of different colors: I used Red, Green and White or color with permanent markers.
- Students roll the dice the first day of class and record their "identity" from the chart below.

GREEN DIE: RACE/ETHNICITY
1 = Asian
2 = Black
3 = First People / Native
4 = Hispanic
5 = White
6 = Middle Eastern

RED DIE: GENDER/SEXUAL ORIENTATION
1 = Female Heterosexual
2 = Male Heterosexual
3 = Bisexual
4 = Lesbian
5 = Gay
6 = Transgender

WHITE DIE: AGE/OTHER
1 = Up to 25
2 = 25-50
3 = 50 to retirement
4 = Retirement and older
5 = Wildcard (see below and roll again)
6 = Wildcard (see below and roll again)

Wildcard if needed
1 = Blind or Hearing Impaired
2 = Regularly use a wheelchair
3 = Muslim or Islamic
4 = Buddhist or Hindu
5 = Fundamentalist Christian
6 = Atheist/Agnostic

• This gives each student an "identity". For example, one student might "become" a black lesbian age 50 to retirement; another a Hispanic heterosexual male under age 25; another a young white fundamentalist gay male. It's all a roll of the dice…not unlike life.

• This technique was used in a class titled "Ethnicity, Gender, Class and the Media" and students had to use their new identity to evaluate the media and see how their character was portrayed. Some students had a difficult time even finding their character (one just doesn't find black lesbian characters or young Asians in a wheelchair). Others are overloaded—how to narrow down the white heterosexual male age 25-50. What seems like an "easy" character soon becomes an embarrassment of riches. That is part of the plan. Students soon see the media disparity.

• During the semester, the class breaks down into smaller discussion groups. This method provides easy break out sessions (by race, gender or other characteristics). In this class, students had to do a presentation on one identity factor, such as women. Then students within that group could bring in their personal character, such as black women or older women.

• This can easily be adapted to classes in all areas of the mass communication curriculum. News classes can use the characters to generate story ideas (what stories should be covered for your character that would be of interest)? Students could write a story or ad aimed at that particular audience segment (how would the same story or product be different for different groups?) How is (or IS NOT) your character visually portrayed in the news? How are people portrayed in advertising?

• Assign the student to find someone that fits their character to interview (or meets at least two of the criteria) and write a paper or story about how the character perceives coverage and portrayal in news and media coverage. This forces students to be resourceful in finding sources or persons in certain ad demographics.

Impact

Students commented in class and in evaluations that this exercise really helped identify with a "minority" population and how the media portrays diverse people. It graphically uncovers stereotypes and gets the student out of their own "comfort zone" to explore other cultures. They have to "learn the language" of the culture to be able to write to the audience effectively.

As an instructor, it provides an easy way to break the class into discussion groups: "Today we discuss sexual orientation—break into your gender role group." The smaller groups give everyone a chance to discuss and then the class reconvenes to discuss the larger issue.

Research-Informed iPhone Design: Where Students and Users Meet

How 20 students and six faculty from four departments created interactive iPhone advertising and news content—and survived

By Michael Hanley and Jennifer Palilonis
Ball State

Michael Hanley is an assistant professor of advertising in the Department of Journalism at Ball State University. His research interests include interactive advertising, mobile advertising and marketing, new media and advertising and gender issues. He is Director of the Institute for Mobile Media Research at Ball State and co-editor of the International Journal of Mobile Marketing.

Jennifer Palilonis is an assistant professor in the Department of Journalism at Ball State University. Her research interests include design and content development for interactive news and advertising, research-informed development, multimedia storytelling, multimedia as a teaching and learning tool, print and online design and blended learning. She is the author of A Practical Guide to Graphics Reporting *and a media design consultant.*

Introduction

This GIFT uses the research-informed development (RID) model to drive the learning outcomes and design solutions of 20 university students responsible for creating interactive advertising and news content for the iPhone. An interdisciplinary group of six professors and 20 undergraduates from advertising, computer science, journalism graphics and telecommunications employed a research-informed development process over the fall and spring semesters to create interactive design products and collect feedback from target users about the interactive advertising, news content and interface designs and functionality. Students used the feedback from user focus groups to revise and improve the design and content before each of three usability tests. News and advertising content was updated and sent weekly for one month to student iPhone users. On-phone and e-mail surveys tracked student feedback about the iPhone content each week.

Rationale

Most problem-solving in classrooms is directed toward a given set of possible answers and does not challenge students to solve open-ended problems. And yet, most technological design problems are not well defined and often are difficult to solve. This situation provides an opportunity for teachers to introduce constructivist pedagogical practices to engage and challenge students through their own learning. The RID model provides a way to use design and research as a pedagogical strategy.

The iPhone advertising and news immersive learning course adopted this design ideology and expanded on it by integrating focus group sessions into the development process so that students could use research to apply incrementally the perspective of the target user to the development process.

During the RID process, students presented their iPhone content and design outcomes via focus groups and one-on-one interviews to a sample of students who provided immediate feedback about the usability, quality and overall value of the work. Students took that information back to the classroom to revise and improve their iPhone content and design work before the next round of usability tests. As a pedagogical tool, the RID model provided an engaging and innovative teaching method that gives students the immediate feedback needed, but is often lacking in normal classroom settings.

Implementation

- Fall semester was spent identifying the types of news and advertising content most appropriate for an iPhone application and developing the advertising and news content and delivery mechanisms.

- Students spent the first two weeks of the semester in faculty lectures about technical and content creation issues related to iPhone application development.

- By the end of the fall semester, students had created an interactive streetscape containing images of several retail storefronts from an area close to campus called the Village, which would be used as the main advertising vehicle for the project. Several feature news articles with multiple types of content (videos, informational graphics, charts, etc.) were produced for the news portion of the project.

- During the spring semester students tested the advertising and news content and design in focus groups. Feedback from the focus groups was used to enhance content and design functions.

- The last month of the semester was spent sending the refined advertising and news content to on-campus student iPhone users weekly over four weeks. Each week iPhone users were sent new articles and advertising content and surveyed via their iPhones and e-mail about their perceptions of content quality.

- Results from the surveys are used as input for the next class that begins the following fall.

Impact

The greatest impact on students involved how they had to learn to trust and collaborate with students from other disciplines, often in areas where they may have had little knowledge or even a negative perception. An example is journalism students working with advertising students. The age-old ethical conflict between news journalist and revenue-focused advertisers was overcome once each group of students better understood the important of what each group brought to the outcome. Students also were positively impacted by understanding the importance and value of working in teams, and how consensus decision making can be an effective way to achieve maximum results.

For faculty, the pedagogical focus of

the class centered on using the informed design and research-informed development processes to enhance the collaborative teaching and learning experience for the course.

The learning outcomes proved that interdisciplinary collaboration among students and faculty can be very successful if there is:

- An agreed-upon and unified focus on a few specific course objectives.

- All participants are allowed to contribute their knowledge and experience equally and openly.

- The course does not use the teach/test pedagogical model, but instead uses a more free-form, iterative learning model.

The Keys to the Kingdom

How to teach information fluency through a campus sunshine audit to unlock the secrets of government

By Dr. Rick Kenney
Central Florida

Rick Kenney, Ph.D., is an assistant professor at the University of Central Florida, where he teaches multimedia reporting, editing and ethics. He is a Poynter Institute Ethics Fellow and has directed a Dow Jones Newspaper Fund Center for Editing Excellence. He has worked for 10 newspapers.

Introduction

Supported by a grant to help students become "information fluent," I created a five-week lesson plan for Advanced Reporting students in public records searches right on their own state university campus. Through expert-led seminars, intensive instruction in public-records law and a coordinated campus sunshine audit, students turn the key to open the doors of government represented by their university. The process begins with learning about sunshine laws and best practices in documents-driven journalism and culminates in publicizing a sunshine audit sweep of university agencies. The resulting series of first-person narratives that assess sunshine law compliance educates students and civil servants about their obligations to the public. Students gain experience (and courage) with records searches. The published stories offer a civics lesson for the university community. The project encourages information fluency as a way to unlock the doors of government with more competent civil servants entrusted to keep–and keep open–public records.

A grant can cover costs of bringing in experts and purchasing a state handbook and public records, but a campus sunshine audit should be–like the public records themselves–free.

Rationale

Teaching students to navigate the overabundance of information choices is one of the most critical academic challenges facing educators in the 21st century. Given journalists' roles and responsibilities in helping citizens in a democracy make informed decisions, nowhere is achieving information fluency more important than among journalism students. Critical and ethical competency in finding, interpreting and communicating information found in public records and government documents is the lifeblood of journalism. As local investigative reporting disappears, and given students' enlightened self-interest in policing campus officials as hyperlocal watchdog reporting, a campus sunshine audit can make all university constituents more information fluent.

Implementation

• Week 1: Students receive coaching about public-records laws and study best practices of document-driven journalism. Joe Adams, SPJ's Eugene S. Pulliam First Amendment Award winner for 2007 and the top national public-records expert, leads a seminar. Students discuss journalism that depended on freedom of information to serve the public interest.

• Week 2: Each student is provided with a copy of the state's public-records handbook. A "scavenger hunt" quiz directs them through every section of the book so they understand state sunshine laws regarding documents. They learn which records the university keeps, and where.

• Week 3: A skilled reference librarian leads a seminar in electronic documents searches of the university's holdings.

• Week 4: Intense audit activity begins. Using their newfound fluency in public-records laws, students collaboratively compile a list of 250 records types they know they should find on campus and map where these records are kept. After a lengthy class discussion and instructor-led role-playing in how to react to multiple responses they might hear, students decide on records to request. The next two days, at an appointed hour, each student visits a different UCF office and requests a specific public record. Immediately afterward, each student writes a 400-word, first-person narrative, including observed details and direct quotes.

• Week 5: After a class debriefing when students share experiences (further bonding them in the enterprise), the written stories are published on a class Web site.

