JOURNALISM + DEMOCRACY

Building Stronger Communities Through Public Discourse

Journalism Lessons and Guide for Creating a School Newspaper

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I wrote this guide as an extension of a SPA project to start a journalism club and student newspaper in my school. Many of the lessons are based on *Getting the Scoop: A Handbook for Teaching Journalism and Creating a School Newspaper* by Jordan McCarron and Megan Tetrick (2005), though in most cases I've expanded and rewritten the material, and added my own exercises (as well as bi-lingual PowerPoint presentations). One exception is that several of the worksheets I've used are taken straight from their book. Where this is the case, I've given credit. So here's a big Thank You to them for their contribution.

I also owe a huge thank you to my counterpart, Olga Grigorivna, and 11th-former Zhenya Vilnaya, Editor-in-Chief of *Globus*. They did all the translating that made this manual possible.

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JOURNALISM+DEMOCRACY : SYLLABUS

Lessons: 14
Issues Produced: 5

This course is an introduction to the basics of journalism, in practice and theory. It has two components: lessons and newspaper production. It's designed to run over the course of two school semesters, with a base semester of 15 weeks. It allows for a lag in production in the first few months, since you'll have a lot to teach before producing your first paper. As it's common to miss lessons in Ukraine (due to quarantine, snow, cold, dance rehearsals, etc.), the lessons, like a good news story, can be cut from the bottom; the last are the least essential to producing a school newspaper.

The lesson schedule assumes a once-a-week, hour-long meeting. The production schedule is much more fluid. You may have to meet more often to meet deadlines.

WHAT'S THE POINT?

While the majority of the course content is focused on teaching practical skills, the underlying lesson is that a healthy, free, and independent press is an essential part of a democracy. The press is not a propaganda tool to be used and abused for political or personal gains. It is tool of the people. It is a tireless and relentless spotlight on those in power, keeping them honest, clean, and working for the public interest. Corruption, like a cockroach, hides in the dark. Journalism shines a light.

The idea of an independent press, a press with integrity and backbone, may be a novel idea to your students and to the teachers and administrators you work with. You may run into some opposition, especially from administrators who view the newspaper as propaganda for the school. How you deal with this depends on your school and your relationship with the people involved. If they're willing to listen to you and try new ideas, excellent. If not, focus on the students and give only as much ground as you must to keep things running. If you have to lose the fight, lose it fighting-- show your students that a free press is worth standing for.

NOT A JOURNALIST?

Perhaps you've never studied or worked in journalism. Fear not. This package includes several handbooks about different aspects of journalism, as well as some reference articles. The lessons themselves are designed to educate the teacher as well as the student. I try not to assume prior knowledge.

GETTING STARTED

Before you start a newspaper at your school, it's important to be sure that you have enough student interest to execute the project. Without at least a handful of dedicated students, your paper will go nowhere. If you're applying for a grant, this should be part of your initial research. Usually you can get a feel for this informally, by talking to students and other teachers. If you want to gauge interest (and need) more formally, you could use a survey. I would recommend focusing not on direct interest in working on a newspaper, but on testing students' awareness of current events, both national and local. If they don't know anything, a newspaper is a great way to get them more engaged.

You may also want to investigate the local media scene a little. Is there already a community newspaper in the area? Is it any good? If there is a strong newspaper presence, your school paper will stay more tightly focused on the school. If there isn't, or the paper is very weak, your newspaper could reasonably play an important role in the community beyond the school. This will change how you approach finding stories and your distribution, so it's good to know beforehand.

For a list of recommended equipment and information about printing, see «Getting Started» (p. V).

SEMESTER ONE

Week 1: Lesson 1: "Why Does Journalism Matter?"
Production: Establish staff positions

Week 2: Lesson 2: "What is News?"
Production: Brainstorm stories for Issue One
HW: Bring 5 story ideas for Issue One

Week 3: Lesson 3: "Basic Reporting"

Week 4: Lesson 4: "Basic Writing"
Production: Produce story budget for Issue One; writers should begin researching and writing stories

Week 5: Lesson: Writing Practice
1. Begin class by giving students some notes on an event—press conference, car accident, etc.—and give them about 20 minutes to write a news story. Review what they wrote and give an example of a model structure for that story. Focus on their ledes.
Production: Check progress on writer's stories

Week 6: Lesson 5: "Ethics"
Production: Check writer's progress; hopefully begin editing
Usually, we edit in a roundtable session. We print finished stories and pass them around. After a person has read and edited, they put their initials on it. Each story needs at least three initials before it goes into design. Then it gets a final edit from the Editor in Chief (EiC) and Staff Advisor.

Week 7: Lesson: No lesson
Production: Begin design. This will take a long time for the first issue.

Week 8: Lesson: No lesson
Production: Finish design. This may require some overtime from your EiC and designers. In my case, we worked most of Fall Break. Saturday design sessions are common.

Week 9: Lesson: Film showing: Good Night and Good Luck
This is a little "good job on your first issue" break, but still very educational. I've attached a sheet of discussion questions for post-viewing (p. 77).
Production: Relax
HW: Bring story ideas for Issue Two

Week 10: Lesson 6: "Special Sections – Profiles"
Production: Write story budget for Issue Two
HW: Bring an example of a profile

Week 11: Lesson 7: "Special Sections - Editorials"
Production: Check writers' progress

Week 12: Lesson: Practice writing editorials
Give students a list of topics and let them choose one to write a brief editorial about. Review together.
Production: Check writers' progress

Week 13: Lesson: No lesson
Production: Edit; Begin design

Week 14: Lesson: No lesson
Production: Finish design

Week 15: Lesson 8: "Special Sections - Reviews"
Production: Start a story budget for Issue Three. Create a three-issue schedule for next semester and decide if your staff wants to work over Winter Break.

SEMESTER TWO

Week 1: Lesson 9: "Editing"
Production: Write story budget for Issue Three / check writers' progress (if you worked over break)

Week 2: Lesson: Editing Workshop
Give students another sample feature story that you've cut up. Have them go through the same steps as in the previous lesson: structure, cut 50 percent, add hed, dek, sidebars and online content.
Production: check writers' progress

Week 3: Lesson: No lesson
Production: Edit; Begin design

Week 4: Lesson: No lesson
Production: Finish design

Week 5: Lesson 10: "News Business"
Production: Write story budget for Issue Four

Week 6: Lesson 11: "Bias and Objectivity"
Production: Check writers' progress

Week 7: Lesson 12: "State of the Media in Ukraine"
Production: Check writers' progress

Week 8: Lesson: No lesson
Production: Edit; begin design

Week 9: Lesson: No lesson
Production: Finish design

Week 10: Lesson 13: "Design Basics"
Production: Write story budget for Issue Five
HW: Design a poster for a real or imagined event (see lesson for more details)

Week 11: Lesson 14: "Photojournalism"
Production: Check writers' progress

Week 12: Lesson: No lesson
Production: Edit; begin design

Week 13: Lesson: No lesson
Production: Finish design

Week 14: Watch a film, have a party, eat cake. Cake is a must.

GETTING STARTED

Recommended Equipment

At least two computers

Adobe Creative Suite or similar design software

Printer / scanner

Digital camera with video

Digital voice recorder

Projector and screen

A Note About Printing

Some student newspapers print on their own printers. I recommend finding a professional printing house. We used one in Lugansk, which was about two hours from my site. The prices were reasonable (about 300 UAH for 50 copies @ 16 pages, size A4, color on front and back cover), especially compared to what you'd spend on paper and ink doing your own printing-- and what you'll gain on quality.

We printed at size A4, which gave us a folded booklet, which, after folding, was the size of regular letter paper. We had color on the first and last pages. Size A3 is standard newspaper size (like the *Kyiv Post*). You'll have to ask your printer for different options and prices.

To work with a printer, you'll need to package your newspaper files as PDFs, then send them via e-mail or a file-sharing program like Dropbox.com. If the printer doesn't offer delivery (or you can't afford it), you can find someone in the community who makes regular trips to the city and pay them a little to pick it up for you.

Advertising and Sales

There are many ways to fund a newspaper. I had planned on a «closed circulation» model for my school's newspaper, wherein we would cover printing costs through advertising alone, and give the newspaper away for free. I did not want the success of the club to depend on the newspaper's financial success. However, the students insisted on selling the newspaper, and it worked. I left it to them to decide a price, and they learned a few quick lessons about marketing and business. In the end, we sold each issue for 5 UAH, which, along with three or four ads at around 50 UAH a piece, covered our printing costs (about 300 UAH).

Although I tried to avoid it, we ended up having a «sponsor» who donated money to the newspaper. In my mind, this Soviet-style practice invites censorship, but we never had any conflicts. It's common in Ukraine, but I would recommend avoiding it if possible.

STANDARD NEWSROOM STRUCTURE

Your staff will likely change as students try out positions and learn what they like and don't like. It is also common for one person to hold several positions on a small staff.

Staff Advisors

The teachers who oversee newspaper production.

Editor in Chief

The boss. Oversees the whole operation. Approves story ideas, shapes the creative and editorial direction of the publication, deals with staff conflicts

Should be: a 'big picture' person; visionary; creative; patient; hard-working; a leader

Business Manager

Responsible for finding advertisers and negotiating prices.

Should be: organized; well-connected, business saavy

Managing Editor

The enforcer. This person creates the production schedule, keeps track of deadlines, keeps everything running like clockwork.

Should be: organized; assertive

Art Director

Oversees the design of the newspaper. Finds artists, makes sure every story that needs art has it. Manages designers.

Should be: organized; creative; patient

Section Editors

Each section editor is responsible for generating story ideas within his or her section, finding writers, working with writers, and editing stories.

Usual Sections: News, Features, Arts & Entertainment, Opinion, Sports

Writers

They write.

Photographers

They take pictures.

Designers

They design.

STORY FLOW

Here's the ideal flow of a story, from concept to publishing. This will change depending on your publishing schedule (faster means fewer stops) and your staff.*

1. CONCEPT

Editors and/or writers think of a story idea. They pitch it at a news meeting. If it's agreed upon, it goes into the story budget for the upcoming issue and a writer is attached.

2. WRITING

The writer writes the story via the following basic process:

1. Research
2. Identify sources
3. Conduct interviews
4. Follow-up / further research
5. Write

3. SECTION EDITORS

Writers and section editor sit down together and review the story. Editor okays it or suggests changes.

4. FACT CHECKING

The story goes to fact checkers, who verify all the information in it.

* *Most newspapers skip this step, and trust the reporters.*

Story Needs Changes

Editor suggests changes and sends the writer back to work.

5. COPY EDIT

Story goes through a round of copy editing: editing for grammar, punctuation, style, etc. At this point, all the "big picture" stuff should be finalized.

6. DESIGN

Story goes into design.

7. FINAL READ

Editor in Chief reads the final design and fixes any mistakes.

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* *While this is nice to know and teach your students, I find it rarely actually happens. When the section editors are writing their own stories, much of the process is superfluous. As long as you're publishing and things aren't on fire, don't sweat it.*

GENERAL DESIGN GUIDELINES

1

In your design program, establish a grid for each page. Which grid you decide to use is not as important as sticking to it. Many newspapers use 5 vertical columns and 7 horizontal ones (5 x 7). That means you'll have five columns of text widthwise on a page. Generally, odd numbers are more appealing than evens (thirds are your friend), so the 5 x 7 works on that principle. Personally, I use four columns. Our newspaper is size A4, and I think 5 columns look messy. Use your judgment. Like I said, the most important thing is consistency. When you have a grid, use it. Size photos and graphics to fit cleanly in one, two, three columns, etc. Basically: stay on the lines. This will help keep things regular and clean, as well as give you a starting point on that scary blank page.

2

Choose two font families for the whole newspaper. My advice: don't let the students choose. It wastes time and they're likely to pick something stupid like Comic Sans. You should have one font, usually a sans-serif*, for headlines, bylines, and captions, as well as other special text. You should have another font, usually serif, for body text. We use Myriad Pro for special text (headlines, etc.) and Minion Pro for body text. These are good options because they both have lots of different styles (light, light italic, bold, medium bold, medium bold italic, etc.) When you vary the fonts, vary the styles, not the font families. So your headlines might be Myriad Pro Bold, and your bylines Myriad Pro Light. More than two font families on a page tends to look messy.

From the start, establish a style guide. Write something like this:

Headlines: Myriad Pro, bold, size 18-30
Bylines: Myriad Pro, light, size 11
Captions: Myriad Pro, italic, size 11
Body font: Minion Pro, regular, size 11
... And so on for whatever different texts you regularly use. Make sure your designers stick to it.

*Don't know what "serif" and "san-serif" mean? This is serif. See how it has all the little frills on it? Those are called serifs. It's better for body fonts, as the serifs are like little visual connectors, pulling the eye along the words more easily. This is sans-serif. It has no serifs. It's more modern, and, thanks to the internet, is now used more often than serif fonts. It's bolder and cleaner. This makes it better for headlines and whatnot.

No.

3 Use entry points. Nobody looks at a newspaper and jumps right into the text. An entry point is a graphic element that catches the reader's eye and draws him or her into the text. There are several kinds of entry points, and most articles include at least two or three.

Seven.

a. Headlines

b. Deks. A dek is that little chunk of information below a headline (more common in magazines than newspapers) that tells you about the story. It should be more engaging than informative. You don't want to tell the story here, you want to hook the reader.

c. Photos/graphics. Obviously, these are the biggies. The next place a person goes from the photo is…

d. Captions. Like a deck, this should give just enough information to make the reader commit to the story.

e. Pull quotes. A pull quote is a graphic element that takes an intriguing line from the text and blows it up. It looks like this:

Pull quote

It's a great graphic element when you don't have a photo. It can also be easily manipulated to compensate for article length. See how the article ends exactly at the end of three columns? That's not luck. Look at magazines and newspapers and decide what you want your pull quotes to look like, then add that to the style guide. Again, they should all have the same format.

4

Don't forget page numbers and section headers. Page numbers should never be on the inside edge. Some newspapers have them centered, but the outside edge is best. Same for section headers. Your readers should always be able to find pages easily.