Impact

This lesson was taught to 25 students in an Advanced Reporting class who came to this project filled with a fear many citizens share—that the government doesn't want them to know or see what records are kept: records the citizens own. After learning they are on the side of right, students–most, for the first time–experience what reporters do repeatedly: ask a bureaucrat for a public record. Wrote one student: "I have never exercised my right to public information and have heard countless of horror stories of the reactions of desk attendants when citizens have. … I expected them to call the police." Among their peers, these students become journalistic heroes with a combat story to tell.

Their published narratives also educate civil servants about their statutory duties. A student who requested a list of professors denied tenure was finally told, yes, she had a right to the record even though she refused to reveal her identity. The university lawyer also told the student, "I learned something new today."

The public is kept informed about bureaucrats' performance and compliance. Fortified by knowledge and experiential learning, each student can undertake records requests with increased fluency and confidence. As they go off to internships or jobs as servants of the public trust, this is one more skill they have mastered.

(Web)Monkeying Around in the Classroom

How to use new technology in the classroom

By Dr. Michael L. Kent and Dr. Maureen Taylor
Oklahoma

Michael L. Kent, Ph.D., is associate professor of public relations at the Gaylord College of Journalism and Mass Communication at the University of Oklahoma. He studies mediated public relations and is interested in issues of technology and relationship building. Kent has taught courses in new technologies, management, public relations writing, design and writing.

Maureen Taylor, Ph.D., is the Gaylord Family Chair of Strategic Communication in the Gaylord College of Journalism and Mass Communication at the University of Oklahoma. Taylor's research has appeared in Communication Monographs, Human Communication Research, Journal of Communication, Management Communication Quarterly, Gazette, Public Relations Review, Journal of Public Relations Research, Communication Studies *and the* Atlantic Journal of Communication. *She has taught multiple public relations courses including research methods, writing, introduction to public relations, management, crisis communication and internal communication campaigns.*

Introduction

The current generation of college students is comfortable using new technology as part of their daily lives. Students regularly check their Facebook sites, create and watch videos posted on YouTube and blog about their experiences and opinions. However, the technology employed by college students is almost exclusively used for fun and entertainment, not for professional or educational purposes. This GIFT obtains convergence between student interest in new technology and actual lessons in conducting online survey research.

Our activity involves having students learn to use an online survey package: Survey Monkey *(www.SurveyMonkey.com*) or Zoomerang (*www.zoomerang.com*) for data gathering and research purposes. Both sites offer free limited-use survey packages that can be used to teach students how to write effective survey questions, identify samples, calculate and interpret results. The students can create free accounts and develop surveys that work exactly like professional surveys.

Online research tools such as Survey Monkey can teach students a number of important professional lessons about research, language use, writing survey questions, analyzing data, etc.

Rationale

College students know how to download music and movies, program their cellular telephones, send "tweets," "poke"

their friends and post blog entries, and some can even create Web casts and upload their blogs for RSS syndication.

We believe that this interest and aptitude in technology can be channeled to encourage JMC students to explore the research databases and professional tools available to them online. This assignment encourages students to teach themselves how to use an actual, professional, research tool and provides them with training in how research is actually conceptualized, executed and interpreted.

Implementation

There are several possible approaches depending upon in which class the activity is used. Each bolded area highlights a different classroom approach.

Using Survey Software in Research Methods Classes (Mass Communication Research, Advertising Research, Public Relations Research)

- Online surveys can be used in research methods classes to teach students how to pose research questions, identify samples, target samples, write survey questions, upload questions with appropriate responses, collect data and analyze findings.

- Online survey software packages offer video tutorials teaching how to create online surveys (*www.surveymonkey.com/Home_Videos.aspx*). Tutorials average about six minutes and provide an interactive way for students to learn how to set up and develop surveys.

- The tutorial describing Available Question Types & Options provides a nice com-plement to most survey research methods chapters.

- Survey Monkey allows students to export their data as CSV and can be analyzed in either Excel or SPSS.

- We have students report survey results within the eight rules on "Polls and Surveys" in the *Associated Press Stylebook and Libel Manual*. Requiring students to address the AP areas before they begin the survey, gives students a clear reporting rationale/framework after they have collected the data.

Ideas for Public Relations Writing and Advertising Classes

- Online surveys can be used as part of assignments in public relations writing or ad-vertising classes. The results of the survey provide content for documents and ads.

- The students are asked to take the findings of their surveys and weave the results into a professional document. For instance, the results can be used in advertising copy ("Four out of five people surveyed prefer") or in news releases or backgrounders ("88% of our employees volunteer their time in the community…").

- Students gain valuable experience using data to make arguments. Using data also forces students to judge the validity of their findings and make choices about how survey answers should be reported.

Impact

Because survey software is an online tool, students feel comfortable using it. Students who initially lacked confidence using Excel or SPSS become more comfortable with survey design, data entry,

data analysis and interpretation. Students like using the software and feel empowered when their survey is uploaded and they begin getting responses.

Additionally, the learning is interactive. As students send each other their surveys, they also receive feedback about mistakes in the process, suggestions for question wording, etc. Students also learn about both writing and research. The assignment is multilayered and teaches an assortment of lessons.

As for the morale of the teacher, this assignment is a lot like slipping vitamins into candy. Most students actually spent considerable time learning how to use the program and identifying ways that their student organizations, jobs and internships can use this software to collect public opinion data. Students start to love doing research because they quickly see the value of data. We find this very satisfying.

Stylebook Scavenger Hunt

How to reinforce editing skills by using online search engines and Web sites to find and collect examples of AP style

By Jan Leach
Kent State

Jan Leach, MA, is an assistant professor of journalism at Kent State University and an Ethics Fellow at The Poynter Institute. She teaches editing, ethics and other news courses. Before joining the faculty at KSU, Leach was editor of the Akron Beacon Journal *and she held reporting, editing and management positions for more than 20 years at newspapers in Ohio and Arizona.*

Introduction

Stylebook Scavenger Hunt uses a party game format adapted online to help students understand how AP style is used on the Web. Stylebook Scavenger Hunt can be "played" individually or in teams, on deadline or without time limits. An optional discussion session offers opportunity for evaluation and allows students to campaign for their best "finds." Stylebook Scavenger Hunt can be graded, used as an in-class exercise or for extra credit.

Rationale

Journalism majors learn AP style in their earliest classes and use it throughout their student careers. It's one of the basics they must master, but like tennis or piano, it requires practice. Individual classes often can't provide enough practice for students to get comfortable or proficient with AP style, and today's students don't recognize how AP style is used in various media. Stylebook Scavenger Hunt uses online search engines and Web sites, plus deadline and competition, to illustrate the nuances and uses of AP style beyond print publications. It engages students in the online format where they get most of their news.

Implementation

• Stylebook Scavenger Hunt assignments are prepared by the instructor using examples provided or making up new quest problems. These can be adapted to any school or geographic location. Here are some examples:

- Find an example of addresses in news stories in XXX. (Here you insert a URL or Web site such as the local paper's site or *nyt.com, usat.com*, etc.)

- Find an example of the AP style rule for abbreviating titles before names in XXX (Here you insert a URL or Web site address such as *salon.com, latimes.com*, etc.)

- Find an example of a federal or appeals court name and location. (You can tell students where to look for this or give them a URL such as *washingtonpost.com*.)

- Find an example of a taxpayer-financed project (not the wars in Iraq

or Afghanistan.) How is the financing explained?

- Find an example of a ratio in a sports story.

• Students/teams are given a Scavenger Hunt assignment that lists AP style questions or problems they must find in stories or in other online material at specific Web sites.

• Students/teams are given a deadline, such as 12-15 minutes or more, to find as many examples of the specified AP style questions as they can. They must find the examples online, usually at media (TV, newspaper, magazine, book, movie) Web sites. When players are ready, the instructor gives the start signal and begins keeping time.

• Students/teams find examples from the Scavenger Hunt assignment using search engines and different Web sites in a race that imitates going door-to-door seeking items in a real scavenger hunt. The students/teams record their finds either on paper or in a computer document. These are used to verify winners and in later discussion.

• When the time limit is reached, the instructor ends the game. Students/teams turn in their Scavenger Hunt "finds." Just as in a real scavenger hunt, participants may not find the same examples or they may not find all the things on the assignment list. Players/teams receive 2-3 points for each example that they find on the assignment list.

• The students/teams with the most points win the game.

• Discussion follows and is lively in terms of where things were found, how things were missed, and so on. The instructor can show fine points of AP style, style discrepancies and style mistakes.

• In a twist that can change the outcome of the game, students may collect examples of incorrect AP style in news stories and other reports. If this option is used, points are assigned for each incorrect example, too.

• Simple prizes (bookmarks, candy, gum, pens) can be awarded or extra credit points may accrue. There may be ranks or categories of winners and certificates of excellence such as "Style Superman" or "Superwoman," "Titans of Style," "Style Star," "The Biggest Wordistas," etc.

• Stylebook Scavenger Hunt can be played more than once during writing or editing classes offering options for different teams, different scores and different outcomes/winners. If the game is played multiple times during one course, the instructor may start with a longer time limit, such as 18-20 minutes at first, and shorten the time for each subsequent game.

Impact

Copy editing is no longer a print-only skill. Students have to learn grammar and AP style fundamentals to edit well for organization, clarity, theme, tone and more. This exercise illustrates how AP style is used online, reinforces the importance of AP style for consistency in all media, uses a team approach to support collaborative learning and introduces the urgency of deadlines in journalism.

It's also fun.

It gets students moving, talking,

sometimes shouting and competing. It can help break up a long, traditional class (our editing classes are three hours a day, two days a week) and help students connect. My students have named their teams and come up with tag lines and cheers for their groups. They say they look forward to this exercise because it strengthens their editing skills and illustrates how AP style works in an online format.

Last semester, I polled two previous classes on things they would drop from the copy editing lessons to make room for new things. Several students responded that I must absolutely keep the Stylebook Scavenger Hunt because it taught them key points of AP style in a way that they would not forget. Others have said that the Stylebook Scavenger Hunt made them more aware of AP style in all formats and helped make them more critical editors of online copy.