5

Dominance. Any good design includes a dominant element and subordinate elements. You decide where the reader will look first— he or she should never look at your page and be confused or overwhelmed. Usually, a photo or graphic element is dominant. On pages with more than one photo, try to make one significantly larger than the others.

This principle is fractional: each page has a dominant story, each story on the page a dominant graphic, each photo or graphic a dominant element, etc.

Good.

Bad.

6

Keep it simple. If you have the option to use color, pick one or two and stick to them. On pages with color photos or illustrations, don't use color excessively in other design elements.

White space is your friend. Establish standard distances between objects in the newspaper (between stories, between stories and photos, between captions and the edges of photos, between headlines, bylines, and body text, etc.). How you do this depends on your program. I use text wrap tools in InDesign to establish boundaries.

7

Allow lots of time for design, especially on the first issue. I have two designers, one working the first eight pages and one the back eight, and I give them a week to do it. We still end up rushed and crazy. Designers will work long, irregular hours, get cranky and yell at people. That's how it goes.

8

Know word counts and how they translate to size. With an 11-point font, in a size A3 design, a 400 word article, with photo, will occupy about half a page. You can extrapolate from there.

PROJECT IDEAS

Here are a few project ideas for motivated students. It's a good way to keep them thinking about journalism over breaks, and also a good way to delve deeper into topics that you may not have time to cover in class. Of course, students can always come up with their own ideas if they want.

1. Media ownership in Ukraine. How many companies really control the media landscape? What conflicts of interest exist? How might this restrict independence and integrity?

2. Media law in Ukraine. What laws exist to protect journalists? What are the protections and limitations of libel laws?

3. Present the case of a famous Ukrainian journalist (like Georgiy Gongadze). Examine the case using ethical frameworks we've talked about in class.

4. Prepare a report about one of Reporters Without Borders' 10 worst countries for freedom of the press. (You can find it here: http://en.rsf.org/press-freedom-index-2010,1034.html and Wikipedia has a nice chart showing the past several years: http://en.wikipedia.org/wiki/Press_Freedom_Index)

5. Choose a Ukrainian publication and make a full presentation of it-- its history, content, audience, business model, and future prospects.

6. Start a blog. Have the student choose a particular topic and write weekly posts.

7. Coverage analysis. The student chooses a current event (an election, war, protest, natural disaster, etc.) and analyses the news coverage of a few different Ukrainian news outlets. What differences exist? How does the outlet's bias show in their coverage? What framing techinques are used?

FILMS ABOUT JOURNALISM

With teaching and publishing, it may be difficult to find any spare time to watch films. But if you get the chance, it's a good, relaxing way to consider journalism from a different angle. Many of the films on this list will give the students a look at the life of a journalist (if a bit romanticized), but more importantly, they present ethical issues for discussion.

Good Night and Good Luck

All the President's Men

Frost/Nixon

The Paper

Shattered Glass

The Devil Wears Prada (*From what I gather, this is a frighteningly accurate portrayal of work at a fashion magazine.)*

Capote

LESSON BOOK

How to use this lesson book:

Each lesson plan (LP 1 - LP 14) is accompanied by a PowerPoint presentation in English and Russian. The presentations are located on the disk that comes with this book, or, if you're using an electronic version, in the folder named after the lesson. The lessons are designed to educate the teacher as well as the students, so that no prior journalism experience is necessary. Most of the information in the lesson plans is included in the Russian PowerPoints. I taught my club in English, with Russian PowerPoints. If I felt a point was not understood, I asked my counterpart or a strong student to translate for me. How you handle the language problem depends on your situation, but even if the students understand no English, the Russian presentations should be enough to communicate the main ideas.

If you don't have a projector, I would recommend printing the PowerPoint slides as handouts for class. The amount of material and specificity of the vocabulary makes this tough to teach verbally, even if your Russian/Ukrainian is great.

Although I spoke in English, I encouraged students to respond to me in Russian (or Ukrainian), and to do all their work in their native language. I didn't want language to be a barrier to their absorbing the material or expressing themselves. This sometimes made it difficult for me to follow and guide discussions, but with my counterpart and strong English students, we worked through it pretty well.

Each lesson is immediately followed by the materials you will need for that lesson (worksheets, handouts, etc.). There are no appendices here.

What's In the News? (Following current events)

I addition to the normal work of the course, I requested that students bring notes about one news story for discussion each week. Then we started each class with a little «What's in the

WHY JOURNALISM MATTERS

Objectives: To teach the importance of journalism in a democracy

Materials: flipchart or chalkboard; a projector; several news sources (Ukrainian)

Procedure:

1.) *Ask*: "Who controls a country?" Either write down responses or prepare a slide with expected responses: The president, politicians, the government, parliament, senators, etc.

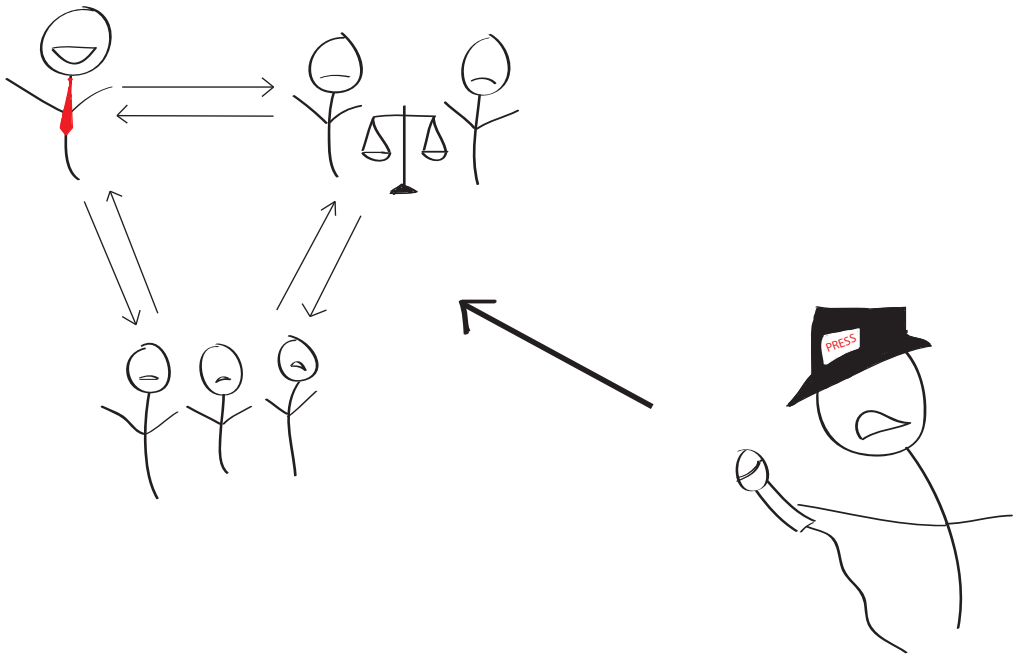
Ask: "Who controls these people? Who makes sure they're doing their jobs well?" Some students will probably guess journalists, or the media, correctly. If not, wait for some responses then introduce this as the correct answer.

Ask: "Who are journalists?" The answer: Anyone can be a journalist. If you have a pen and paper and a curious mind, you can be a journalist.

Journalism can seem intimidating-- it becomes surrounded by complications like equipment, press passes, editors, business demands, paper sales, advertising, deadlines and a million other things. But remember: journalism, at its roots, is nothing more than concerned people asking important questions.

Ask: "What is the point of journalism?" To inform? "To afflict the comforted and comfort the afflicted?" To advocate? To improve society? To influence public opinion? Discuss. There is no right answer. My personal opinion lands on this: the point of journalism is to hold those in power accountable to the people they serve.

Explain what it means when we say that journalism is the "fourth estate."



Executive, legislative, and judicial branches all check each other. The press checks them all.

2.) So what does it mean for the press to be “free” and “independent”? Ask students and let them discuss in small groups, then present answers.

3.) Introduce the First Amendment of the US Constitution and Article 34 of the Ukrainian Constitution, and discuss the differences:

US First Amendment

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press.

UA Article 34

Everyone is guaranteed the right to freedom of thought and speech, and to the free expression of his or her views and beliefs.

Everyone has the right to freely collect, store, use and disseminate information by oral, written or other means of his or her choice.

The exercise of these rights may be restricted by law in the interests of national security, territorial indivisibility or public order, with the purpose of preventing disturbances or crimes, protecting the health of the population, the reputation or rights of other persons, preventing the publication of information received confidentially, or supporting the authority and impartiality of justice.

4.) Introduce the following two quotes and have students discuss their meanings in small groups, then present to the class. If you're pressed for time, you can have some groups with one quote and some with the other, or do two sessions with everyone discussing the same quote.

Our liberty cannot be guarded but by the freedom of the press, nor that be limited without danger of losing it. ***- Thomas Jefferson***

If you don't have this freedom of the press, then all these little fellows are weaseling around and doing their monkey business and they never get caught. ***- Harold R. Medina***

5.) How can you be a journalist? Today, it’s easier than ever. With the internet, anyone can reach millions of readers. This is both good and bad. The internet is cluttered with millions of people, and most of them are not saying anything important. But if you follow the basic principles of journalism, and report fairly and responsibly, your voice can be a force of positive change with nothing but a keyboard and internet connection. A good way to start: Join our Journalism Club!

Invite students to come to regular J-Club meetings and film showings, and work for the newspaper.

WHAT IS NEWS?

Objectives: SWBAT define what makes a story newsworthy.

Materials: flipchart or chalkboard; a projector; several news sources (Ukrainian)

Procedure:

1.) Ask students, "What is news?" Discuss responses. "News is people acting and reacting." - Jessica Savitch, well-known American reporter. This is basically it. Anything CAN BE news. Not everything IS news.

2.) So what defines news? The 7 Elements of Newsworthiness (or 7 News Values) help journalists decide what is and is not newsworthy:

1. Timeliness. A car accident that happened three years ago is not news. A car accident that happened today is. News is often called "the first draft of history." It is the recording of major events as they happen. It is based on the most complete and accurate information available at the time of publication. If your readers already know about something, it is not news-- not hard news, anyway.

2. Proximity. The closer the event to your readers, the more important it is. A new director in the school is a major news event for the school newspaper. A new director in a school two hours away, however, is not a news event at all. Certain global events concern everyone: major wars or disasters, for example.

3. Audience. Who is reading your newspaper? What do they care about? A good newspaper will anticipate the concerns and questions of its readers. If your paper is only read by students in the 11th form, for example, they probably won't care about an upcoming exam for 9th formers. But they will care about life after high school: getting into college, getting a job, etc.

4. Effect. How many people are affected by the story? The more of your audience affected, the more newsworthy the story. Very few people will care about Bobby Johnson's new bike, for instance; probably only Bobby Johnson. But many of your readers would likely care about an election for a new mayor, as it will affect everyone.

5. Prominence. How well known are the people, events, or issues in your story? If a famous athlete comes to town, this is news. Certain issues, like global warming, are very popular now and stories involving climate change attract a lot of readers. This is a prominent issue.

6. Novelty. How unique, interesting, strange, or new is your story? A lot of the above rules can be overruled by this one. For instance, if nobody in town has ever seen a bicycle before, Bobby Johnson's new bike is definitely news. If your school director also plays guitar in a rock band, this is news. People like to read about unusual and interesting things.

7. Conflict, or drama. It's called a news *story* for a reason. A good story is not just a recitation of facts; it tells a story about people and the exciting things that happen to them. Often, dramatic events, like a fire or car accident, will get front page coverage, while more

important but more boring news, like a new tax increase, will be on the second or third page. The tax increase will affect more people in their daily lives, but it is not dramatic. It's important to consider the balance between entertainment and information in your newspaper.

2.) **Hard vs. Soft news.** Introduce the terms "hard news" and "soft news." Where do we usually find each? How do they differ in content? In style? Which is more entertaining? Which is more informative?

> **Hard news** is timely, short, serious, and to-the-point. It is often dry stylistically. Newspapers tend to write more hard news than soft news.
>
> **Soft news** is less timely, more people-focused, and richer stylistically. This can be profiles, news analysis, trend pieces, human interest pieces, etc. Magazines do more soft news than hard news.

Exercise: Have students break into groups and pick a story from a news source. Is it hard or soft news? Discuss how it addresses the 7 News Values.

BASIC REPORTING

Objectives: SWBAT identify sources, research, and interview

Materials: flipchart or chalkboard; a projector; «Brainstorming Sources» worksheet

Procedure:

1. *Ask*: "What are the tools of a journalist?" Make a list.
   - Most important: Yourself-- eyes, ears, mind. Your curiosity and awareness.
   - Notepad and pen/pencil
   - Telephone, because you're always talking to sources.
   - Voice recorder (if you want it)
   - Camera

2. **Finding a story**. Have students brainstorm in groups how to find a story - where to go, who to talk to.

   - What interests you? Will it interest others?

   - Think of your audience. What do they care about? What's important to them?

   - What's happening in your community? It is newsworthy? Is there something a few people are talking about, but most don't know?

   - Read the news. Are some stories incomplete? Do they hint at bigger stories?

   Ex. "Into the Wild." (Author Jon Krakauer read a small newspaper article about Chris McCandless, who was found dead in Alaska. He did more research, and found a big enough story to write an entire book, which then became a popular film.)

   - Always, always, always, ask questions-- to yourself and to others.

   - Remember the 7 News Values

3. **Reporting** - Who, What, When, Where, Why, How

   - These are the essential questions to ask. Try to think like your readers. What information will they want to know? What questions will they have about the story?

   - What is the first thing you ask a person when you interview them? Their name! And have them spell it-- every time. Then age. Then, position and title. Is this person a policemen, a school administrator, what? Why do we care what he or she is saying? You need to tell the reader why this person is a credible source.

   - Every story needs at least three sources. Every fact should be confirmed by at least two.

   - Who do you talk to? Talk to the people involved, first. Get as close as possible. Then ask them who else you should talk to about the story.

   - Get both sides! If a dam is being built in a river near your town, talk to people who want it and people who don't want it. Talk to the builders and the people who will lose land.