Wasting Away?

How to engage students in television history through critical interaction with Minow's "Vast Wasteland" speech

By Dr. Susan L. Lewis
Abilene Christian

Susan L. Lewis, Ed.D., is an assistant professor at Abilene Christian University in Abilene, Texas. She teaches courses in writing, electronic media and public relations. Her research interests include social networking, mobile computing usability and media ownership.

Introduction

When Newton N. Minow, then chairman of the FCC, invited the National Association of Broadcasters to watch and assess a complete day of television in 1961, the room was dismayed by his assessment of television as a "vast wasteland." He said, "In a time of peril and opportunity, the old complacent, unbalanced fare of action-adventure and situation comedies is simply not good enough." He called for TV to use its power to act truly in the public interest rather than to only entertain the public. The tension between feeding the audience's desire for entertainment for the purpose of ratings and profit and serving the audience's need for education and information has existed since the beginning of broadcasting in the United States and continues today. This assignment engages electronic media students in thinking critically about what Minow said in the context of 1961 and whether the same statement could be made today.

Rationale

Frequently when teaching history, professors focus on students learning dates and facts rather than engaging with ideas from a particular time in media history. The assignment requires students to think critically about the social and media climate in 1961 and compare it with the social and media climate today. Students must have an understanding of both time periods, as well as the ability to consider the arguments of both sides. It also requires students to work together to effectively present an argument they may or may not actually support.

Implementation

- Assign students to read the text of Minow's speech to the NAB (*www.americanrhetoric.com/speeches/newtonminow.htm*) and textual history of television in the late 1950s and early 1960s.

- Assign students to consider the context of Minow's speech in 1961 and in a modern context. Was what he said true then? Is it true now? Have them make notes about their observations and considerations.

- Divide students into two groups (this works best in a class of 20 or fewer).

- Assign one group to argue in favor of Minow's speech in both a historical and modern context, and the other group to argue against it.

- The professor serves as facilitator to the debate. Allow opening statements of 2-3 minutes, then point-counterpoint interaction between the groups. Limit the debate to 25-30 minutes, and leave time for students to have a follow-up conversation about the debate.

Impact

Students usually think it is fun to argue, and most of them want to win. I usually don't declare a winner in this debate. Rather, I point out the importance of being able to anticipate the argument of the opposing side and being able to articulate a point of view. Students spend time considering the importance of the airwaves belonging to the public, questioning who decides what is in the public interest, realizing that this more than 45-year-old debate is still alive, and wondering what their roles will be in it when they become electronic media professionals.

Hooray for Hollywood

How to teach students to write active leads

By Dr. Tracy Lucht Simpson

Tracy Lucht, Ph.D., is an assistant professor of communication and media studies at Simpson College in Indianola, Iowa. She teaches new media, media history, editing and design, gender/race/class and media and news writing. Prior to academia, she was a copy editor at USA Today, The Washington Post *and* The Des Moines Register.

Introduction

Even in this age of multimedia journalism and falling newspaper readership, Strunk and White have it right. Good writing—whether it is for the Web, for video, for magazines, even for brochures—is active. Yet active writing can be a difficult concept for journalism students coming straight out of their freshman composition classes. In addition, some students—especially those who don't plan to be journalists, but must take the class to fulfill a requirement—are predisposed to think the news is boring. As they sit down to write a news lead for the first time, they tend to emulate the worst journalistic writing by making it bureaucratic and lifeless, precisely the opposite of what we hope to accomplish in a news writing class.

Rationale

Instructors usually try a couple of approaches when faced with the problem of passive writing. The first, and most obvious, is the grammar lesson. This is when we diligently explain the difference between active and passive voice and offer numerous examples of a weak sentence strengthened by the straightforward Subject-Verb-Object structure. A second approach is to focus on vigorous verbs that will make our writing sing, given the chance. Find a good verb, we tell students, and the rest will take care of itself. After trying both approaches—and beginning to feel repetitive—I was still getting weak, passive writing from my news writing students. Bewilderment led me to try a new approach to writing that takes advantage of students' media literacy. I now tell students news writing is more like a movie than a novel. Modernizing Walter Lippmann's famous description of journalism, I tell students they must draw not just a picture, but a moving picture, in readers' heads. A movie requires action and dialogue. It gets to the point. It shows, rather than tells. Most important, it lets the characters and their actions speak for themselves—no flowery descriptions and big words. Let the news play like a movie in your head, I tell students, and then tell us what happened using the best verbs you can find.

Looking for a hands-on exercise to drive home this way of thinking, I turned our news writing lab into a movie theater.

I showed the climactic scene from "The Assassination of Jesse James by the Coward Robert Ford" and asked the students to imagine themselves peering through the window, witnessing this historic moment. They imagined they were a reporter for the local newspaper in town. Upon seeing the murder of this legendary outlaw, they were to run back to their newspapers and write a direct news lead about what had happened. I then put the students in pairs and had them collaborate to write a new lead, and finally I projected all the leads on a screen and let the class vote on the most active one.

Implementation

- Select a 2-5-minute action scene from a movie and instruct students to imagine they are witnessing the scene firsthand.
- Provide necessary context.
- Show the scene, ending it abruptly after the last bit of action.
- Give students five minutes to write a direct news lead. Create a sense of urgency.
- Put students into pairs and have them evaluate their leads together.
- Have each pair collaborate to write a new lead and type it on a projected screen.
- Discuss each lead as a class, identifying strengths and weaknesses.
- Have students vote on the most active lead (don't let them vote for their own).
- Award extra credit (or some other prize) to the winning pair.

Impact

This exercise raised the energy level of the class and helped students to see that news writing should be fun. The news from this scene was clear, which meant students knew exactly what should be in the lead and could focus on language and writing rather than news judgment. The a-ha moment came when students saw all the creative—and active—leads the class had written. Students also appreciated the chance to vote on their favorite, which encouraged friendly competition and kept them engaged.

Immediately afterward, students completed a lead-writing assignment with less dramatic material, and I saw marked improvement in their use of active voice and spirited language. Treat every story as if it were a shooting, I told them, because a journalist's job is to sell the story. The best way to do that is to create a moving picture in readers' heads.

Posting to the Web in Real Time

How to teach beginning news writing students to rapidly report, file and revise stories online

By Jamie Tobias Neely
Eastern Washington

Jamie Tobias Neely, M.F.A, M.A., is an assistant professor at Eastern Washington University, where she also advises the student newspaper. She teaches news writing, mass news media, editing, magazine article writing, critical writing and design courses in the Journalism Program. She has 25 years experience in daily journalism, most recently as an associate editor, columnist and features editor at The Spokesman-Review *in Spokane, Wash.*

Introduction

Today's news organizations need reporters who can quickly gather information, post stories online and revise them as the news unfolds. A reporter covering a breaking crime or weather story may post a preliminary report on an online news site early in the morning and then continue to update and revise the piece throughout the day. Bloggers may continue to edit their posts as their readers point out errors. Contemporary journalism undergraduates need to prepare to meet these demands.

Inspired by my background in daily newspapers, where I watched mobile journalists, or "mojos," develop these skills, I realized my news writing students could tap the technology available in our classroom to duplicate that experience. The project requires a computer lab, a class Web site and that ubiquitous student communication device: the cell phone.

Rationale

Beginning news writing students often take several days to conduct interviews, draft and edit their stories. But this project requires them to work at the break-neck pace of the newsroom "mojo." In one class period, they quickly plan a simple breaking news feature story, conduct phone interviews, draft directly to the Web, edit one another's stories and revise their own story on deadline.

This approach requires them to condense their usual writing process to meet the constant demands of online journalism. By meeting these tight deadlines, students not only become more proficient at matching the pace of a professional newsroom, they collaborate to swiftly enhance their basic reporting and editing skills.

Implementation

- Tell students they'll need to bring a cell phone to class.

- Devise a news feature writing assignment that can be reported quickly by beginning students. (Examples: Write a reaction story to President Barack Obama's

post-election pledge to adopt a White House puppy or to the WalMart Black Friday stampeding death.)

- At the start of class, ask students to quickly read background news stories and draft potential interview questions. Ask them to share their best questions.

- Assign students to call one or more university students, staff or faculty members listed on the university Web site to conduct a short interview.

- Direct students to draft and edit a short news story (300-500 words) and post it on the class Web site, such as a Blackboard Discussion Board forum.

- When they're finished, ask students to read at least five of their classmates' stories and post specific, detailed editing comments in the discussion threads. Add your own editing comments as well.

- Near the end of the class period, students should return to their own stories, read the class editing comments and make revisions.

- If students find reporting holes in a story, the reporter must call back the source to gather additional information and update the story.

- When students are satisfied with their stories, they mark them ready for publication. These stories then may be edited into one longer news feature for the student newspaper.

Impact

This project dramatically energized the class. Students found the pace exhilarating and rapidly discovered answers to basic reporting issues. One student's cell phone died, but she found a quick solution: She dashed out to interview a staff member working elsewhere in the building.

Students said they learned to quickly focus and draft their stories. They described transforming from a reluctance to accept criticism from their peers to an appreciation of the constructive feedback they received.

Students reported that they enjoyed the chance to see their work immediately posted on the Web. They also found it satisfying to discover their work published, often for the first time, in the weekly student newspaper a few days later.

I discovered that the brisk pace helped to break through familiar student barriers. These beginning news writers had no time to waste on shyness about approaching an interview subject. They could not procrastinate about writing a draft. The minutes were ticking away. And they couldn't hide behind a write-for-the-professor stance. Their stories were posted for every classmate to read and edit. These developing "mojos" not only received a taste of an emerging reality in the industry, they also enhanced their basic journalism skills in the process.

Getting Speakers for Class When Their Schedule Matches Yours

How to use video and audio conferences for classroom speakers

By Dr. Gregory Pitts
North Alabama

Gregory Pitts, Ph.D., has taken a position as department chair at the University of North Alabama. He taught Global Media, Media Management, Communication Theory and Media Sales most recently as an associate professor at Bradley University. He has taught media management in more than a dozen transitional countries.

Introduction

Using an Internet telephone program (such as Skype), faculty members can schedule in-class speaker presentations that are live and intimate for students but they don't require the speaker to physically be in the classroom or even in close proximity. These presentations can be full video or voice only, with accompanying presentation slides. Skype is an inexpensive option to bring speakers to class. The video or phone conference allows the faculty member to control the flow of discussion. This means you can direct the speaker's comments to address course-specific topics rather than simply turning the podium over to a traditional classroom speaker. Faculty may find this becomes their preferred approach as it will often produce a better classroom experience for the students than will an in-class speaker.

Rationale

Class speakers provide a rich complement to faculty instruction but it can be difficult for speakers to arrange their schedules to accommodate class needs. Even a one-hour class presentation will likely take two hours of work time for a speaker to complete, when the speaker allows for driving to and from campus. Recruiting speakers from large media markets not in proximity with non-metro colleges and universities is also difficult. This approach allows a faculty member to schedule a telephone or video conference visit with a speaker from anywhere in the world. The audio/video output from an ordinary laptop computer can be presented over a classroom projector and speaker system. This approach eliminates geographic and time barriers that can make it difficult to attract speakers.

Implementation

- Explanation of Skype and Skype-In and their classroom possibilities.

- Skype-In is an option that allows a faculty member to obtain an actual telephone number that an outside speaker could call for the classroom discussion.

- Demonstration of the software use either through an actual example or through a recorded video presentation.

- Explanation of other similar programs that are available.

Impact

People are busy. Guest speakers have good intentions but matching their availability with class meeting days and times can be difficult. Speakers sometimes cancel due to tight scheduling. This teaching innovation allows for speaker scheduling with minimal interference to the speaker's work schedule and does not require presence on campus. Students can see and/or hear the speaker and ask questions. Unlike a video presentation, this is an interactive event. Speakers can present PowerPoint presentations, provide accompanying narration and also see their audience. There's no worry about campus parking, funding speaker travel from a nearby city—or asking the speaker to fund the travel her/himself. Teachers can incorporate more speakers in their classes and they have the potential to better control the presentation through focused question and answer interaction rather than completing yielding their classroom podium to an outside speaker.

2009 GIFT WINNER
Truly Viral Videos

How to learn the rules of video reporting– by breaking them

By Dr. Daniel Reimold
Nanyang Technological

Daniel Reimold, Ph.D., is a visiting scholar and teaching fellow within the Wee Kim Wee School of Communication and Information at Nanyang Technological University. He is a passionate college journalism researcher who recently completed a Fulbright fellowship focused on modern student journalism in Singapore.

Introduction

The worse they are, the higher they score. In this learning exercise, students are looking to fail, dramatically, before their peers and in front of the camera. Following a pair of introductory lessons on video reporting and a basic Final Cut Pro tutorial, students with little-to-no video journalism experience are charged with creating a basic broadcast news report. They are asked to first identify the key rules of quality video journalism. And, as the Bard once wrote, therein lies the rub. Students' final reports are required to overtly break those identified rules, presenting final videos that are truly viral in nature–memorably funny and infectiously bad. Students report in pitch blackness, talk über-fast, constantly jump in and out of a shot, have voices drowned out by car horns and stand in front of cameras so shaky they make the visuals in "Blair Witch" seem stationary.

Rationale

Video is a foreign medium and a scary concept for most journalism students. Even in the mobile journalism age, vlogging, video interviewing and full video reporting represent a skill-set and on-camera presence that too many j-students still fear or feel they will be unable to master. This assignment attempts to shake off their self-consciousness, enabling them to gain exposure to video journalism without the pressure of being perfect their first time on screen. Instead, students literally learn from their (purposeful) mistakes and have fun while they are doing it.

Implementation

- Outline the basics of vlogging and video reporting and teach the fundamentals of applicable video editing software.

- Assign student teams of two to complete a basic video news report focused on a campus issue, event or individual.

- Once teamed up in class, ask students

to create a list of basic video reporting rules to follow. Ask teams to share rules with the class.

• At the close of the discussion, ask them to crumple up the papers on which the lists were made. Explain that for their first foray into video reporting, they will be breaking the rules. Clarify that the reports should not be so chaotic as to be incomprehensible but that the rule-breaking is more than optional for the assignment. It is required.

• Allow teams up to one week to complete their reports. On the due date, share the videos with the class, pushing students to identify the video journalism rules each team broke and to discuss how that rule-breaking impacted the news seen on screen.

• Present students with a follow-up assignment: A video news report on a campus issue, event or individual. Students are encouraged, but not required, to report on the same subject tackled in their first "viral" effort. For this assignment, however, students must abide by the video reporting rules.

Impact

A professor-mentor once told me that we are often not able to recognize the importance of something in our life until it is suddenly no longer there. By having students take away specific portions of quality broadcast reporting (such as proper lighting, controlled ambient noise, on-camera presentation poise, smooth scene editing, steady camera work and appropriate B-roll shots), they are able to more dramatically see and understand what happens when they are not there. In the meantime, they warm up to video reporting, being on camera and, most importantly, seeing themselves on camera (something students seem especially shy about) with a public trial run that is pitched as fun but not frivolous.

In respect to morale, the assignment breaks the monotony of a typical semester's course load, something that a student once said to me "is all about achieving perfection again and again." Students enjoy making the videos. They bond with their teammates. They appreciate the chance to fail while experimenting with a style of reporting to which most have not been exposed. The class also becomes closer as a whole during the session in which the videos are shown. It is a session normally filled with laughter, spirited critiques, stories from the field, and a level of interaction that is unparalleled the remainder of the term.

Most interesting to me, many students comment upon completion of both the bad and good reports (dubbed the "before" and "after") that they felt it was actually tougher to purposefully break the rules than attempt to follow them, imparting a wonderful self-taught lesson: It is often easiest to simply do things right the first time around.

So Unfunny You are Required to Laugh

How to show Intro to Mass Communication students the subtlety of television manipulation

By Dr. Chris Roberts
Alabama

Chris Roberts, Ph.D., is an assistant professor at the University of Alabama. He teaches Introduction to Mass Communication and journalism courses at his undergraduate alma mater. He earned his Ph.D. at the University of South Carolina in 2007, after nearly a quarter century of work as a reporter and editor at Southeastern newspapers.

Introduction

This assignment, which works as both an assignment or as an extra-credit opportunity, is a favorite among the 200-and 300-student sections of my Introduction to Mass Communication course. In a little more time that it takes to watch "Saved By the Bell," students relive a bit of their childhood while discovering how they were "manipulated" by media when they were young. This exercise can be used at the start of a unit about media effects or during a unit about television.

Rationale

Unlike professors teaching "Intro to Astronomy" or "Intro to Electromechanical Engineering" to students who are tabula rasa on those subjects, professors teaching "Intro to Mass Comm" actually teach RE-introduction to mass communication. Students have spent their entire lives in front of screens, amplifiers and printed pages. A key challenge is to help students understand media from a different perspective.

This assignment challenges students to take a wider-lens look at media they have already consumed, and to see how media producers insert subtle clues and prompts to audiences that suggest the proper response to that content. When done, students realize the extent to which they are "told" to laugh, cry, be awed or otherwise respond to a message.

Moreover, this activity requires physical action by students, which can be rare for a lecture class. It can be done in class or out of class, providing flexibility for instructors.

Implementation

Because this was designed for a 200-plus section of a course, instructions are posted on the course Web site for students to follow. Students submit answers electronically.

- Student instructions:

1) Watch an episode of a TV situation comedy you grew up with that was aimed at your age group ("Saved By the Bell," "Moesha," "Full House," "Boy Meets World," etc.). Write down the show you watched and when you watched it as a kid, and when you watched it (including TV

network or Web site) for this assignment.

2) Every time you hear the "laugh track" (a real audience or a soundtrack of artificial laughter), you MUST physically laugh aloud with it. Moreover, every time you hear an audience "aaah" or "boo" or "hiss" or other sound would not have been "heard" by the characters in the show, you also must make that noise.

2a) Keep a running tab of the number of times you laughed, booed, awwwed, etc. Tell me that number.

2b) Tell me how many times you HAD to laugh because it was part of the assignment, not because what you heard or saw was funny enough to make you laugh.

3) Write about the experience:

- How did you feel as you watched it?
- How aware were you of the laugh track then (and now)?
- Did you feel manipulated?
- How "good" would the show be without that track?
- How have your feelings about the show changed over time? (Do you feel the same way about that show when you watched it for this assignment, compared to how you felt when you saw it as a child?)
- How does this exercise relate to what we've talked about related to media effects? What else do you want to tell me about your experience with this exercise?

After the deadline, I post this link about the history and future of the laugh track and "sweetened" audio, which includes a history of laugh track use since the 1950s: *www.slate.com/id/2174189/*

Also posted is "Full House Without Laugh Track," which puts another spin on the power of the laugh track. It's at *www.youtube.com/watch?v=WF-jO-ItahQ*

Impact

After the deadline passes, the exercise becomes an entry point to discuss:

- Manipulation: As one student wrote: "I began to get sick of laughing."

- Modeling behavior/social learning: Students see how TV shows teach them to behave when something "funny" is broadcast.

- "Hot" vs. "cold" media: Students realize that they must actually pay full attention to the TV to do the assignment, which is something they rarely do when they typically watch TV.

- Why lots of TV you saw as a child doesn't age like fine wine.

Pulitzer Prize Winning Photos

How to make mass communication history interesting

By Dr. Jim Sernoe
Midwestern State

Jim Sernoe, Ph.D., associate professor and chair of the Mass Communication Department at Midwestern State University, teaches history, ethics, law, news writing, editing and introduction to mass communication. He enjoyed his undergraduate course in mass communication history and insists that the course can be something other than boring, if taught correctly.