- Announce your position and intentions. “Hi, I’m _____, a reporter for _____, and I’m working on a story about _____...”

- Always write notes, even if you’re using a digital recorder.

- Gather as much information as possible. The best writers are the best researchers. They usually have three or four times as much information as they can fit into their story. You should be concerned that you can’t fit it all, not that you don’t have enough.

- At the end of every interview, ask the person for contact information. This is important to back up your story, and in case you have questions later. Also ask if there is anyone else you should talk to.

- Type your notes as soon as possible after the interview. Write down any questions you still have and call the source back to ask them.

- Don’t be afraid to ask a source to slow down or repeat something.

- Use all five senses - describe sights, sounds, smells-- even tastes and textures if they're important to the story.

4.) **Sources.** A source is a person who tells you information about a story. There is no story without sources. You do not write what *you* think– you write what sources think, say and do. Every story needs at least 3 sources. The more the better.

Who can be a source?

Anyone who knows something about your story. Some common sources are community leaders, members of local government, school administrators or teachers, businessmen, police, etc. You need to consider the **credibility** of sources. The school zouch is a credible source for news about the school. A person you just met on the bus is not. However, non-credible sources (like the man on the bus) may tell you about important stories. Your job is to find credible sources to “go on the record” about it.

Exercise: «Brainstorming Sources» Worksheet (attached)

5.) **«On the Record»**

There are different kinds of sources for a story.

1.) **On the Record:** A source who is “on the record” is a credible source whose name you will write in the story, and you may use quotes from this person.

2.) **Background:** The man on the bus would be a background source. He informs you about a story, but you may not use his name or quote him. This may be because he is not credible, or it may be because he doesn’t want to be in the news. Maybe he would lose his job for talking to a reporter. This kind of source is important for directing you to other sources, or providing direction in your story.

IMPORTANT: Unless the source asks to be “off the record,” anonymous, or background, he or she is “on the record.” It is the ***source’s responsibility*** to know his her or rights when talking to a journalist. Obviously, if the source is a kid, or a grieving mother not used to dealing with journalists, you should be compassionate and lenient. If the source is a public official, he or she should know how to talk to you.

Exercise: «Interviewing Practice» worksheet (attached)

BRAINSTORMING SOURCES

For each of the examples below, list five sources you should contact for information about the story. Of course, if you think of more than five, write them down. The more sources you have, the better your story will be.

Example

Your school's soccer team has just won the league championship.

1. the team's captain
2. the coach
3. the other team's coach
4. fans
5. star players on the team

1. The physical training teacher at your school is retiring after 30 years. When he was 20, he played on the Russian Olympic hockey team. You want to write a profile about him.

2. There was a fire in an apartment building near your school. A 9th form pupil in your school lives there with his family, and you heard that he rescued his sister and his two cats. You need to know the facts.

3. The new director of your school wants to hold classes on Last Bell. This is a controversial issue in your school. so you need to be careful to present all side of the story.

4. You are reviewing a performance by your shool's drama club. Other schools in your town have performed the same play several times in the past few years. So, you are interested in how this performance compares with the others.

5. Three years ago, the local government decided to build a new high school in the center of town. It was supposed to be open at the beginning of the school year, but it still needs a lot more work. You want to know exactly why it's not finished yet.

From *Getting the Scoop: A Handbook for Teaching Journalism and Creating a School Newspaper* by Jordan McCarron and Megan Tetrick (2005)

BRAINSTORMING SOURCES - RUSSIAN

Для каждого примера ниже (взято из рабочего листа «Интервью», с.74), перечислите от трех до пяти источников, которые вы можете использовать, чтобы развить историю, сбалансировать ее и сделать более информативной. Конечно, если вы придумаете большее количество источников, запишите их! Чем больше источников у вас есть, тем лучшей будет ваша история.

Примеры

Футбольная команда вашей школы только что выиграла чемпионат лиги.

1) *Капитан команды*
2) *Тренер команды*
3) *Тренеры других команд*
4) *фанаты (два или три)*
5) *звездные игроки команды*

1. Учитель физической культуры вашей школы уходит на пенсию после 30 лет работы. Он является бывшим олимпийским чемпионом по хоккею и играл в него в каждой точке мира. Вы хотите написать о нем очерк.

2. В доме возле вашей школы пожар. Вы слышали, что ученик 9го класса, который там живет, спас свою сестру и двух котов, но вы должны узнать факты.

3. Новый глава отдела образования вашего города хочет проводить занятия в школе в день празднования Последнего Звонка. Это щекотливая тема в вашей школе и вы должны быть предельно аккуратны.

4. Вы пишете рецензию постановки сделанной драматическим кружком вашей школы. Другие школы в вашем городе уже несколько раз делали аналогичную постановку несколько лет назад. Так что, вы особенно заинтересованы в сравнении этой постановки с другими.

5. Прошло три года с тех пор, как начались работы по постройке новой школы в центре вашего города. Она должна была открыться к началу текущего учебного года, но она еще нуждается в доработке. Вы должны точно знать, почему работы еще не закончены.

INTERVIEWING PRACTICE

Create eight to ten questions you would ask each person in the following situations. Be sure that the majority of your questions are open ended and entice the source to answer more than simply «yes» or «no.» Use a separate sheet of paper to write your questions.

Example

Your school's soccer team has just won the league championship. You interview the team's captain in the locker room after the game. You've prepared questions beforehand just in case your team wins.

1. How does it feel to be the best team in the league?
2. What was the mood of the team right before the final game?
3. How did your team prepare for this game?
4. How did this final game compare with other games this season?
5. Was it more or less intense?
6. How do you think your team played?
7. Describe your training schedule this season.
8. How did the team's attitude this year compare with previous years?
9. Who is your pick for Most Valuable Player of the game and why?
10. Will you rest a while now and enjoy your victory or are you already thinking about next season?

1. The physical training teacher at your school is retiring. He has worked at the school for 30 years. When he was 20, he played on the Russian Olympic hockey team. Since then, he has played hockey in every country in Europe, the United States, and Canada. You want to write a profile about him.

2. There was a fire in an apartment building near your school. A 9th form pupil in your school lives there with his family. No one died, but you heard that the pupil carried her younger sister out of the building and then went back for her two cats. You want to know exactly what happened, so you interview the pupil.

3. At your school's most recent teachers' meeting, the new director of education in your town proposed having lessons on the day of the Last Bell ceremony. The last day of school has always been a very popular holiday among pupils, so you know your readers will be interested in this story. You need more information, though, like why the director wants to change such an old tradition and whether he is planning to make other changes.

4. You are reviewing a performance by your shool's drama club. You learn from some of the people in the audience that the lead actor is in the 11th form and has been accepted to a theatre school in Kyiv next year. He has taken part in the drama club since the 8th form and has had lead roles in five productions since then. You decide to write a profile of the actor in addition to a review of the play, so you quickly write down some questions you can ask him after the performance.

5. Three years ago, the local government decided to build a new high school in the center of town. They promised it would be completed in 15 months, but it's still not open and looks like it needs a lot more work. You've heard many stories from pupils at school and people in town about why it's not finished, but you want the truth. You decide to interview the mayor.

From *Getting the Scoop: A Handbook for Teaching Journalism and Creating a School Newspaper* by Jordan McCarron and Megan Tetrick (2005)

INTERVIEWING PRACTICE - RUSSIAN

Придумайте от восьми до десяти вопросов, которые вы могли бы задать каждой персоне в каждом образце истории. Убедитесь, что большинство ваших вопросов открытые и что они побуждают человека отвечать больше, чем просто «Да» или «Нет». Используйте отдельные листы бумаги, чтобы записать свои вопросы.

Пример

Футбольная команда вашей школы только что выиграла чемпионат. Вы берете интервью капитана в раздевалке после игры. Вы подготовили ваши вопросы лишь только узнали, что ваша команда победила.

1. Как это, быть лучшей командой лиги?
2. Каким было настроение команды перед финальной игрой?
3. Как команда готовилась к этой игре?
4. Какая финальная игра этого года, по сравнению с предыдущим?
5. Она была более или менее напряженной?
6. Что вы думаете об игре вашей команды?
7. Опишите расписание ваших тренировок в этом сезоне.
8. Какие преимущества были у команды этого гола, по сравнению с предыдущим?
9. Кого бы вы назвали Наиболее Правильным Игроком этой игры и почему?
10. Будете ли вы отдыхать и наслаждаться победой, или вы уже думаете о следующем сезоне?

1. Учитель физической культуры в вашей школе уходит на пенсию – он работал в школе на протяжении 30 лет. Когда ему было 20 лет, он играл в Олимпийской Сборной России по хоккею. В то время он играл в хоккей в каждой стране Европы, США и Канады. Вы хотите написать очерк о нем.

2. В квартире дома возле вашей школы пожар. Ученик 9-го класса вашей школы живет там со своей семьей. Никто не погиб, но вы слышали, что этот ученик спас свою сестру и вернулся в квартиру за ее двумя котами. Вы хотите точно знать, что произошло, поэтому вы берете интервью у мальчика.

3. В вашей школе внеочередное собрание учителей, на котором новый глава образования в вашем городе предложил проводить уроки на Последний Звонок. Последний день школы всегда был очень популярным праздником среди учеников, поэтому вы знаете, что читателям будет интересна эта история. Вам нужно больше информации о том, почему новый директор хочет изменить старые традиции и планирует ли он изменить что-то еще.

4. Вы пишете рецензию на постановку вашего школьного драматического кружка. Вы узнали от некоторых зрителей, что главный актер учится в 11-м классе и, что он будет учиться в театральной школе Киева в следующем году. Он состоит в драматическом кружке с 8-го класса и с того времени играл главную роль в пяти постановках. Вы решили написать очерк об актере в добавку к рецензии постановки, поэтому вы быстро записываете вопросы, которые вы можете задать после спектакля.

5. Три года назад местное руководство решило построить новую школу в центре города. Они пообещали, что она будет построена за 15 месяцев, но она до сих пор не открылась, кок будто еще нуждается в доработке. Вы слышали много историй от учеников и от жителей города о том, почему школа еще не закончена, но вы хотите знать правду. Поэтому вы решаете взять интервью у мэра города.

BASIC WRITING

Objectives: SWBAT write a basic news story

Materials: flipchart or chalkboard; a projector; «Notes for a News Story» worksheet

Procedure:

"I apologize for writing such a long letter," Mark Twain once wrote to a friend. "But I didn't have time to write a short one."

Journalistic writing is concise and clear. That's harder than it sounds. It takes practice. Let's explore it more.

1.) Introduce the **lede:**

The lede should be, at most, three sentences. In a hard news story, it is usually one. Most hard leads follow this formula:

Who, what, time, day or date, and place.

For example:

John McClane, a 43-year-old police officer, was arrested yesterday morning in New York on charges of assault.

Barack Obama announced his new healthcare plan Thursday morning in Washington, D.C.

Three people were taken to the hospital yesterday after an automobile accident on Lark St. in downtown Albany, police said.

Who - If the person is not well known, you may need to say more. See example number one. Sometimes names don't need to be in the lede (see example three). But they should follow soon after.

What - This is the most important thing that happened. It is essentially the verb in the sentence. It tells what the person did. Hard news stories tend to be very dry and formulaic, but try to entice readers with strong, clear verbs.

Time - The specific time can be included if it is important, and should come before the date.

Date - If the event happened during the same week as the publication of the paper, it is enough to say the day of the week (see example 2). If the event happened more than a week before the publication of the paper, the date should be mentioned. For example: "Alexander Button started his new job as director of School 34 on Monday, January 1."

Place - How much you say about the place depends on the story. If it is a local meeting, tell the name of the building (City Hall) or the address. If it is something that happens in another town, the name of the town is enough. Generally, the closer it is to your readers, the more specific you should be.

As mentioned, this is a hard lede. This is used for hard news stories, like breaking news. Soft stories, like profiles, features, reviews, etc., use soft ledes. We'll discuss those in another lesson.

Often, after you've done the reporting and research, you sit down to write and feel overwhelmed by your information. You don't know where to begin. A good way to keep your story clear is to write at the top of every story, "This story is about…" and tell in one sentence the point of the story. That should guide you, and will often become part of your lead. Another trick is to imagine you're telling a friend about what happened. Speak naturally. What is the first thing you tell your friend? That is probably your lead.

What **NOT** to write in a lead:

- A sentence fragment

- A question

- "This story is about…" (that's only for you)

- General statements; pontification

- Cliches

- Exclamation points

- Unnecessary words

2.) **Attribution**. All facts in a hard news story need to be attributed to a source. This should always come at the end of a sentence or at the end of a paragraph. Read through your story, and whenever you see a claim or fact, ask yourself, "Says who?"

The new grading policy aims to reward different learning styles and encourage extracurricular activity among the students of the secondary school, says Hank Hankovich, the school director.

You can attribute using, "says," "said," or "according to," depending on the story.

3.) **The Inverted Pyramid**. Introduce the concept of the Inverted Pyramid method of writing a news story. Use a handout, prepared slide, or draw it on the board.

News stories are not written in chronological order. They are written in order of most important to least important information.

New information, latest developments, most interesting facts

Supporting information and details

Extra information

It is up to you to decide what information is most and least important in a story. Always keep your readers in mind. What do they want to know? What do they need to know? What questions would they ask?

Newspapers have limited space. With this style of writing, an editor can simply start cutting from the bottom of the story. There should be nothing essential at the bottom of a hard news story.

4. **Quotes.** You use a quote to report the *exact* words that a person said. DO NOT CHANGE THE WORDS IN A QUOTE. It is not your job to make the person look smart if they spoke poorly. If you don't like the quote as it is, don't use it.

Avoid using ellipses (…) in quotes. It makes it look like you're deleting important information and changing the person's statement.

Quotes should be used to support information, add color, and show personality. They should not provide the majority of the information in your story. Use a quote when the person's words are especially strong or evocative.