Introduction

Many students whine when they learn that a mass communication history course will be required, because "history is boring." But it doesn't have to be, and if we stay away from the read-a-chapter/lecture/multiple-choice-exam model, history really can be interesting.

Rationale

Instead of simply memorizing names, dates, places and facts, this project forces students to understand a specific time period and a specific event in history, followed by analyzing the ways in which the media interacted with the event.

Implementation

- Students are required to buy the book *Capture The Moment: The Pulitzer Prize Photographs, Updated Edition*, edited by Cyma Rubin and Eric Newton.

- They are told they will prepare two presentations, one chosen from a list I provide and one chosen from all the remaining photos. My list includes the iconic photos (for example, Flag raising at Iwo Jima, Jack Ruby killing Lee Harvey Oswald, the Vietnamese lieutenant about to kill the Viet Cong spy in Saigon, Kent State, etc.).

- Each presentation is short (5-10 minutes) and informal, covering background on the event, background on the photographer/news organization, visual effect (for example, why the photo is powerful, why it would win an award), historical importance (for example, reaction, results, consequences), ethical issues and other finalists that year. Students are also encouraged to cover any other discoveries they find interesting.

- I stress that this is a presentation, not a speech, and students should avoid reading word for word.

- Students are told to have a few questions ready to ask their colleagues to get class discussion started.

- All students bring their books to class each day.

- Students are required to submit a

source list/bibliography on the day of their presentation. They must consult at least four outside sources, two of which must be non-Internet sources.

Impact

I have to admit the first semester I implemented this project, I did so with a fair amount of trepidation. What if the students were bored? What if their presentations were awful? When I made the schedule, I chose two of the strongest students to go first, just to make sure quality would be high. I was pleasantly surprised, however, to find that even the weaker students rose to the occasion, and this has been the case every semester since.

This project begins by addressing students' lack of knowledge of general history. While they have all seen the photo from Iwo Jima, few know much about the actual battle; while they have a vague idea about the Vietnam War, their knowledge is not deep. By researching the photos, photographers, news organizations and the general public's reactions, students learn basic history but also see how media have interacted with society.

My insistence that students present their findings informally helps the shy students who don't like public speaking, but it also creates a seminar atmosphere. Students look forward to each other's presentations, and the discussions have been wide-ranging. Conversations have focused on the specific questions relating to the photo, such as whether certain gruesome images should be published, as well as on larger questions, such as what kinds of guidelines publications should have when it comes to gruesome images. The presenters have rarely had to rely on their prepared questions because their colleagues usually jump right in with discussion. In fact, we have spent entire class periods on just one or two presentations.

I have also found that the students make connections among seemingly dissimilar photos and historical eras. Even though each photo represents just one event and/or era, the students walk away with a sense of the media's place throughout history.

Creating Clouds of Belief

How to visually display and share students' personal codes of ethics

By Dr. B. William Silcock
Arizona State

Bill Silcock, Ph.D., is an associate professor at the Walter Cronkite School of Journalism and Mass Communication at Arizona State University, where he teaches courses in media ethics and diversity, television news and international communications. Twice a Fulbright Scholar, "Dr. Bill" taught for nine years at the Missouri School of Journalism and eight years at Brigham Young. He has hung his hat as a news director, producer/anchor and reporter at PBS, NBC and ABC affiliates from South Carolina to Salt Lake City.

Introduction

The topic of media ethics can make many of today's visually driven Millennials yawn. They fear the boredom Aristotle and Kant portend. Many students come alive to a subject only when it has direct, personal relevance. This simple first assignment in a media ethics and diversity course allows students to identify their core beliefs, view the personal ethics of their classmates and reflect on how they might want to change.

Rationale

The learning objective of this idea is to help students identify their core beliefs at the beginning of the course. Sharing their "Clouds of Belief" with others is visually stimulating and highly creative. Through color and font styles, students quickly establish a personal identity. Viewing each other's "Clouds of Belief" helps student recognize the various beliefs in a classroom and how "beautiful" they are. In a course that also focuses on diversity, it is vital to create a safe community and celebrate differences.

The Web site that makes the word clouds easy, instant and colorful displays words large or small based on their frequency. A student can see—sometimes for the first time—what principles of belief they adhere to most prominently. Thus, this assignment helps fulfill a critical step in any media ethics and diversity course—establishing "what I believe."

Implementation

- Students create a one-paragraph statement of personal beliefs. To stimulate ideas, show clips from NPR's segment "This I Believe," which you can find on YouTube.

- Next, students generate a word cloud by copying their belief statement into the Wordle Web site at *www.wordle.net/*.

- Finally, they write a one-page (maximum) reaction to seeing their personal beliefs displayed in the artistic and colorful form. Students write about seeing their beliefs from a new perspective.

- Students turn in three items—their one-paragraph belief statement, a color

printout of their "Cloud of Belief" that the Web site creates from their statement and their one-page reaction.

- In class students' clouds can be shown via an LCD projector.

- As a follow-up assignment, students exchange their "Clouds of Belief" and write a one-page reaction seeing a fellow classmate's "Clouds of Belief."

Impact

Anticipate two direct benefits from this teaching tip—one for students and one for you.

As a first assignment, "Clouds of Belief" offers students a quick engagement and immediate creativity in the course. Displaying the "Clouds of Belief" is an ideal ice breaker for that sometimes-difficult second lecture. As various or all clouds are displayed a new horizon opens up for the class. By "seeing" each other's beliefs and how beautiful they are, a level of respect and recognition begins to be established.

The second impact is for you, the teacher. By reviewing a short yet highly personal assignment from each student, you can quickly identify what type of class personality you'll face this semester. Students with strong religious beliefs will display that in a safe way for them. This is important for you to know early on as you build a safe environment for the students to discuss the critical issues of media ethics and diversity.

This idea has application beyond the Media Ethics and Diversity course. A simple modification of "put a block of text based on a different subject" allows the Word Cloud to become an ice breaker for many other courses.

What's Your Cover?

How to harness Facebook fun to teach word and visual editing skills–and more

By Dr. Leslie-Jean Thornton
Arizona State

Leslie-Jean Thornton, Ph.D., is an assistant professor at the Walter Cronkite School of Journalism and Mass Communication at Arizona State University. She studies evolving newsrooms and journalism, and teaches multimedia and editing. Prior to her doctorate, she was a journalist in New York, Connecticut and Virginia, most recently at The Virginian-Pilot.

Introduction

One of my graduate students "tagged" me with a Facebook game. The challenge? Create an album cover for an imaginary band using elements "found" via popular Internet sites. Then share the creation on Facebook and ask some friends to do the same.

I praised the student's cover–it was impressive–and put it out of my mind–until another one arrived. So I tried it and found the exercise fun, instructive and rewarding–a way to teach basic skills (capturing images from the Web) as well as advanced concepts (revealing states of mind with typography and color) while exposing students to random knowledge–more later. I asked my two fellow gamesters if they thought something like this would work in class. "Wow, yeah!" they responded. They were right. Since then, graduate and undergraduate students have thoroughly enjoyed this project–and it's had a positive effect on the confidence, proficiency and imagination they bring to additional projects.

Rationale

Instead of drawing from a textbook or what professors find relevant, this draws from students' lives. It plays off their social networks and offers positive reinforcement through peer acceptance. The incentive for doing well isn't a grade but friendly praise and a chance to show off and share.

Implementation

- Ask who in class has done a FB album cover. Those who have will know what you mean; others will (or can) be intrigued. In the parlance of new media people, the experienced ones will be your "evangelists" and helpers. Even if all of them have done it (highly unlikely), they'll get even more out of it by doing it again with you.

- Explain the game; show them a FB page with an example (preferably yours). Give them directions (below).

- Go to a random Wikipedia page from *http://en.wikipedia.org/wiki/Main_Page.* The page title or subject is the name of your band.

• Go to a random quote. The last few words of the last quote on the page give you your album title. Here's a random quote generator: *www.quotationspage.com/random.php3*

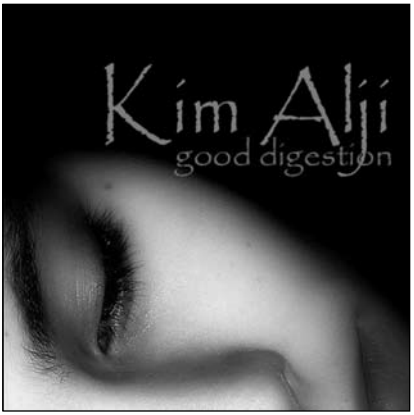
• Go to Flickr; choose to see the last seven days' worth of photos. The third photo is your album image. Shortcut: *www.flickr.com/explore/interesting/7days*

• Mix the elements in Photoshop (or another program) to make your cover.

• Once they've gathered their materials, walk them through the process using software available to you. I used Photoshop.

• Here's my story, if you'd like it as a model: I "got" a gorgeous black and white image for my cover. Wikipedia gave me "Kim Alji," a legendary figure in Korean history: he was found as an infant in a gold box hanging from a tree. My random quote, from Jean Jacques Rousseau, was "Happiness: a good bank account, a good cook and a good digestion." I took the last two words for the album's name.

• I opened the image in Photoshop and added my text, paying careful attention to size, color, placement, font and legibility. I used layers, but you needn't. I weighed putting Alji's name in gold, but thought the association too obscure and the color detrimental to the overall feeling of a sound sleep after a well-processed meal. I was happily focused for about an hour. The result:



• Tell them to be mindful of what they're doing and why as they'll need to explain their design in class. Among the considerations: color and font choice, emphasis, tone, any word associations.

• Have students upload to their FB pages to show off their work. There are even FB groups that collect these "memes" (popular Internet interactions).

• Variations: Book/magazine covers, event posters, logos, Web page banners.

Impact

Minutes ago, a student came into my office. "Oh! That's your album cover!" she said, pointing to my monitor. I told her what I was doing. "That's a great exercise. I had such fun," she said. Last week, a colleague used it in her online media class with great success. "I've never seen such inventive and good banners," she said, crediting students having learned the basics first with the album cover drill. For a morale boost, I go to FB and look not just at my students' work, but at the "work" they've challenged others to do.

How Do You Play When You Don't Know the Rules?

How to raise student awareness of cultural bias and privilege

By Dr. Jennifer Bailey Woodard
Middle Tennessee State

Jennifer Woodard, Ph.D., is an assistant professor at Middle Tennessee State University. She teaches courses on digital writing, convergence, culture, diversity and gender in the Department of Electronic Media Communication. She is a graduate of Indiana University-Bloomington, and she concentrates on research that will enhance her ability to teach students the value of a diversified newsroom and the role that technology will play in their future jobs.

Introduction

When teaching a cultural studies class that focuses on race, class and gender in media, I used to have a hard time getting students to understand how they were privileged or disadvantaged in society. This exercise levels the playing ground so that all of the groups involved are united in the fact that they only understand their own group and are struggling to communicate with "the other." It brings cultural barriers to light so that we can have a more enlightened conversation regarding how certain cultures are privileged over others and how this comes to be accepted.

Rationale

This is an assignment that works to bring the class together and begins creating an atmosphere of acceptance and tolerance. It helps students to understand that what they perceive to be the truth about a group is often wrong and based on cultural stereotypes and bias taught to them through media and other social institutions.

Implementation

- This exercise will take an entire class period to enact. Divide the class into five or more groups of 3-5 people. Once the groups are in place–take each group from the room and explain to them their culture and have them practice it for a moment.

- Now the fun happens. Bring all of the groups together in the classroom. They should interact with each other for at least 15-20 minutes. Next, have each group come to the front of the classroom one at a time and have the rest of the students detail what they were able to understand about the group's culture from their interactions.

- Then have the group explain their culture. After all of the groups have finished, have the class relate this activity back to the general discussion of culture, privilege, difference, etc. that you have been having. Also, have the class write a brief personal journal entry of what they felt in their group while trying to understand the other groups–

make this due at the beginning of the next class.

- The groups:

1) Love to touch, their only word is "yes" and they use it to convey every emotion even negative ones. They like everyone. (Everyone likes them usually–begin a conversation during debriefing about what is normal and who defines it and teaches it to us.)

2) Hate being touched or touching, one word "no"–they use it both in a negative and positive way. They are happiest when given space and only like to be with each other. (This group usually makes everyone uncomfortable and they want to talk about how unfriendly they are–they really aren't; they just have different spacial needs–different cultures and their identity's conversation.)

3) they hiss a lot, make lots of eye contact, the women like guys and always travel holding hands. This group is composed of four women and one man. They are always trying to form a triad of two women and their man. They can only feel complete when this triad is formed. So there is one complete triad and the other two women are going to try and form one by getting another guy (useful for talking about sexism, matrilineal cultures.)

4) Likes each other, but doesn't like anyone else. They are very aggressive and will push away strangers who get too close. This group should be primarily female with 1-2 males. The females are very possessive of their male, and they do not like anyone else near him–he is docile. They do not speak; they only use hand gestures (useful for sexism and male/female relationships in Western society vs. global society discussion.)

5) This is the barter group. They only use one word–trade. They have playing cards and they are constantly offering them to others. The catch is that they become very offended when someone takes their cards without offering them one in return, so they snatch their cards back (great for talking about class and capitalism.)

Impact

Talking about cultural difference and communication problems across cultures is something that a class will write down and forget–having the class experience a culture clash is something that they will remember and share with their friends thereby spreading the lesson into their peer communities. My students have commented that this exercise encourages them to take the theories they are reading and apply them to life.

What Would You Do? A Scripted Simulation of Journalistic Decision Making

How to use a scripted simulation to engage the students in critical thinking about the ethical decisions reporters face

By Dr. Anne Golden Worsham and Emily Reynolds
Brigham Young

Anne Golden Worsham, Ph.D., assistant professor, teaches print journalism and media effects in the Department of Communications at Brigham Young University. Her professional experience includes work as a city reporter and business editor. Her research interests include political communication, frame theory and news programs geared toward teenagers.

Emily Reynolds is a graduate student in the communications department at Brigham Young University. Her research interests include media effects and parasocial relationships.

Introduction

Reporters will often face ethical and legal issues as they pursue stories. This simulation brings these ethical and legal issues alive for the students. As the students immerse themselves in this simulation, they engage in critical thinking about the issues of privacy, the public's right to know, fairness toward all parties involved and the power of the press in the electoral process.

Rationale

This activity asks the students to take on scripted speaking roles in a scenario involving a reporter, editor, city council members and several members of the community. The students act out the various roles until they reach a point in the script that asks them to discuss a question that engages their critical thinking processes. They stop, discuss the question with their group, write down their personal thoughts and insights on worksheets provided and then resume acting out the scripted scenario.

This activity asks the students to make decisions about whether to cover a story about a dispute that happened between city council members in a secret meeting. It is an entertaining and thought provoking way to engage the students in applying concepts from the textbook and lectures to a reality-based simulation.

The script covers a scenario that the professor encountered when working as a reporter, however other potential scenarios could draw from the instructor's personal experience in journalism or from controversial stories found in the media.

Implementation

- Instructor Preparation: This simulation

was constructed for a large lecture class ranging in size from 150-180 students, although it can be used for smaller classes. It was designed to be completed in one class period (approximately 50 minutes).

This exercise is listed in the syllabus as an in-class activity with points given for participation (as evidenced by the completed worksheet handed in at the end of the class period).

Simulation packets are prepared with the materials needed for each group. Each group will contain 8-12 members.

- Contents of Packet:
  - 12 scripts
  - 12 worksheets
  - 12 role slips
  - An instruction sheet

- Student Preparation: Before the simulation, the students read the chapter in the textbook about ethical and legal issues in journalism and are quizzed on this chapter to ensure that they read and understood the material. At the beginning of the class session the instructor reiterates the guidance given on the instruction sheet for the students to consider the legal and ethical issues covered in the textbook.

- During the Class Period: At the beginning of the class, the instructor gives an overview of the activity. The students divide themselves into groups of 8-12 members each. The instructor hands the packet to one member of each group, who is then designated as the announcer/director. The announcer/director then leads the activity for the group during the rest of the class period.

- The speaking roles are:
  - Announcer/director
  - Reporter
  - Editor
  - Council member Andrew Anger
  - Council member Frank Fellow
  - Council member Jane Jolley
  - Wanda Witness
  - Karl Concerned

The non-speaking roles are the four voters. The voters are to listen and chime in during the discussion period in their role as voters.

- Student Implementation: The students are instructed to act out their roles in the script. There are six critical thinking questions embedded in the script at strategic intervals. The students act out their roles from the script until they encounter the questions. They stop at that point and discuss the questions as a group. After the discussion, group members individually write down their answers to the question on their personal worksheet. After the answers are written, the group resumes the scripted scenario.

Impact

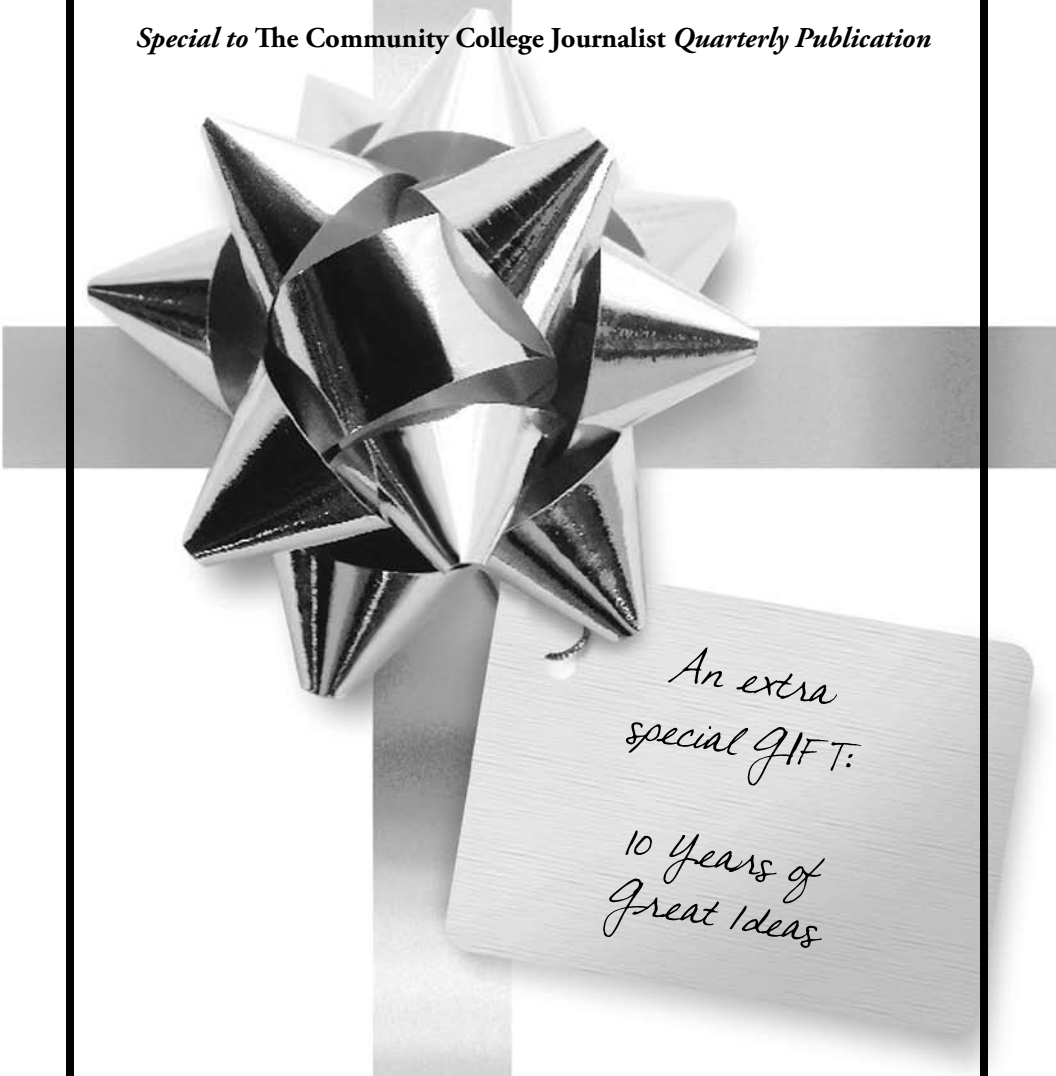
Students really enjoy this simulation. They throw themselves into the speaking roles and start to care about the characters involved. At the end of the activity they want to know the outcome of the story and the implications of the decisions that were made during the simulation experience.