Quotes should be broken at the first natural pause to tell the reader who is speaking. For example:

> *"This city has a problem with crime," said Batman. "And it's my job to fix it."*
>
> **NOT**
>
> *"This city has a problem with crime, and it's my job to fix it," said Batman.*

5.) **Paraphrasing.** Often, you can write what a person said better than they said it. This is called paraphrasing.

For example:

"We played really hard and, you know, we trained for weeks and weeks and these guys, they just worked so hard for this win. It was really the training and preparation that gave us the edge in the game, I think. Coach worked us like dogs, but it was worth it."

That is not a good quote. It's rambling and messy. You can paraphrase it like this:

Senior Jeffrey Bridges said his team won thanks to intensive training in the weeks before the game.

"Coach worked us like dogs," Bridges said. "But it was worth it."

Exercise: Paraphrasing worksheet in pairs.

5.) **Style.** All journalism, but especially hard news, must be written clearly and concisely. You should use as few words as possible to say what you need to say. It is your job to make confusing stories clear to readers.

The Active Voice

Give students the following two sentences and ask which is better written:

> *A town meeting was held by the mayor yesterday to discuss plans to build a new park.*
>
> *The mayor held a town meeting yesterday to discuss plans for a new park.*

What is the difference? The first is passive while the second is active. A journalist should always try to write in the active voice. BUT-- don't stop to think about this in your first draft. Just write the story, then go back and review for passive voice and change it to active wherever you can.

Modifiers

Modifiers are adjectives and adverbs, sometimes prepositions. For example, in the phrase, "let go," go is a modifier. Instead of writing, "He let go of the dog," it is better to find a single, more expressive verb. For example, "He released the dog." You should also pay close attention to any adjectives and adverbs that you write. Ask yourself: is it necessary? Does it add something important to the story? Mark Twain once said, "There is no piece of writing that could not benefit greatly by the striking of an adjective."

Exercise: Have students write a paragraph at home, about anything, without using any modifiers at all. It's harder than they might think.

Tips:

- Always use "said" after a quote. Never "exclaimed," "asked," "stated," or anything else.

  Ex. "This new tax increase is outrageous," said John McEnroe.

- Never qualify "said."

  Ex. "This new tax increase is outrageous," John McEnroe said angrily.

- Your reader should be able to tell from the quote and the context that John McEnroe was angry. You don't need to say it. Also, as a journalist, you should not assign emotions to people. You might be wrong. Maybe he was merely perturbed, annoyed, or flustered.

- Never use "very." There is almost always a better way to say it.

- Never ask questions.

- Never use exclamation marks.

- Try to use small words in place of big words.

Exercise: Display (or hand out) «Notes for a Basic News Story» in Russian. Have students, individually, write the lede for the story. Next class, you'll use the same notes but have the students write the entire story.

PARAPHRASING PRACTICE

Below are the answers to five of the questions from the example on the «Interviewing Practice» worksheet. Read each answer carefully and then decide which part of the answer works better as a direct quote and which part is better to paraphrase. You may decide that some answers are better completely paraphrased or completely quoted. Then, re-write the answers using quotation marks or your own words where appropriate. The source's name is John Smith.

Example

How does it feel to be the best team in the league? It's really an amazing feeling to be the champions of our league because we've worked so hard this year and this seems like such a perfect ending to a great season.

Smith said the team's championship victory feels like a perfect end to a successful season. «It's really an amazing feeling to be the champions of our league,» he said.

1. **How did your team prepare for this game?** We've had games almost every day for the past two weeks, so we were physically ready but mentally it's been very stressful the past few days thinking about this game and worrying. None of us got much sleep this week, but we've got a great attitude and we just told ourslves that we were going to win this-- and we did.

2. **How did this final game compare with other games this season?** This was definitely the most difficult game of the season mentally and physicaly and though we went into the game very sure that we would win, we played as if they were the better theam. Confidence is good but you should never be too sure of yourself.

3. **How do you think your team played?** Great. Our defense was a little weak at the beginning, but our offense was on fire. Every one of us played his heart out tonight.

4. **How did the team's attitude this year compare with previous years?** We were much more confident this year than we've ever been since I've been on the team. Most of use have been playing together now for three or our years and we have a lot of experience together. Being comfortable with your teammates makes a huge difference on the field.

5. **Will you rest a while now and enjoy your victory or are you already thinking about next season?** Oh, after this game I feel like I need to rest for a long time. Of course, we're always thinking about the next season-- how we can improve our playing-- but we want to enjoy this as long as we can. We deserve it.

From *Getting the Scoop: A Handbook for Teaching Journalism and Creating a School Newspaper* by Jordan McCarron and Megan Tetrick (2005)

SUGGESTED RESPONSES TO «PARAPHRASING PRACTICE»

Below are model responses to the «Paraphrasing Practice» worksheet. However, these are not the only acceptable answers, and maybe not even the best answers.

1. While physically prepared after an intense few weeks of playing, Smith said the team worried a lot about the final game. «None of us got much sleep this week,» he said. «But we've got a great attitude and we just told ourselves we were going to win this.»

2. Smith said the championship game was the most difficult, mentally and physically, of the season. Though his team was confident it would win, they played as if the other team were better. «Confidence is good,» Smith said. «But you should never be too sure of yourself.»

3. «Our defense was a little weak at the beginning, but our offense was on fire,» Smith said. «Every one of us played his heart out tonight.»

4. Smith said this year's team was more confident than it's been in the past. He and most of his teammates have been playing together for three or four years, and this experience worked to their advantage. «Being comfortable with your teammates makes a huge difference on the field,» he said.

5. «After this game, I feel like I need to rest for a long time,» Smith said. Though they're always thinking about the next season and how the can improve their level of play, Smith said he and his teammates want to enjoy this victory as long as they can.

From *Getting the Scoop: A Handbook for Teaching Journalism and Creating a School Newspaper* by Jordan McCarron and Megan Tetrick (2005)

PARAPHRASING PRACTICE - RUSSIAN

Ниже ответы на 5 вопросов примера интервью на стр.74 (интервьюирование). Внимательно прочитай каждый ответ, а потом реши какая часть ответа лучше как прямое цитирование, а какая часть лучше для перефразирования. Вы можете решить, что некоторые ответы лучше полностью перефразировать, чем полностью цитировать. Потом перепишите ответы, используя цитирование или вставьте свои слова, где они подходят. Интервьира зовут Джон Смис.

Пример:

как вы ощущаете наилучшая команда в лиге? Это очень удивительное чувство быть чемпионом нашей лиги, потому что в этом году мы много работаем и, кажется это превосходный результат напряженного сезона.

Смис сказал, что победа командного чемпионата ощущения как превосходный результат этого сезона. «Это действительно превосходное чувство быть чемпионами нашей лиги» сказал он.

1) **Как ваша команда готовилась к этой лиге?** Мы играли почти каждый день на протяжении последних 2 недель, поэтому мы были физически готовы, но было очень напряженно на протяжении последних нескольких дней думая об этой игре и волнуясь. Никто из нас не спал много на этой неделе, но мы заняли прекрасную позицию и сказали сами себе мы собирались выиграть - и мы выиграем.

2) **Как эту финальную игру можно сравнить с другими играми этого сезона?** Это определенно была самая сложная игра сезона умственно и физически и, хотя мы вышли в игру очень уверенно, что мы выиграем мы – лучшая команда. Доверие хорошее, но вы никогда не должны быть очень уверенными в себе.

3) **Как вы думаете, как играла команда?** Превосходно. Наша защита была чуть-чуть слабей вначале, но нападающие горели. Каждый из нас играл с энергией.

4) **Какое отношение команды этого года сравнивается с предыдущими годами?** Мы были более доверительны в этом году с тех пор, когда я стал играть за эту команду. Большинство из нас играют сейчас вместе на протяжении 3-4 лет и у нас много опыта. Будучи комфортными со своими игроками команды имеет (образует) большое различие на поле.

5) **Вы будете отдыхать сейчас, и наслаждаться своей победой или вы уже думаете о предстоящем сезоне?** О, после этой игры я чувствую, что мне нужно отдохнуть долгое время. И, конечно же мы всегда думаем о предстоящем сезоне как мы сможем улучшить нашу игру – но мы хотим наслаждаться этим как можно дольше. Мы заслуживаем этого.

SUGGESTED RESPONSES TO «PARAPHRASING PRACTICE» - RUSSIAN

Below are model responses to the «Paraphrasing Practice» worksheet. However, these are not the only acceptable answers, and maybe not even the best answers.

1. Во время физической подготовки, после нескольких недель игр, Смит сказал, что команда очень волнуется из-за финальной игры. «Никто из нас не спал достаточно, но мы получили хорошую позицию и мы просто сказали себе, что мы должны выиграть это», добавил Смит.

2. Смит сказал, что игра на чемпионате наиболее сложная в этом сезоне, как психологически, так и физически. Однако его команда уверена и победит, они играли так, как будто другая команда была лучше. «Уверенность – это хорошо, но вы должны никогда не быть чересчур уверенными в себе», сказал Смит.

3. «Наша защита была немного слабой вначале, но наше нападение было горячим», говорит Смит. «Каждый из нас сегодня выложился по-полной».

4. Смит сказал, что в этом году команда была более уверенной, чем в прошлом. Он и большинство членов команды играли вместе на протяжении трех-четырех лет – этот опыт стал их преимуществом. «Хорошие отношения с коллегами по команде дает огромное преимущество на поле», сказал Смит.

5. «После этой игры я чувствую, что должен отдохнуть на протяжении какого-то времени», сказал Смит. Однако они все время думают о следующем сезоне и как они могут поднять уровень своей игры, Смит сказал, что он и его коллеги по команде хотят наслаждаться этой победой так долго, насколько это возможно.

NOTES FOR A BASIC NEWS STORY

- At a town meeting, the mayor, John Brown, announces that Watertown is installing wi-fi.

- the meeting is held on Tuesday, October 17th, at 7pm.

- 12 people are in attendance

- Mayor says the wi-fi will be working by June

- It will be free to everyone under its "umbrella"

- the coverage will extend for a mile in every direction from Town Hall.

- The city is spending $14,000 on installation, and another $1000/year to provide wi-fi coverage.

- "This initiative will launch Watertown into the 21st Century" -- Brown

- The initial money will come from a variety of sources. The town will contribute 6,000 from the treasury. Mary Angelo, a local business-owner, will contribute $3000.

- Angelo - Angelo Furniture on Second Ave.

- Greg Hicks will contribute $2000
    - Hicks - Hicks Construction

- The other $1000 from other donors

- the $1000/year will come from taxpayers

- Jane Austen, owner of The Corner Diner, objected to the plan, calling it "a waste of the taxpayer's money."

- Austen: "It just doesn't seem like the town's greatest priority right now. Our roads are a mess and the school is badly under-funded. Where's the money for that?"

- Brown says this is entirely within the town's budget and will not draw money away from important areas like roads and schools.

- Local residents seem excited.

- Tim Hiser, 17, of Schuyler Rd., is looking forward to the wi-fi. "This is really cool. I think it's a great idea. We'll be the first in the county to have wi-fi like this."

- Jack Bender - 22, Ferry Rd., "It's a really progressive initiative for this town. I'm happy to see it."

- Mayor says those who don't live under the coverage, "are always welcome to sit in a café or restaurant and surf the net-- there won't be a charge."

NOTES FOR A BASIC NEWS STORY - RUSSIAN

- На городском собрании, мэр, Джон Браун, огласил, что в Уотертауне устанавливается беспроводной интернет.

- Собрание было проведено во вторник, 17го октября, в 19:00.

- 12 человек посетили собрание

- мэр сказал, что беспроводной интернет будет работать в июне

- он будет доступен каждому под своим «зонтиком»

- покрытие будет расширяться на милю в каждом направлении от Городского Зала

- город тратит $14,000 на установление, и другие $1000/год для обеспечения покрытия беспроводного интернета

- «Эта инициатива перенесет Уотертаун в 21й век» __ Браун

- первоначальные деньги будут получены из разных источников. Город внесет $6,000 из казны. Мэри Ангело, частный основатель бизнеса, внесет $3,000

  - Ангело – Ангело Мебель второго поколения

- Грег Никс внесет $2,000

  - Никс – Строительство Никса

- остальные $1,000 поступят из других источников

- $1000/год будут поступать от налогоплательщиков

Джейн Остен, основатель Коммерческого Питания, протестует против плана, называя его «тратой денег налогоплательщиков».

- Остен: «Это не выглядит наибольшим приоритетом города сейчас. Наши дороги в беспорядке. Школы не финансируются. Где деньги для этого?»

- Браун говорит, что это полностью в границах городского бюджета и не будет отнимать деньги у других важных отраслей, таких как дороги и школы.

- Местные постоянные жители выглядят восхищенными.

- Тим Хайзер, 17, Скулерская траса, до этого искал беспроводной интернет. «Это реально классно. Мне кажется, это замечательная идея. Мы будем первым городом в нашей стране, который имеет беспроводной интернет, как этот.

- Джек Бандер – 22, траса Ферри, «Это реальная прогрессивная инициатива для этого города. Я рад видеть это».

- Мэр говорит, что те, кто находится вне зоны покрытия, «всегда смогут прийти в кафе или ресторан, чтобы посидеть в нете – это не будет платным.

INTRODUCTION TO ETHICS

Objectives: SWBAT define and discuss journalistic ethics; create their own code of ethics.

Materials: flipchart or chalkboard; projector; «Ethical Case Studies» handout

Procedure:

1.) Define *ethics:* a code of behavior based on shared ideas of right and wrong.

2.) Ask students to brainstorm some journalistic guidelines. What rules should journalists follow? Are there any universal rules that should never be broken? Below are the basic rules every publication starts with. If they don't get all of these, it's okay. When they're finished, add whatever they left out, then discuss what each means-- especially independence and transparency.

ALWAYS TELL THE TRUTH

Be fair and unbiased. Never purposefully misrepresent something or someone.

This includes making people (read: authority figures) appear better than they are. That is not the job of a journalist, that's the job of a public relations representative. A good rule of thumb is this: if you think someone in your story is going to be really, really pleased with it, you've probably done something wrong.

Do everything you can to learn and present every aspect of a story

Do everything you can to ensure the factual accuracy of your story

Be independent

If possible, fund your publication yourself. Do not let advertisers influence content. Do not let «sponsors» influence content. Do not let sources influence content. Do not show sources stories for review before publishing. Avoid even the appearance of an outside party influencing the editorial content of your publication. Without this, readers have no reason to trust you.

Be transparent

If you take outside funding, be honest and open about where it comes from. If you make a mistake, admit it and apologize. Make it clear in your writing where your information came from; avoid using anonymous sources. In reporting, always present yourself as a journalist before gathering information.

3.) Teach APME Code of Ethics. Here's an abbreviated version:

Responsibility

The good newspaper is fair, accurate, honest, responsible, independent and decent.

The newspaper should be a **constructive critic of *all segments* of society**. It should reasonably reflect, in staffing and coverage, the community it serves. It should vigorously expose wrongdoing, deceit or misuse of power, public or private. Editorially, it should advocate reform and innovation in the public interest. Sources should be disclosed unless there is a clear reason not to do so. When it is necessary to protect the confidentiality of a source, the reason should be explained.

The newspaper should uphold the right of free speech and freedom of the press and should respect the individual's right to privacy. The newspaper should fight for public access to news of government through open meetings and records.

Accuracy

The newspaper should guard against inaccuracies, carelessness, bias or distortion through emphasis, omission or technological manipulation.

It should acknowledge errors and correct them quickly and prominently.

Integrity

The newspaper should strive for impartial treatment of issues and dispassionate handling of controversial subjects. It should provide a forum for the exchange of comment and criticism, especially when such comment is opposed to its editorial positions. Editorials and expressions of personal opinion by reporters and editors should be clearly labeled. Advertising should be differentiated from news.

The newspaper should report the news without regard for its own interests, mindful of the need to disclose potential conflicts. It should not give favored news treatment to advertisers or special-interest groups.

It should report matters regarding itself or its personnel with the same vigor and candor as it would other institutions or individuals. Concern for community, business or personal interests should not cause the newspaper to distort or misrepresent the facts.

The newspaper should deal honestly with readers and newsmakers. It should keep its promises.

The newspaper should not plagiarize words or images.

Independence

The newspaper and its staff should have no obligations to sources and newsmakers. Even the appearance of obligation or conflict of interest should be avoided.

Newspapers should accept nothing of value from sources or others outside the profession. Gifts of any kind should not be accepted. Expenses connected with news reporting should be paid by the newspaper. Special favors and special treatment for members of the press should be avoided.

Journalists are encouraged to be involved in their communities, to the extent that such activities do not create conflicts of interest.

Involvement in politics, demonstrations and social causes that would cause a conflict of interest, or the appearance of such conflict, should be avoided.

A journalist should not report a story in which he or she is involved, directly or indirectly.

Financial investments by staff members or other outside business interests that could create the impression of a conflict of interest should be avoided.

Stories should not be written or edited primarily for the purpose of winning awards and prizes. Self-serving journalism contests and awards that reflect unfavorably on the newspaper or the profession should be avoided.

Exercise: «Case Study» Handout. Break class into two groups. Go through the cases one by one.

For each, assign one group to be “for publishing” and another “against publishing,” and debate the reasons for either decision.

4.) Have students brainstorm as a class what rules they want to adopt for their own Code of Ethics. They can use the APME Code of Ethics as a base, and add, remove, or modify elements if they want.

5.) When the code is complete, make a large poster of it and hang it in the newsroom.

ETHICAL CASE STUDIES

1. Two students in the 11th grade are allegedly caught stealing from a local store. They were arrested by the police. Their names were not publicly released, but almost everyone knows who they are. Do you write a story for your school paper about it? Do you publish their names? May you legally publish their names?

2. One of the students in your school was killed by a drunk driver. One of the school photographers was at the scene and took a picture that shows the dead student being pulled from the vehicle. Many of the staff members are divided about whether to publish the photo or not. Would the photo be offensive? Would it be an invasion of privacy? Would it be damaging to students and community members? What would you do?

3. You are writing an article about the graduating class. You take quotes from many of the students. Several of the quotes are critical towards several of the teachers at the school. You don't interview the teachers. Should you publish the quotations?

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From *Getting the Scoop: A Handbook for Teaching Journalism and Creating a School Newspaper* by Jordan McCarron and Megan Tetrick (2005)

ETHICAL CASE STUDIES - RUSSIAN

«Этические истории»

1. Двое учеников 11-го класса были пойманы на воровстве в местном магазине. Они были арестованы. Их имена еще не оглашены публично, но почти все знают кто они. Будете ли вы писать об этом статью для школьной газеты? Будете ли вы писать их имена? Можете ли вы легально писать их имена? Должны ли вы писать их имена?

2. Один из учеников вашей школы был убит пьяным водителем. Один из школьных фотографов был на месте аварии и сделал снимки сцены. На фотографиях спасатели вытаскивают мертвого ученика из-под автомобиля. Многие члены редакции спорят о том печатать ли эти фотографии. Будут ли эти снимки оскорбительными? Будет ли это нарушением частной жизни? Причинят ли эти фото убыток ученикам и членам общества? Будете ли вы использовать эти снимки?

3. Вы пишете статью о выпускном классе. Вы цитируете многих учеников. Некоторые высказывания критикуют нескольких учителей школы. Вы не берете интервью у учителей. Должны ли вы использовать эти цитаты?

ETHICAL CASE STUDIES - RUSSIAN

«Этические истории»

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LP 6

SPECIAL SECTIONS: PROFILES

Objectives: Students will know the specialty stories in a newspaper and practice writing a profile

Materials: flipchart or chalkboard; projector; «Example Profile» handout

Procedure:

1.) Introduce the different kinds of specialty articles in a newspaper.

- Profile
- Review
- Sports
- Interview (Q &A)
- Editorial (opinion)
- Column - *a regular editorial written by the same writer on the same topic.*
- News Brief - *short news summary taken from other newspaper or wire service.*

2.) Discuss briefly what each is, when/why it would be written, and in what department.

3.) **PROFILES**

A profile is a story about a unique or important person. In a profile, you should write about 1.) the person's character, 2.) something great, unique, or interesting he or she has done/ is doing, and 3.) tell some exciting or interesting stories from his or her life. A really great profile shows the reader what makes the person "tick"— what motivates the person to do the things they do.

To write a profile, you must:

1.) Talk to the person a lot.

You need to gather lots of information that may seem strange to the person you are profiling. If the person is telling you a story from his or her life, you should ask for as many details as possible, so you can tell the story as if you were there and saw it happen. "What were you wearing? What color? How did you feel? What did you see?"

2.) Watch the person at work, home, or doing whatever it is that he or she does. If it's a painter, watch him paint. If it's a teacher, watch him teach. This is often where you get your best "color"– details and situations that make a story interesting.

3.) Talk to the people who know this person— family, friends, coworkers, arch enemies, etc.

You should always ask the person's permission to talk to their family and friends. This is not hard news, and you don't necessarily have a "right to know." Remember that a journalist should respect a person's right to privacy.

Respect is the difference between journalists and paparazzi.

4.) Brainstorm what kinds of people in our community we might want to profile.

5.) Look at an example of a profile (handout attached)

6.) Discuss the profile

7.) Introduce the **soft lede:**

Profiles, like many features, usually use a "soft lede." This means you don't give the most important information right away. Instead, you start with the most interesting part.

The most common soft lede is called the "anecdotal lede." In this lede, you tell a short story that illustrates your theme and gets the reader's attention. It's usually one to three paragraphs. Try to keep it as short as possible.

A soft lede is followed by a "nut graph," which tells the most important information in your story. This is like a hard lead.

8.) Read an example of an anecdotal lede (handout attached). Identify the anecdote and the nut graph. Why does this lead work?

9.) SHOW, don't tell. Use stories and situations to demonstrate the person's personality. Show a few example of showing vs. telling:

Telling: Mr. Smith is a hard-worker.

Showing: It was 8 pm on a Friday, and almost everyone had gone home hours ago. But the light was still on in Mr. Smith's office, where he worked long into the night.

"He's unbelievable," says Sandy Mane, Smith's co-worker. "This isn't a job for him— it's an obsession."

Telling: Karen is very smart.

Showing: The classroom was silent as the teacher stared at the students. One by one, they lowered their heads and said, "I don't know." Only one student, sitting right up front, had her hand raised.

"I know, I know!" Karen said.

"I know you know," the teacher said. "I want to see if anyone else knows."

Telling: Alex loves music

Showing: It was 10:30 pm, and the record store on 5th avenue began to close. One kid was still in the store, in the progressive rock section near the back, with giant earphones on his head and his eyes closed. An employee walked up and tapped him on the shoulder.

"Hey Alex, we're closing," he said. "You've got to go."

Alex nodded and took the headphones off. He held a record in his hands.

"You want to buy it?" the employee asked.

Alex shook his head. "No money," he said. "As usual."

11.) You're not writing a biography. Try to focus on one aspect of the person's character,

whatever you find to be the most important or interesting. You don't need to say when and where the person was born, who his or her parents were, etc. (unless this information is really unique and relevant).

Exercise: have students interview and write a mini profile of a classmate.

SAMPLE ANECDOTAL LEDE

It was a busy morning for Director Monroe. He sat behind his desk, papers and grade books scattered in front of his computer, his coffee cold and forgotten. A new semester was beginning, and he had to do all the silent, tedious work that keeps a school running. The phone rang five times in less than ten minutes.

Then a student poked his head in.

"Director Monroe?" He said. "Can I talk to you?"

Monroe took his glasses off, closed a big log book, smiled, and said, "Of course."

Monroe, at the beginning of his twentieth year as school director, has always had time for his students. It's just one of the qualities that's led him to win Best Director in the County 6 years in a row. Now, as he turns 60, the whole school is wondering if he'll retire.

"Not a chance," says Monroe. "This is my life."

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SAMPLE ANECDOTAL LEDE - RUSSIAN

В это утро директор Монро был очень занят. Он сидел за своим столом, бумаги и журналы были разбросаны перед компьютером, а его кофе уже давно было остывшим и забытым. Начинался новый семестр, и он должен был сделать всю спокойную и скучную работу, которая накапливается за время работы школы. Телефон звонил пять раз за последние десять минут.

Затем в двери показалась голова ученика.

«Директор Монро?» спросил ученик. «Могу ли я с вами поговорить?»

Монро снял очки, закрыл большую записную книгу, улыбнулся и сказал, «Конечно».

Монро, в начале своего двадцатого года на посту директора, всегда находил время для своих студентов. И это только одно качество, которое привело его к награде «Лучший Директор страны» за 6 лет службы. Сейчас ему за 60, и всей школе интересно, уйдет ли он в отставку.

«Без вариантов», говорит Монро. «Это моя жизнь».

SAMPLE ANECDOTAL LEDE - RUSSIAN

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SAMPLE PROFILE

From Bed Bound to Breaking Boards

She had finally gotten her green belt in Tae Kwando. It was an amazing accomplishment for Kameelah D., a thin African American girl standing about five feet tall. Only four years before, she was told by a doctor that she would never walk again. It was quite evident that not only would she walk again, but she would also run, jump, kick, and punch.

When Kameelah was 11, a routine physical uncovered an abnormal curvature in her spine. It was soon after diagnosed as scoliosis. Kameelah, as well as her family, was devastated. They were told by the doctor that only 10 percent of all children are afflicted by scoliosis, but her family just couldn't believe Kameelah was a part of that 10 percent.

Her first surgery was scheduled immediately. The doctor had the difficult task of reconstructing Kameelah's entire spine and then re-situating her organs around it.

"I had never been in the hospital for anything serious before, and I'd never had surgery, either. I was so scared," Kameelah recalls.

She was given something to fall asleep for the surgery, so that she would not feel anything. Because this surgery dealt with the vertebrae and nerve connections to the brain, the doctor had to make sure that Kameelah could still move her body parts right. Therefore, she was awakened in the middle of the surgery.

"They would ask me to move my fingers, then my toes. I could barely comprehend what was going on. It was bright, and things weren't very clear. In retrospect, I can't believe that I was awake while my back was split open, and the doctors had their hands in there."

The first surgery was successful, but Kameelah would have to return two more times for the doctor to completely fix the problem. It was at the end of the third surgery when things went wrong . . . really wrong. The doctor inserted a metal rod, which happened to be too small, into Kameelah's back. As a result, it compressed some of the nerves in her spine. She was practically paralyzed from the waist down.

"I'm really very sorry but . . . I don't think Kameelah will ever be able to walk again," the doctor informed her parents. But Kameelah's father, James, as well as Kameelah herself, refused to accept that prediction. Her father, a registered nurse, insisted that the doctor put her in physical therapy and try to rehabilitate her. He insisted that he be there, too, along with the therapist, helping to rehabilitate his daughter. But the doctor wouldn't oblige. He said that it was a lost cause, and that he knew that Kameelah could never walk again.

"I was really scared. I just remember telling Dad, 'I have to walk. I have to walk, Dad.' And

he promised me, he swore to me, that I would walk again. He said just what I needed to hear."

James kept his promise. He brought Kameelah home in a wheelchair and worked with her, doing exercises that would have been ridiculously easy for any other person, but that were excruciatingly difficult for Kameelah. After about a year, Kameelah was miraculously able to walk with a walker. In no time, she even got strong enough to get along without the walker. Eventually, she walked confidently, and even ran steadily. Now, at the age of twenty-two, she can execute a flying sidekick with the greatest of ease.

"Not bad for someone who was told she would never walk again, huh?" she jokes.

Credit: www.thewritesource.com

SAMPLE PROFILE - RUSSIAN

От Предела Постели до Разрушения Границ

Она почти получила свой зеленый пояс по Тоеквондо . Это было превосходным достижением для Камиллы Д. , худенькой афроамериканской девочки внушительного роста. Лишь четыре года назад доктор сказал ей, что она никогда не сможет ходить. Это очевидно, что она не только не сможет ходить, но и бегать, прыгать, пинать и толкать.