I have used this over several semesters and each class has ranked it as being one of their favorite activities on the feedback sheets filled out at the end of the term.

In addition, the students were tested about the concepts in the scenario on the final exam and those who attended the class performed better on that section of the test.

GIFT 2009

Special to* The Community College Journalist *Quarterly Publication



Researched by
Dr. David Cuillier, GIFT Grand Prize Winner 2006
and Carol B. Schwalbe,
GIFT Grand Prize Winner 2004 and 2005

10 Years of Great Ideas

A summary of 253 GIFTs and 10 tips for creating your own terrific teaching tools

By Dr. David Cuillier, Arizona
and Carol B. Schwalbe, Arizona State

David Cuillier, Ph.D., is an assistant professor in the School of Journalism at the University of Arizona and can be reached at cuillier@email.arizona.edu. *Carol B. Schwalbe, M.A., is an associate professor in the Walter Cronkite School of Journalism and Mass Communication at Arizona State University and can be reached at* cschwalbe@asu.edu. *Both have been GIFT scholars four times, Cuillier was the grand prize winner in 2006, Schwalbe was the grand prize winner in 2004 and 2005 and both have won first place in the Promising Professor competition by the Mass Communication and Society Division of AEJMC.*

Nowhere else are you going to find as many great ideas for teaching courses in journalism and mass communication. In the 10-year history of the Great Ideas for Teaching (GIFT) competition, judges have selected 253 of the best classroom exercises to share at the Association for Education in Journalism and Mass Communication annual conference.

What makes for a good teaching idea in journalism and mass communication education, or at least what we honor as good teaching? What kind of teachers tend to win the most, and what can we learn from them? How can we improve?

With those questions in mind, and as former GIFT entrants ourselves, we were curious, so we coded and analyzed all 253 GIFTs, and then interviewed judges and the most frequent winners, boiling down 10 tips for 10 years. Here is what we found:

GIFTs By the Numbers

- Women comprised nearly two-thirds of GIFT scholars (62%), which is higher than the percentage of women members in AEJMC (45%). A majority of scholars had doctorates (60%), while 36% had master's degree and 7% a bachelor's degree. More than half (53%) were from research-extensive universities, 46% from four-year teaching universities and 1% from community colleges.

- A bulk of the scholars were from the South (38%), thanks to powerhouse schools in that region—the University of North Carolina-Chapel Hill had the most scholars of any university (11), and the University of Florida was second with 10 (see bottom table on page 66). The Midwest (as defined by census regions) had 27% of the GIFTs, the West 20% and the Northeast 14%.

• The person with the most GIFTs was Brian K. Johnson of the University of Illinois-Urbana-Champaign, who had six. Five teachers earned four GIFTs, eight had three GIFTs and 28 had two GIFTs.

• The largest area of GIFTs was in print journalism (42%), with many focused on how to teach writing, grammar and interviewing skills. About a quarter of the ideas could be applied to all fields, and 13% were specific to mass communication courses (see bottom table on page 65). However, we noted that most of the ideas could be adapted to any subject with a little bit of creativity.

• Most ideas were best suited to small classes (59%), typically skills-oriented subjects, and while 39% could be conducted in one class period, the rest took more than one class or a full semester or quarter. About a third of the ideas (34%) incorporated student teams to facilitate learning, and 26% relied on technology (beyond just looking at the Internet). Few ideas (less than 2%) were intended for distance learning, and only 15% taught cultural or racial diversity.

• For a complete description of GIFT winners, including analysis of different teaching styles used in GIFTs, see our paper presented at this year's AEJMC conference in the Small Programs Interest Group, or contact us and we'll e-mail you a copy.

10 Tips from 10 Years

All seven frequent winners and three judges interviewed said they value teaching ideas that engage students and incorporate interactive teaching in addition to lectures and assigned readings.

"Think of how to draw your students in," said Brian K. Johnson, the most frequent GIFT scholar. "It can't just be a lecture. If there's an unusual hook then that will make them remember the content. I ask myself, 'how can I make this information fun and interesting so that it will stick in their minds?'"

Johnson and other winners provided suggestions for coming up with great ideas, resulting in 10 tips for the GIFT 10th anniversary:

1) Attend university teaching workshops, usually hosted by a campus teaching center. Look at what outstanding professors are doing in other fields. Perhaps an engaging exercise used in a math class can be adapted to teaching numeracy in journalism.

2) Tap into the K-12 literature. One frequent winner was a secondary education major as an undergraduate and used what she learned in that training to develop active exercises that work in the college setting as well. A lot of high school teaching ideas are provided online and can be adapted for college courses.

3) Assess course weaknesses and solicit feedback. Give students a chance to provide anonymous suggestions and comments (for example, a quick feedback form handed out a few times a semester). Then come up with ideas to address those areas of weakness. Focus on the outcome—what you want students to learn.

4) Find out what students are interested in (music they listen to, television shows they watch, Facebook, hobbies, etc.), and incorporate those subjects in your exercises. Relevancy increases motivation.

5) Read the previous GIFT winners to get

a sense of what a good idea is and to avoid repeating an idea that already was presented. We noticed some repeat ideas, particularly Jeopardy-like quizzes, sometimes in the same year.

6) Adapt and incorporate games and simulations into your course material. Run across a good game show, board game, computer simulation or other activity that engages you and others? Create a version for the class, incorporating what you want to teach.

7) Use everyday objects. Some of the best classroom activities hit home because they are tactile and real. Students remember the message because it reaches all their senses. Some GIFTs use such simple items as string, clay, neckties and M&M's® candies.

8) Keep it simple. You want students to remember your teaching point. Also, judges mark down complex and cumbersome teaching ideas.

9) When submitting your great idea to the contest, make the entry snappy and concise. Get to the point, write clearly and come up with a clever title. Try out your idea for a few semesters, testing, refining and measuring results to derive quantifiable measures showing that it works.

10) Serve as a judge in teaching competitions to get a feel for what a judge might look for and to see the variety of ideas out there. You'll find out how GIFTs are judged (four main criteria: originality, creativity, practicality and student impact). Judging, and reviewing research papers, will make you a better submitter.

Building On Success

Looking back at 10 years of GIFTs, we have the opportunity to make incredible strides in journalism and mass communication education in the next 10 years and beyond. Based on our analysis and discussions with winners and judges, several themes emerged.

First, we see a need for more teaching ideas in underrepresented areas. As a field, we have a wealth of ideas for teaching grammar, lead writing and interviewing, but we should encourage teaching development in other areas relatively unexplored: diversity, distance learning and emerging technologies. Teaching ideas that nurture leadership, entrepreneurship and creativity would help train students to be leaders in an evolving industry as it shifts from traditional news outlets to online media. We also see a need for more ideas that engage students in large lecture courses, as well as in niche fields such as sports journalism. Perhaps special GIFT calls or themes could elicit ideas in underrepresented areas. Several AEJMC groups (for example, newspaper, law and policy, the Teaching Standards Committee) have started their own teaching competitions, which will help fill some of the gaps.

Second, AEJMC or the Community College Journalism Association (CCJA) should create an online searchable GIFT database repository and teaching wiki. While all the GIFTs have been published in annual booklets, all but a few are sold out and are unavailable to current and future teachers. We feel fortunate to have been able to read all 253 ideas, and our teaching will be better for it. All 253 ideas should be provided online, keyword searchable and indexed by teaching area, for current and future teachers. This would be the most comprehensive and practical resource for teaching journalism

and mass communication in the world.

Finally, we and others believe the GIFT program is a valuable part of AEJMC and CCJA and should be strongly supported. Edna Bautista has coordinated the program for 10 years, working tirelessly to oversee the review process that has a more competitive acceptance rate than most research paper competitions. As Bautista steps down this year, we applaud her dedication and urge the co-sponsoring organizations to maintain this valuable contribution to journalism and mass communication education–a program that makes us all great.