Когда Камилле было 11, у нее обнаружили ненормальный изгиб позвоночника. Это произошло вскоре после обнаружения сколиоза. Камилла, как и вся ее семья, чувствовала себя опустошенной. Доктор сказал им, что только 10% детей страдают из-за сколиоза, но ее семья не могла поверить, что Камилла была в числе этих 10%.

Ее первая операция была немедленно запланирована. Доктору предстояло довольно сложное задание, ведь он должен был реконструировать весь позвоночник Камиллы и потом расположить ее органы вокруг него.

«До этого я никогда не была в больнице по такому серьезному поводу и мне никогда раньше не делали операцию. Мне было очень страшно,» говорит Камилла.

Ей сделали какой-то наркоз на время операции для того, чтобы она ничего не чувствовала. Из-за того, что это хирургическое вмешательство было связано с кровеносными и нервными окончаниями мозга, доктор должен был убедиться, что Камилла сможет свободно двигать частями тела. Поэтому, она была разбужена в середине операции.

«Они попросили меня пошевелить пальцами, потом ступнями. Я смутно понимала, что происходит. Было очень ярко, и вещи не были четкими. Я не могу поверить, что меня привели в себя, когда моя спина была полностью открыта и в ней были руки врачей».

Первая операция прошла успешно, но Камилла должна была еще два раза посетить врача, чтобы полностью устранить проблему. Третья операция подходила к концу, когда дела пошли плохо… очень плохо. Доктор вставил металлический стержень, который оказался слишком маленьким для спины Камиллы. В результате он зажал несколько нервов в позвоночнике Камиллы. Она была практически парализована.

« Мне очень жаль, но… Я не думаю, что Камилла когда-либо сможет ходить снова», проинформировал врач родителей девочки. Но отец Камиллы, Джеймс, так же, как и

Камилла, отказался принять это предположение. Ее отец, зарегистрированная няня, настоял на том, чтобы доктор прописал ей физиотерапию и попытался реабилитировать ее. Он настоял на том, чтобы быть там, вместе с физиотерапевтом и помочь реабилитировать его дочь. Но врач не согласился. Он сказал, что все потеряно, и он знает, что Камилла никогда не сможет ходить снова.

«Мне было очень страшно. Я помню то, как говорила папе, что я должна ходить. И он пообещал мне, что я смогу ходить снова. Он сказал то, что мне нужно было услышать».

Джеймс сдержал обещание. Он отвез Камиллу домой на инвалидном кресле и работал с ней, делая упражнения, которые были смехотворно простыми для любого человека, но чересчур сложными для Камиллы. Примерно через год, Камилла чудом смогла ходить сама, без костылей. Позже она смогла ходить уверенно и даже бегать. Сейчас, в возрасте двадцати двух лет, она может делать сальто с поразительной легкостью.

«Неплохо для того, кто сказал, что я никогда не смогу ходить, не так ли?» шутит она.

SPECIAL SECTIONS: EDITORIALS

Objectives: Students will be able to recognize and write editorials

Materials: flipchart or chalkboard; projector; «Sample Editorial» handouts

Procedure:

1.) Explain what an **editorial** is:

An **editorial** is where you write your opinion about current events.

A **column** is an editorial with a theme (sports, politics, environment) that is written by the same writer every issue.

A great editorial is more than your opinion– it's a call to action. You want to motivate your readers to do something positive in your community.

2.) Tips for writing a strong editorial:

Research, research, research!

A good editorial is a good argument. You don't just say your opinion, you show that you're right using facts.

3.) An editorial must be:

Focused

You should have a reason for writing the editorial, and a clear point of view to convey.

Entertaining

If a reader is bored, they will stop reading, no matter how good your argument is.

Fair

Consider arguments against your own opinion, and include them in your writing. Don't ignore opinions you don't agree with.

4. How to write an editorial.

The essay structure is a good start.

I. Introduction

a. Introduce the theme

b. State your point of view

II. Body

a. Supporting argument 1

1. Supporting facts

b. Supporting argument 2

1. Supporting facts

c. Supporting argument 3

1. Supporting facts

III. Conclusion

a. Restate your opinion

b. Extend your argument by suggesting a solution to the problem, some kind of action readers can take, or a projection for future developments

Exercise: Read sample editorials (attached) and discuss. Identify the different parts. Identify strengths and weaknesses.

Homework: Choose a topic (in class) and write an editorial.

* It would help to prepare a list of relevant topics to get the ball rolling.

SAMPLE EDITORIAL 1

Lose the Uniform

Many schools in the United States require that students wear uniforms. They think that when students don't have to worry about their clothing, they will learn better, get better marks, and have better behavior. But now, some experts disagree. They say school uniforms are a bad idea, and schools should get rid of them.

First of all, many experts say that uniforms stop children from expressing themselves. Self-expression is an important part of youth and preventing it could be bad for a child's development. Also, students who cannot express themselves through clothing may express themselves in other, more dangerous ways, like tattoos, piercing, or bad behavior like drug abuse.

Secondly, uniforms discourage diversity and individuality. Everybody is different, and students should learn how to live with people who look, dress, and act differently. They should also learn that clothes make an important statement about who they are-- dressing inappropriately in high school can teach children to dress appropriately as adults. A school should try to prepare children for the real world, and in the real world there are no uniforms. They need to learn to be judged by how they look and present a positive image.

Lastly, not every family can afford a school uniform. Though some say that uniforms are cheaper because it's one outfit for every day, this is not true. Students will still want to buy normal clothes for life outside of school, so the uniform is just an extra expense.

The goal of the uniform is to improve learning, but schools with a uniform policy report no actual changes in marks or behavior. If this policy is not working, it's time for schools to change the policy.

SAMPLE EDITORIAL 1 - RUSSIAN

Потерять форму

Многие школы США требуют, чтобы ученики носили школьную форму. Они думают, что когда ученики не должны заботиться о своей одежде, они будут лучше учиться, получать высокие оценки и лучше себя вести. Но сейчас некоторые эксперты не согласны с этим. Они говорят, что школьные формы – плохая идея и школы должны от них отказаться.

Прежде всего, многие эксперты говорят, что школьные формы могут ограничить детей в самовыражении. Самовыражение является важной частью молодости, и ограничение его может плохо сказаться на развитии ребенка. Также, ученики, которые не могут выразить себя с помощью одежды могут выражать себя при помощи других, более опасных способов, например при помощи тату, пирсингов или наркотиков.

Во-вторых, школьные формы обескураживают разнообразность и индивидуальность. Все люди разные и ученики должны учиться жить с людьми, которые выглядят, одеваются и действуют по-разному. Также они должны узнать, что с помощью одежды можно сделать важный акцент на том, кто ты есть. Да, одеваясь несоответственно в старшей школе, ученики смогут соответственно одеваться во взрослой жизни. Школа должна стараться подготовить детей к реальному миру, а в нем нет униформы. Они должны научиться быть оцениваемыми по внешним критериям и представлять достойный внешний вид.

К тому же, не все семьи могут позволить себе школьную форму. Мысль о том, что школьная форма обходиться дешевле, так как ее нужно носить ежедневно, абсурдна. Ученики все-равно будут нуждаться в нормальной одежде для жизни вне школы, так что школьная форма – это просто лишние расходы.

Цель внедрения школьных форм – развитие учебы, но школы с правилом ношения формы, не отличаются реальными изменениями в оценках или поведении. Если это правило не работает, школам пора изменить правила.

SAMPLE EDITORIAL 2

Fire in Vacant Buildings: A National Problem with a Local Solution

Just a year ago a pair of firefighters entered a burning vacant warehouse in Worcester, Massachusetts to rescue two homeless people reportedly living there. A short time later each radioed they were lost in heavy smoke and were running out of air. Four more fighters rushed in to rescue them. All six died in the next few minutes.

What happened in Worcester stunned this nation and focused attention, again, on the horrendous hazard of unsecured vacant buildings. The theme of this year's Arson Awareness Week, *It Can Happen Anywhere*, is meant to convey that message; anywhere a vacant building exists there is a very real danger another Worcester could occur.

We all know vacant buildings often become sites for serious felony crimes. Only the poor and elderly usually have first-hand experience with the depressing effect dilapidated buildings have on their neighborhood or how quickly such buildings become magnets for trash, dope dealers, the homeless, curious children and fire.

There are thousands of fires in vacant buildings each year in this country. Three in every four of these fires are officially classified suspicious or incendiary. To make matters worse, firefighters are three times as likely to be injured fighting fire in a vacant building as in an ordinary structure fire.

Targeting vacant buildings for fire and arson prevention is the single most effective thing we can do to prevent the threat to firefighters, private citizens and other property. This boils down to securing the building against entry by unauthorized persons. Properly secured, any value it has can be preserved against damage by vandals, the weather and fire.

The first step in the process is to demand action by City Hall to make each vacant building secure by compelling property owners to comply with sensible fire and sanitary code requirements. Using existing civil and criminal penalties in conjunction with government and private redevelopment funding offers the best opportunity we have to control blight and ultimately abandonment.

Make no mistake about this - if the property owner fails or cannot be located the city ultimately has the responsibility to remove the threat. It is often possible to recover any investment by placing a lien on the property. Funding must be found to accomplish this quickly or we risk still another version of what happened in Worcester.

More than half a million fires were deliberately set in America last year, and over half of those fires were set by youngsters and juveniles under the age of 18. Those fires killed more than 500 people and destroyed about $2 billion worth of property. Fires in abandoned or vacant buildings played a role in this epidemic.

Firefighters around the country do the very best they can with short budgets and even shorter public attention spans. They are our true heroes, day in and day out. But they can't do it alone and we must not put them in the face of grave danger by doing nothing..

One opportunity to make our own community more aware of the fight against arson begins today. It's called National Arson Awareness Week, and the theme this year is "It Can Happen Anywhere."

Gerard Naylis, President of the International Association of Arson Investigators and Tommy Short, President of the International Association of Special Investigation Units, have both said "The lives and property lost as a result of arson needlessly reduces the quality of life for everyone. The diligence and hard work of both public and private investigators towards the identification and reduction of arson should be recognized and supported by everyone."

Arson wears many faces. Arson is a troubled kid with the lighter . . . a hate monger with an ax to grind . . . a gang member seeking to prove his toughness . . . an urban disease that eats away at the core of our cities. . . and pestilence that further blights poor rural communities.

Those statistics are frightening-and sobering. National Arson Awareness Week should make all of us perk up our ears and respond to our local fire departments call for community support in the war against arson. The most effective way of combating arson, of course, is simply to prevent it from happening. That takes more than just federal dollars, it takes bodies of committed people. Everyone in [insert name of city] needs to get involved in this worthy cause. Working together, we can make real progress in snuffing out a cowardly act that ruins far too many lives in this country.

SAMPLE EDITORIAL 2 - RUSSIAN

ОГОНЬ В ЗАБРОШЕНЫХ ЗДАНИЯХ НАЦИОНАЛЬНАЯ ПРОБЛЕМА С МЕСТНЫМ РЕШЕНИЕМ

Всего год назад пара пожарников вошла в горящий заброшенный склад в Воркстере, Массачусетс чтобы спасти двух бездомных людей, живущих там. Через короткий промежуток времени они потерялись в тяжелом дыму и остались без воздуха. Еще четверо спасателей бросились спасать их. Все шестеро погибли в течение нескольких минут.

То, что произошло в Воркстере, ошеломило нацию и снова привлекло внимание опасности неохраняемых заброшенных зданий. Темой этого года на «Национальной Неделе Предотвращения Поджогов», под названием «Это может случиться где угодно», стало обсуждение этого сообщения, ведь другой Воркерстский пожар может случиться где угодно, где есть заброшенные здания.

Все мы знаем, что заброшенные здания часто становятся участком для совершения серьезных преступлений. Только у бедных и пожилых обычно есть собственный опыт борьбы с депрессивным эффектом разрушенных домов. А задумывались ли вы, насколько быстро такие дома становятся магнитом для мусора, наркоторговцев, бездомных, любопытных детей и пожаров.

Каждый год в стране случаются тысячи пожаров в заброшенных домах. Три из четырех пожаров официально классифицированы как подозрительные и случайные. Наихудшим является то, что борясь с огнем в заброшенных домах, пожарные рискуют в три раза больше, нежели при борьбе с огнем более ординарной структуры.

Использование заброшенных домов в каких-то целях и предотвращение поджогов это наиболее простой и эффективный способ предотвращения угрозы жизни пожарников, частных граждан и другого имущества. Защищенное должным образом, любое правило может обеспечить защиту от вандалов, катастроф, погоды и огня.

Первым шагом в процессе должно стать требование действий от городской администрации, которые сделают каждое заброшенное здание защищенным методом принуждения собственников на установление противопожарного оборудования и установление санитарного кода. Использование существующих гражданских и уголовных наказаний в связи с правительственными и частными добровольными фондами обеспечивает наилучшую возможность, которую мы могли бы иметь для контролирования ультимативного покидания домов.

Чтобы не допустить ни единой ошибки в плане, если частный собственник не придерживается правил или не может находиться в городе, ответственность за уничтожение

угрозы несет он сам. Часто возможно возвращение капиталовложения методом изъятия собственности. Финансирование должно быть найденным для быстрого выполнения задания, или же мы рискуем стать другим примером того, что произошло в Воркстере.

Больше полумиллиона пожаров за прошлый год были умышленно произведены в Америке, и больше половины этих пожаров произошли по вине подростков и молодых людей в возрасте до 18 лет. Эти пожары убили более 500 людей и нанесли частным собственникам ущерба более чем на 2 биллиона долларов. Пожары в заброшенных домах становятся эпидемией.

Пожарные всей страны делают все, что могут сделать при таком мизерном бюджете и еще меньшим вниманием общества. Они наши настоящие герои, которые день за днем убеждают нас в этом. Но они не могут справиться с пожарами в одиночку и мы не должны толкать их в опасность возрастанием своего безразличия.

Есть одна возможность сделать наше общество более осознанным в том, что нужно бороться против поджогов, которые набирают оборот. Она называется «Национальная Неделя Предотвращения Поджогов», тема этого года «Это может случиться где угодно».

Герольд Нейлис, Президент Интернациональной Ассоциации Расследования Поджогов и Томми Шорт, Президент Интернациональной Ассоциации Специальных Объединений по Расследованиям, сказали: «Жизни и собственность теряются из-за поджогов, которые излишне понижают качество жизни всех людей. Делегации и тяжелый труд всех гражданских и частных следователей по отношению к идентификации и сокращению поджогов должны быть признаны и поддержаны всеми».

Поджоги имеют много лиц. Поджог – это ребенок с фонарем… мстительные ненавистники… члены банд, которые ищут способ доказать их жестокость… городская болезнь, которая поедает сердцевину наших городов… и вредное насекомое, которое дополнительно губит бедное сельское общество.

Эта статистика пугает и пробуждает. Национальная Неделя Предотвращения Поджогов должна помочь нам навострить слух, научить нас реагировать на то, к чему нас призывают пожарные части и призвать общество поддержать борьбу с поджогами.

Наиболее эффективным способом сражения с поджогами, конечно, является простое предотвращение. Это берет гораздо больше, чем просто федеральные средства, это берет тела порученных людей. Все в Гетере (вставное название города), естественно, должны быть вовлечены в печальные события. Работая сообща, мы можем реально прогрессировать в остановке трусливых действий, которые разрушают чересчур много жизней в этой стране.

SPECIAL SECTIONS: REVIEWS

Objectives: Students will be able to write informed, even-handed reviews of music, films, and books.

Materials: flipchart or chalkboard; projector; «Sample Review» handouts

Procedure:

1. Explain what a **review** is:

   A **review** is a story that informs the reader about a piece of art or entertainment, like a movie, CD, book, concert, or other live show. Although a review should express the journalist's opinion, it should still be fair and informative. As with editorials, a good review is more than just an opinion: it's a reasoned opinion. You need to tell why you did or did not like a movie, CD, etc.

2. Introduce and discuss the parts of a review (below). Brainstorm adjectives that could be used with each part. Not every review will include every part, but you should think about each carefully.

   Movies: Genre, setting, main characters, plot, acting, visuals, pacing, story, music, dialogue, action, characterization, themes

   CDs: Genre, lyrics, comparisons to previous albums by the same artist, how you felt listening to the album, originality, comparisons to similar artists, outstanding songs

   Concerts: Genre, songs played, showmanship, appearance of band and stage, crowd composition, mood, performance (better than the CD or worse?).

   Books: Genre, writing style, comparisons to other works by the same writer, length, plot, characters, setting, themes

3. Review structure (for film, but it's basically the same for everything):

   Paragraph 1

   You should include the following: name of the film, prominent stars of the film, basic setting (time and place), and type of film (comedy, adventure, drama, etc.). State your opinion about the film.

   Paragraph 2

   Write a plot summary for the movie. Do not reveal the ending. Discuss at least 5 events and be sure to cover the entire scope of the movie, except the very end. Keep it short.

   Paragraph 3

   Discuss the films strengths and weaknesses. Choose one of each to expand upon below.

   Paragraph 4

   Discuss one positive aspect of the film. You may choose from acting, direction, editing, costume design, set design, photography, background music, or anything else you may think of. Be sure that you are specific and cite examples from the movie.

Paragraph 5

Discuss one negative aspect of the film. You may choose from acting, direction, editing, costume design, set design, photography, background music, or anything else you may think of, but obviously choose something different from what you discussed in the previous paragraph. Be sure that you are specific and cite examples from the movie.

Paragraph 6

Give your overall reaction to the film as well as your opinion about the quality of the film. Also include your recommendations for potential viewers.

* Of course, there is lots of room to be creative in a review. Use this as a starting point, not a rigid template.

*Exercise***:** Look at an example of a good review and discuss what makes it good.

Homework: Have students write a review of the last movie they saw.

SAMPLE REVIEW

FORREST GUMP

"Life is like a box of chocolates. You never know what you're gonna get." However, when you watch Forrest Gump, starring Tom Hanks as Forrest and Robin Wright as Jenny, you know you are going to get a lot of laughs and even a few tears. The screenplay for the 1994 movie was written by Eric Roth, based on the novel by Winston Groom. The story follows Forrest through 30 years of trials and tribulations, placing Forrest within historical moments of history, and in pursuit of his one dream– his "most special friend," Jenny. Forrest Gump won Oscar awards for Best Picture, Best Actor (Hanks), Best Director (Robert Zemeckis), Film Editing, Visual Effects and Adapted Screenplay. The movie was well deserving of these awards since the acting and the visual effects were extraordinary.

The films' actors success in portraying their characters is a major factor in the film's awards. Tom Hanks and Robin Wright worked well together, just like "peas and carrots." The on-screen chemistry between the two was phenomenal. I felt a real connection between the two, finding myself mad at Jenny when she blew Forrest off and in tears when he told her that he was heading to Vietnam. Tom Hanks IS Forrest Gump. He breathes life into the guy and you will feel what Forrest feels. Robin Wright gives the best performance of her career, surpassing what she accomplished in The Playboys. Another performance that stands out is that of Gary Sinise. Sinise plays the part of Lieutenant Dan Taylor, whose life is saved by Forrest during the Vietnam War. I thought that Sinise was quite convincing with his emotions throughout the movie, as if he was really a disabled vet who had lost both legs in the war.

Just as good as the actors were those working behind the scenes with the special effects. Throughout Forrest Gump the special effects were incredible. During Lieutenant Taylor's scenes, I was convinced that he really didn't have legs. I was studying the scenes, looking for any signs of legs, trying to figure out how it was done. It turns out that each and every frame was painted over to give it the true to life values that it holds. Also bringing the movie more credibility was the ability to place Forrest in history-making events. These events ranged from Forrest teaching Elvis how to swing his hips to meeting Presidents for various accomplishments. These television clips of Forrest were done with such finesse that they look real.

This story, complete with the Oscar winning performances in both acting and special effects is perfect for those in need of a dose of goodness. My family enjoys watching Forrest Gump

together for rejuvenation, to view someone with true values of honesty, friendship and family. Forrest, with his heart of gold and his low IQ, never gives up. He always looks for the best in every scenario. The movie opens with a feather floating down over the city, landing at Forrest's feet. Near the end of the story, Forrest questions, "Do we each have a destiny - or do we just float around accidental, like on a breeze?" As you are contemplating this question, the feather reappears and floats through the countryside right up into the ending credits.

SAMPLE REVIEW - RUSSIAN

ФОРРЕСТ ГАМП

«Жизнь как коробка шоколадок. Ты никогда не знаешь, что получишь». Но когда ты смотришь фильм Форрест Гамп, с Томом Хэнксом в роли Форреста и Робин Райт в роли Дженни, ты точно знаешь, что будешь много смеяться и даже проронишь несколько слезинок. Сценарий для фильма 1994 года был написан Эриком Россом, по мотивам новеллы Уинстона Грума. История рассказывает о 30 годах испытаний и горестей, показывая наиболее выдающиеся моменты из жизни Форреста, связанных с историческими моментами и о преследовании его огромной мечты – его «самого особенного друга» Дженни. Форрест Гамп получил премии Оскар в нескольких номинациях: Лучшая Картина, Лучший Актер (Хэнкс), Лучший режиссер (Роберт Земескис), Монтаж Фильма, Визуальные Эффекты и Сценарий. Фильм честно заслужил эти награды, так как игра актеров и визуальные эффекты были экстраординарными.

Успешность актеров фильма вполне явно повлияла на факторы наград фильма. Том Хэнкс и Роберт Райт очень хорошо работали вместе, как «горох и морковь». Экранная химия между парой была феноменальной. Я чувствовал реальную связь между парой, немного злился на Дженни, ведь она заставила Форреста плакать, когда он сказал, что отбывает во Вьетнам. Том Хэнкс и ЕСТЬ Форрест Гамп. Он вдыхает жизнь в человека, и вы почувствуете то, что чувствует Форрест. Робин Райт дает наилучший толчок для своей карьеры, превосходя то, что делала для Плэйбоя. Другая игра, которая восхищает, это игра Гарри Синиса. Синис исполняет роль лейтенанта Дэна Тейлора, чью жизни спас Форрест во время войны во Вьетнаме. Я думаю, что Синис был очень убедительным в своих эмоциях на протяжении фильма, будто он и правда был служащим, который потерял обе ноги.

Такой же хорошей, как и игра актеров, была работа со спецэффектами за кадром. На протяжении фильма «Форрест Гамп» спецэффекты были просто поразительными. Во время сцен с лейтенантом Тейлором я был уверен, что у него действительно нет ног. Я детально просматривал все сцены, искал хоть какой-то след ног, пытаясь понять, как это сделано. Оказалось, что каждая структура была нарисована, чтобы придать правдоподобность жизненным ситуациям, которые содержит фильм. Также внесение в фильм убедительности стало возможностью вписать Форреста в исторические события. Эти события простираются от того момента, как Форрест учил Элвиса как размаивать

бёдрами до встречи президентов для решения разных вопросов. Эти телевизионные клипы Форреста были сделаны так хорошо, что они выглядят реальными.

Эта история, отмеченная премией Оскар, как за игру актеров, так и за спецэффекты, великолепна и нуждается в дозе похвал. Моя семья получила удовольствие от просмотра «Форрест Гамп», вместе с восхищением от увиденного образца чести, дружбы и семьи. Форрест со своим золотым сердцем и низким IQ, никогда не сдается. Он всегда ищет хорошее в любой ситуации. Фильм начинается показом пера, летающего над городом, которое падает у ног Форреста. В конце истории вопрос Форреста: «У всех ли есть судьба, или мы просто летаем вокруг случайностей, как на бризе?». Пока вы раздумываете над этим вопросом, перо взлетает и летит прямо к концу города.

EDITING

Objectives: Students will be able to structure and package stories, write headlines, captions, and deks

Materials: flipchart or chalkboard; projector; sample story

Procedure:

1.) Give a brief introduction to the lesson and explain the job of an editor.

The job of an editor is to make the story the best it can be, and to make it work for the publication. A freelance writer may miss the tone of the magazine, or write too long, etc. An editor must be ruthless. Editing falls into two categories:

1. **Macro.** This is «big picture» editing. This is usually the first phase. An editor reads the story over quickly and looks for:

Structure

Tone

Major errors (like bad sources, bad logic, editorializing, etc.)

Length

Holes. Is there information missing? Questions the readers will still be asking? Another obvious source the writer should talk to?

2. **Micro.** This is also called "copy editing." This is where an editor fixes grammar, spelling, punctuation, style, and all that boring stuff.

Every editor has his or her own style. Personally, I prefer a more laissez faire approach, preserving a writer's individual style even if I personally dislike it— as long as it's technically correct.

More than anything, an editor is an **idea machine**. Ideas are your livelihood. Not only do you generate story ideas at a pace of about five a day, you think of how to package the stories (Below are the elements of packaging a story).

2.) *Exercise:* Give students a sample of a disorganized article (attached). In groups, have them correct the structure and suggest improvements (more sources? Who?). Then have them cut the story by 50 percent.

3.) Introduce **headlines**.

Hard news headline. This is easy. It tells the most important part of the story. For example: "Obama introduces new health care bill," "Plane crash kills 5 in Texas," "Batman saves Gotham City from Joker," etc. Don't try to be clever or funny in hard news headlines and never, ever use puns.

Feature/magazine headline. This is harder. Magazine headline writing is an art— you need to find the essence of your story, convey it in less than 6 or so words, and hook your readers all at the same time. The headline in a magazine article is more about enticing and setting the tone than informing the reader. It's almost poetry.

Note: designers can always ask you to write shorter or longer headlines to fit in the final design.

Exercise: Have each student write three headlines for the story they just edited. Read them all and have the class vote on the best.

4.) Introduce **deks**.

Often, magazines (and sometimes newspapers) use "deks" below their headlines. A dek tells the reader what the story is about in three sentences or less. Like a good magazine headline, a good dek sets the tone of the story and hooks the reader. However, a dek is more informative. Especially in a magazine article, a dek balances a poetic headline with information. Usually a reader will decide whether or not to read a story after reading the dek.

Exercise: Have each student write a dek for the story they just edited. Read them and vote on the best.

5.) Introduce **captions**.

A caption is yet another place to hook a reader. A good caption should briefly explain the photo, without telling the obvious; identify people; then go beyond by situating the photo in the story. All in two sentences.

Exercise: Give students issues of their own newspaper with photos (so they know the story), and have them brainstorm captions (or better captions if you already have them). Each student thinks of three, class votes.

6.) Introduce **sidebars**.

A sidebar is extra content connected with a feature story. It helps the reader engage, makes the material more interesting, makes design more interesting, and provides more information or a different point of view for a more well-rounded story. Some popular sidebars are:

- Interviews with people in the story.
- A fact box pertaining to the story (statistics or something)
- "Man on the street" polls
- Graphs illustrating data
- Advice or how-to's
- Sub stories (an expanded anecdote or side-story that didn't fit in the original story.)
- Short biographies of important players
- Background information (for example, for a story about our school director, we did a timeline of past school directors)
- Timelines

Exercise: Have students brainstorm 3 sidebars for the story. Vote on the best.

7.) Introduce **web content**.

Like sidebars, an editor needs to think of how a story can be packaged for the internet. Can you add a photo gallery, a video, an interactive map, a poll, a quiz, etc.? Usually, you want to do something interactive. That's what the internet is all about.

Exercise: Have students think of three ways to package the story online. Vote on the best three.

8.) The most important job of an editor, however, is thinking of stories in the first place. Nobody can teach you how to be creative. Read a lot. Find inspiration wherever you can. The more you do it, the better you will get at it. Creativity is the most important quality in an editor.

SAMPLE STORY FOR EDITING LESSON

Print and cut along lines. Have students (re)organize it.

Система влади Віктора Януковича в планах її творців передбачала декілька ключових елементів: повернення більшості владних повноважень до рук президента, контроль над парламентом, вплив на судову систему та контроль над інформаційною сферою.

Всі ці ключові позиції стали реальністю менше ніж за рік. Команді Януковича вдалося все із того переліку.