GIFTs by Sequence/Field

Sequence/field *		
Print journalism	106	42%
Could apply to all	61	24%
Mass communication	34	13%
Advertising	31	12%
Online	26	10%
Law/history/ethics	22	9%
Broadcast journalism	21	8%
Public relations	21	8%
Visual communication	16	6%
Media criticism	14	6%
Media management	4	2%
Film	2	1%
Sports journalism	1	<1%

* Does not add to 100 % because GIFTs can be included in multiple categories

GIFT Scholars - Multiple Winners

Brian K. Johnson	University of Illinois-Urbana-Champaign	6
David Cuillier	University of Arizona	4
Miles Maguire	University of Wisconsin-Oshkosh	4
Jane Marcellus	Middle Tennessee State	4
Carol B. Schwalbe	Arizona State University	4
Leslie-Jean Thornton	Arizona State University	4
Susan Brockus	California State University-Chico	3
Gene Burd	University of Texas-Austin	3
Juanita Darling	San Francisco State University	3
Joel Geske	Iowa State University	3
Renee Martin-Kratzer	University of Florida	3
Daniel Reimold	Nanyang Technological	3
Jeff South	Virginia Commonwealth	3
Kathleen Woodruff Wickham	University of Mississippi	3

Top GIFT-Producing Institutions

University of North Carolina at Chapel Hill	11
University of Florida	10
Arizona State University	9
Ohio University	8
University of Illinois-Urbana-Champaign	6
Syracuse University	6
Middle Tennessee State	5
University of South Carolina	5
University of Texas-Austin	5
University of Wisconsin-Oshkosh	5
Virginia Commonwealth	5
California State University – Long Beach	4
Kent State University	4
Pennsylvania State University	4
University of Arizona	4
University of South Florida	4
Washington State University	4

GIFT Scholars 2000-2009

Alessandri, Sue Westcott
Alley, Kristie
Aw, Annette
Azocar, Cristina L.
Bacon, Cheryl M.
Bailey, Beverly S.
Baker, Matthew
Baker-Schena, Lori
Baldwin, Patricia
Baldwin, Tamara Kay*
Banchero, Paola
Bautista, Dennis R.
Bautista, Edna R.
Beatty, John
Bechtel, Andy
Belmas, Genelle
Bentley, Clyde H.
Boyer, Lori
Boyle, Kris
Broadway, S. Camille*
Brockus, Susan
Burd, Gene
Burns, Lisa M.
Carter Miller, Ginger R.
Castaneda, Laura
Chambers, Jason
Chance, Sandra F.
Chapin, John
Christian, Sue Ellen
Chuang, Angie
Clark, Lynn Schofield
Cleary, Johanna
Clemson, Patrice
Conners, Joan
Consalvo, Mia
Conway Correll, Linda
Conzola, E.J.
Cook, Judi
Cressman, Dale
Cuillier, David*
Cupito, Mary Carmen
Darling, Juanita
Daugherty Phillingane, Emma
DeSanto, John
Drewniany, Bonnie
Dyer, Carolyn Stewart
Evatt, Dixie Shipp
Fee, Frank E. Jr.
Feighery, Glen
Ferree, Lisa
Fisher, Douglas
Fleming, Jennifer
Fletcher, Carol T.
Fosdick, Scott
Freeman, John
Gale, Kendra
Gavrilos, Dina
Gerl, Ellen J.
Geske, Joel
Ghanem, Salma
Gilligan, Eileen
Gillis, Tamara L.
Golden Worsham, Anne
Golombisky, Kim
Gorham, Bradley W.
Griffen, W. Glenn
Hale, Donna K.
Hall, Jim
Hallock, Steve
Hanley, Michael
Harper, Joseph M.
Harvey, Linda
Haygood, Daniel M.
Heckler, Cheryl
Henderson, Julie K.
Henning, Volker R.

GIFT Scholars 2000-2009 (continued)

Henson, Gail Ritchie
Hill, Myleea D.
Hixson, Thomas Kim
Hollerbach, Karie
Hyde, Jon
Irby, John
Irby, Lisa M.
Jackson, Matt
Jacobson, Susan
Jarvis, Elena
Johnson, Brian K.
Johnson, Cathy
Jolliffe, Lee
Jones Ross, Felecia
Karadjov, Christopher D.
Karloff, Kim E.
Kelly, Jean P.
Kennedy, Patricia
Kenney, Rick
Kent, Michael L.
Killebrew, Kenneth C.
Kilmer, Paulette D.
Kline, Karen E.
Knabe, Ann Peru
Knight, Susan M.
Landesberg, Richard
Landon, Kim
Larsen, Phyllis V.
Larson, Jan
Lauterer, Jock
Lauters, Amy Mattson
Leach, Jan
Lee, Hyangsook
Lesher, Tina
LeVold, J. Barlow
Lewis, Susan
List, Karen
Lomicky, Carol S.*
Lucht, Tracy
Maguire, Miles
Maier, Scott
Mallia, Karen
Marcellus, Jane
Martinelli, Diana L. Knott
Martin-Kratzer, Renee
Mattern, Jody*
McConnell, Jane S.
Miller, Andrea
Mitchell, Nancy
Moore, Kimberly Williams
Mullins, Jennifer
Nelson, C. Leigh
Nirenberg, Jackie S.
Niwa, Paul
O'Brian, Coby
Otto, Paula I.
Paddon, Anna
Pagano, Rosanne V.
Panol, Zeny Sarabia
Pitts, Gregory
Plenke, Mark
Plessinger, Alison
Pompper, Donnalyn
Quarles, Jan
Radin, Patricia K.*
Radniecki, Regene
Randle, Quint B.
Rauch, Jennifer
Reimold, Daniel*
Roberts Edenborg, Kate
Roberts, Chris
Robinson, Judy L.
Rogus, Mary T.
Rosenberry, Jack
Russell, Edward W.
Schwalbe, Carol B.*

GIFT Scholars 2000-2009 (continued)

Sernoe, Jim
Silcock, B. William
Simon, James
Sinclair, Janas
Slater, Jan
Smith, Jessica E.
South, Jeff
Spainhour, Cheryl
Spaulding, Stacy
Stein, Andi
Sturgill, Amanda
Tanner, Andrea
Thompson, Brad
Thornton, Leslie-Jean
Tillotson, Patricia
Tobias Neely, Jamie
Tonnessen, Diana
Trumbly Lamsam, Teresa
Varner, Helen
Vicker, Lauren
Voss, Kimberly Wilmot
Ward, Douglas B.
Watson, John C.
Whitmore, Evonne H.
Wickham, Kathleen Woodruff
Wilcox, Carol
Wilson, Margo
Wiltse, Eric
Wimmer, Terry L.
Winter, Catherine
Woodard, Jennifer Bailey
Workman, Gale A.
Yates, Bradford L.
Zerba, Amy
Zibluk, John B. (Jack)
Zuegner, Carol

***GIFT grand prize winners**

GIFT Timeline

1999 Great Ideas For Teachers, a practical teaching session first proposed by Dr. Edna Bautista, is accepted on behalf of the Community College Journalism Association and is scheduled to be on the program for the 2000 AEJMC convention; the Small Programs Interest Group agrees to be a co-sponsor.

2000 GIFT debuts in Phoenix, Ariz., in the late afternoon of the last day of the AEJMC convention; more than 30 people attend the session (featuring a panel of award-winning journalism and mass communication educators) and receive teaching handouts as "free gifts." With the surprising success of GIFT and requests for its continuity the following year, the program becomes CCJA's signature session. At the AEJMC mid-winter meeting and chip auction in Atlanta, Ga., Bautista and then-CCJA President Dr. Carroll Ferguson Nardone and SPIG officers Dr. Brian Steffen and Dr. Jim Sernoe decide at the last minute to expand the panel format into an interactive poster session for broader outreach and promotion of excellent and innovative teaching standards.

2001 GIFT becomes a teaching competition at the AEJMC convention in Washington, D.C. In keeping with the "gift-giving" theme, door prizes are given away at the festive poster session, which is the highest-attended during its time slot. Sales also begin on spiral-bound GIFT journals. Dr. Patricia Radin is the first GIFT grand prize winner.

2002 The Newspaper and Scholastic Journalism divisions join CCJA and SPIG as mini-plenary co-sponsors of GIFT at the AEJMC convention in Miami, Fla. Dr. Carol S. Lomicky wins the GIFT grand prize.

2003 The GIFT Web site is launched on *www.geocities.com/aejmcgift*. The GIFT journal (the special summer edition of CCJA's quarterly publication, *The Community College Journalist*) is printed as a magazine with a color cover of the red bow logo. The poster session takes place at the AEJMC convention in Kansas City, Mo. Dr. Tamara Kay Baldwin wins the GIFT grand prize.

GIFT Timeline (continued)

2004 GIFT goes international at the AEJMC convention in Toronto, Canada, where Carol B. Schwalbe wins the GIFT grand prize. The GIFT journal is printed as a black-and-white magazine.

2005 The International Communication Division replaces the Newspaper Division as one of GIFT's co-sponsors at the AEJMC convention in San Antonio, Texas. Carol B. Schwalbe makes GIFT history by winning the grand prize for the second year in a row.

2006 A record-breaking number of submissions (more than 80 GIFT articles instead of the average 60+ entries) are received by the AEJMC uniform deadline of April 1. Dr. David Cuillier wins the GIFT grand prize at the AEJMC convention in San Francisco, Calif. The GIFT journal is now printed in its current, mini-magazine format.

2007 GIFT heads back to its poster session roots at the AEJMC convention in Washington, D.C. Dr. S. Camille Broadway wins the GIFT grand prize. Photos are in an online album at *http://gift2007.bravehost.com/*.

2008 GIFT continues at the AEJMC convention in Chicago, Ill., where Dr. Jody Mattern wins the grand prize. All hard copies of past GIFT journals are sold out.

2009 Happy 10th anniversary to GIFT! The Graduate Education Interest Group replaces the International Communication Division as one of GIFT's co-sponsors at the AEJMC convention in Boston, Mass., where Dr. Daniel Reimold wins the grand prize. All GIFT scholars from the past decade are honored and identified by the red ribbons on their convention name badges for having shared their terrific teaching tips over the years. A special study of the GIFT Program is conducted by winners Cuillier and Schwalbe and is presented at a SPIG research session and summarized in the GIFT journal. Bautista "retires" from coordinating the GIFT Program and as editor of *The Community College Journalist*. GeoCities will discontinue hosting free Web sites, including GIFT, later in 2009. Thank you to all who have helped and will continue to make the GIFT Program a worthwhile effort to benefit our colleagues and, ultimately, our students!

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Opportunity to network with like-minded journalism and mass communication educators and professionals.

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Community College Journalism Association

Please send your name, title, school or professional affiliation, mailing address, phone number and e-mail, along with $40 to Dr. Steve Ames, CCJA Executive Secretary-Treasurer at 3376 Hill Canyon Ave., Thousand Oaks, CA 91360-1119. Or for more information, contact him at *docames@roadrunner.com*. Please see our Web site at *www.ccjaonline.org* or *http://ccjanews.bravehost.com/*.