Деякі позиції здалися швидко, але з шумом, як це було зі зміною Конституції. Деякі – швидко та без шуму, як з судовою реформою. Нова інформаційна реальність, попри спротив значної кількості журналістів, поставала поступово.

Однак зараз можна констатувати факт: влада має «м'який» контроль над телевізійним простором, має в своїх руках головні інструменти такого контролю та готується до нових наступів.

Ще у травні минулого року було зрозуміло, що події в Україні розвиватимуться за «російським сценарієм»: контроль над телебаченням, «потьомкінські дєрєвні» в пресі, локалізація соціальної енергії активних груп в Інтернеті.

Незалежні друковані видання потрібні, аби завжди можна було вказати Заходу – вся критика з приводу свободи слова є пустою. Поза тим, друкована преса в Україні, за виключенням кількох видань, що їх можна порахувати на пальцях однієї руки, не впливова і не фахова.

Все найбільш критичне зібране в інеті, який живе власним віртуальним життям. А маси, що роблять результати виборів, дивляться телебачення. Тому контроль над ним – справа для влади принципова і важлива.

Телеканали особливого спротиву не чинили, за виключенням деяких журналістів, що склалися як професіонали та особистості за останні роки. За цей час їх просто прибрали з ефіру.

Більша частина телевізійних журналістів, які у травні 2010 заявили про цензуру, або поза ефіром, або на ТВі.

І це не випадковість чи профнепридатність. Це цілком зрозуміла тактика.

Якщо кращого репортажиста країни Сергія Андрушка, який робив найіронічніші новинні телесюжети, що засмучували не одного високопосадовця, але давали рейтинг програмі, переводять в «документальне кіно» – це не ротація. Це цензура. Але довести її неможливо.

Бажання влади обмежити критичність в ефірі дивовижним чином співпало з бажанням власників каналів «не створювати собі неприємностей».

«Реорганізації» та «модернізації» телеканалів стали нічим іншим, як їхнім впевненим поворотом в бік розважального мовленням. З рейтингами все гаразд, з прибутками теж. А головне – без «головного болю».

Новини більшості загальнонаціональних каналів стали ігнорувати цілу низку протестних подій, критичних заяв та декого з особливо помітних критиків. Про представників влади – як про мерців: або добре, або ніяк. Все це добре демонструє моніторинг колег з Телекритики.

Особливо помітні такі тенденції в ефірі Першого Національного, прямо залежного від бюджетного фінансування. Якщо тему бюджету на Першому телеканалі коментує одна єдина людина – прем'єр-міністр Азаров – це, звісно, не цензура. Це «редакційна політика».

Але якщо подивитися новини на єдиному телевізійному оазисі ТВі, та порівняти їх з новинами державного каналу, то буде точно як в старому російському анекдоті: з ОРТ ви живете в одній країні, з НТВ в зовсім іншій. Це ще одне свідчення реальності сценарію з півночі

Поки що в Україні вдалося втримати прямоефірні майданчики, однак деякі з них непогано редагуються близькими до влади політтехнологами, а участь в дискусіях беруть переважно одні і ті ж всім знайомі персонажі, що мають неформальний статус «птахів-говорунів», але реально нічого не вирішують.

Першу особу держави журналісти мали можливість побачити вживу і спитати про нагальне один раз за весь рік. Весь інший час Янукович перебуває під пильним оком

власної прес-служби, яка примудряється навіть за кордоном не допустити неузгодженого спілкування гаранта з пресою.

І це навряд чи є доказом «відданості першої особи ідеям демократії», про що так часто повторює оточення президента.

Більшість рішень в країні ухвалюють «під килимом», жодні дискусії щодо них не є можливими з огляду на відсутність інформації у самих журналістів.

Система значно більше орієнтована на захист перших осіб від посягань журналістів отримати відповіді, аніж на захист права суспільства знати і розуміти. Тому журналістів стали частіше бити, до того ж працівники правоохоронних органів.

Опозиція, замість того, аби фахово опонувати владі, збивається на банальну негативну риторику і намагається втриматися в медіа просторі з використанням такого звичного способу, як «джинса».

Система побудована в такий спосіб, аби не допустити появи в ефірі нових людей, нових думок та ідей.

Влада панічно боїться конкуренції, тому коло критиків – визначене і обмежене.
Воно має дозвіл на критику, але не здатне продукувати нові орієнтири і формувати альтернативні сценарії.

Талановиті та яскраві журналісти також виявляються непотрібними системі. Ними складно керувати. Головний ресурс інформаційного мовлення – молодь. Там немає авторитетів та генералів, на службі лише солдати. Тим паче, що і коштують солдати значно дешевше.

Солдати не мають особливого уявлення про такі речі, як соціальна відповідальність журналістики, місію професії чи реальну суспільну важливість тем.

Цим уявленням особливо ніде з'явитися: журналістська школа фактично радянська і не реформована. Інституції, на кшталт профспілок чи професійних асоціацій, не розвинені, людей, що є авторитетами в професії можна перерахувати на пальцях…

Наслідки такої політики канали відчують вже незабаром: телебачення втрачатиме позиції інформаційного мовника, воно перетвориться на суцільну розважалівку.

За інформацією люди йтимуть до мережі. І до ТБ вже не повертатимуться.

Кількість ТБ користувачів постійно знижуватиметься, як і кількість прибутків каналів. Однак, телеменеджерам це зараз здається надто віддаленою перспективою. А дарма.

Вже сьогодні політичні настрої суспільства визначає не телебачення, а Інтернет. Про що свідчить досвід хоча б Єгипту. Саме соціальні мережі стали основою для формування груп, що виступили проти президента Мубарака.

Українська влада поки не надто вивчила досвід останніх революцій. Янукович переконаний, що це відбулося через «малу кількість їжі».

Поза тим, хоч українські можновладці і не вірять в можливість Інтернет ресурсів та соціальних мереж впливати на політичні процеси, гострі розслідування проти них, які з'являються саме в інеті, їм не надто до вподоби. Тому бажання контролювати ці медіа виникає постійно.

Одним із таких спроб може стати закон «Про інформаційні агенції», проект якого знаходиться в Раді і який може зобов'язати Інтернет видання, що розповсюджують інформацію, реєструватися як інформаційні агенції. А отже, у держави з'явиться можливість позбавляти їх права на відповідну діяльність – поширення інформації.

Поки що повного уявлення про те, як це гарантувати технічно, немає. Але бажання є напевне.

За цих умов традиційна журналістика в країні деградує. Журналістику творять персоналії. Але владі і менеджерам не потрібні ті, хто мають мізки та хребти. А інші – не надто цікаві вже аудиторії. Нові авторитети формуються в інтернеті та соціальних мережах. Проте то дещо інше.

Журналістика втрачає гострі та дискусійні формати. Країна спостерігає за танцями, співами «талантів» і змаганнями екстрасенсів замість того, аби бачити якісні дискусії про шляхи розвитку, аналіз та фахову публіцистику.

В танцях і співах немає нічого поганого, але не добре, коли вони є тотальними в ефірі.

Те, що за таких умов, країна не має альтернатив владі на рівні ідей, програм та персоналій – очевидно. Але це і було завданням.

Медійний ринок в країні деградує, бо немає вільної конкуренції. Працювати на ньому мають право лише лояльні до влади. Отримати ліцензії без «політичного даху» нереально.

Це не робить медіа сильними та впливовими, це не дає імпульсів розвитку. Але це особливо нікому і не потрібно з учасників ринку, які без жодної боротьби погодилися з новими правилами гри і навипередки поспішають максимально підлаштуватися.

Про реформи та рух вперед говорити не доводиться. Бо лишаться вони максимум розмовами, як це відбувається, наприклад, з суспільним мовленням.

Зрештою, на розмови замість дій витрачено останні 6 років. Шансом, які давали 5 з тих років, значною мірою не спромоглися скористатися самі журналісти та гравці на ринку, аби закріпити зміни та посилити вплив, гарантувати собі захист та підтримку суспільства. Тепер їх поставили перед іншим завданням: вижити.

Тож, коли світ щогодини стає більш глобальним, коли конкуренція зростає, а інформаційні впливи проникають звідусіль, Україна втрачає найцінніше – час. І ті можливості, які могли б дати країні сильні, незалежні та відповідальні медіа…

NEWS BUSINESS

Objectives: Students will understand the basics of selling newspapers and magazines.

Materials: flipchart or chalkboard; projector; Several Ukrainian publications

Procedure:

1.) Ask students how newspapers and magazines make money.

2.) Present the four ways that a publication makes money:

1. **Subscriptions**. A person who subscribes to a newspaper or magazine gets every issue for a set period of time (a year, two years, etc.) automatically, and at a discounted price. Newspapers and magazines like subscriptions because they are stable and guaranteed.

2. **Newsstand sales**. These are issues sold at kiosks and stores. They're harder to predict than subscription sales.

3. **Classifieds**. Most newspapers have a section in the back for "classifieds," where people or businesses can buy a small space to advertise something. Often, people sell cars, motorcycles, boats, and apartments here.

4. **Advertising**. Businesses can buy space in a magazine or newspaper to place an advertisement. They can be one page, half a page, a quarter page, or even two pages. Advertisements on the back cover of the magazine are the most expensive. This is how a publication makes most of its money.

3.) Advertising Pressures. Now it's time to talk about potential problems that arise with advertising.

First of all, editorial content always comes before advertising.

Imagine you have an advertisement from a local business. One of your reporters discovers corruption in that business, and plans to write a story about it. The business asks you not to write the story. What do you do?

The answer is you write the story. The business can decide to stop advertising with you, and you may lose some money. But your readers will still trust you.

Avoid the appearance of paid stories.

If you have an article about the best new sports cars, don't put an advertisement for one of the cars on the same page. Whether or not the advertiser affected the story, it will look like they did.

4.) Attracting Advertisers - the art of branding a publication.

Magazines and newspapers (but mostly magazines) need to attract advertisers. A business has many options of where to advertise. So why should they advertise in your publication and not others? This is an important part of the journalism business.

1.) **Circulation**. Circulation is how many issues you sell, both subscription and kiosk sales. The higher your circulation, the better you look to advertisers. They want to reach as many people as possible.

2.) **Readership**. This is more important than circulation. You need to tell advertisers exactly what kind of person reads your publication.

Newspapers: For newspapers, this is usually geographic. Most newspapers serve one city.

Magazines: Magazines usually have to find a niche. They should appeal to a specific group of people. For example, *Mountain Bike Magazine* appeals to mountain bikers, while *Road Biker* appeals to road bikers. Companies that make mountain bikes will not advertise in *Road Biker* and vice versa. Remember, a magazine for everyone is a magazine for no one. A magazine usually conducts research to find out exactly what people read their magazine, so they can present this to advertisers. For example:

ROLLING STONE MEDIA KIT (attached)

Here's the cool part. Magazines don't actually sell to real people-- they sell to what people want to be. Hellen Gurley Brown, who took over *Cosmopolitan* in the 60s and turned it from a boring high-society magazine into one of the most famous and successful magazines in the world, did this very well. She created the «Cosmo Girl,» a mid-twenties city girl with ample money who likes shopping, dating, and climbing the social and corporate ladders. Very few *Cosmo* readers are actually that person-- but they all want to be. The same is true for *Esquire* and the Esquire Man. After all, who wants to read about what they really are? It's no fun. Magazines are all about aspiration and fantasy.

Exercise: Give students several examples of magazines and have them tell what they think their readership is like-- in other words, who they appeal to.

Branding exercise: In small groups, have students think of an idea for a new magazine. They'll have to invent an ideal reader for the magazine, like the "Cosmo Girl," and brainstorm what kinds of advertisers might want to place ads in their magazine.

Reader Profile

MRI Fall 2010

MRI TwelvePlus 2007

MRI Fall 2010 Base: Adults 18+	Audience (000)	% Comp
Adults	12,742	100%
Men	7,103	56%
Women	5,639	44%
Age 18 to 24	3,840	30%
Age 25 to 34	3,330	26%
Age 35 to 44	2,442	19%
Age 45 to 54	2,020	16%
Age 55+	1,110	9%
Age 18 to 24	7,170	56%
Age 18 to 49	10,693	84%
Age 25 to 49	6,853	54%
Age 25 to 54	7,792	61%
Median Age	32.3	
HHI $100,000+	3,378	27%
HHI $75,000+	5,112	41%
HHI $60,000+	6,780	54%
HHI $50,000+	7,834	63%
HHI $40,000+	8,903	72%
HHI $30,000+	10,144	81%
Median HHI	$63,676	
Employed	8,802	69%
Professional/Managerial	2,950	23%
Any College	7,386	58%
Grad College+	3,062	24%
Attending College	1,906	15%
Single	6,385	50%
Married	4,634	36%
Any Kids in Household	5,829	46%

Own Home	7,574	59%
Median Value of Home	$198,532	
White	9,613	75%
Black	1,570	12%
Asian	176*	1%
Other	1,479	12%
Spanish/Hispanic Origin	2,255	18%
Metropolitan CBSA	11,138	88%
A/B County	9,754	78%
C/D County	2,586	22%

Source: MRI Fall 2010

Rate Base: 1,450,000

Total Circulation (Paid & Verified)	1,453,158
Subscriptions (Paid & Verified) –Paid –Verified	1,373,218 1,307,125 66,093
% Subscriptions (Paid & Verified)	94.5%
Newsstand	79,940
% Newsstand	5.5%
Bonus Circulation	3,158
% Above Rate Base	0.2%
Single Copy Price	$4.99
Basic Subscription Price/1 Year	$39.96
Average Subscription Price Per Copy	$0.77
Average 1 Year Subscription Price	$18.58
% Subs Sold for 12+ Month Duration	52.0 %
% Subs Sold for 13+ Month Duration	8.5%
% Sold With Premium	6.0%

BIAS & OBJECTIVITY

Objectives: Students will begin to examine their own biases and learn how to eliminate bias in their writing.

Materials: flipchart or chalkboard; projector; Ukrainian publications

Procedure:

1.) Show students a series of photos and have them try to identify the people in the photos: terrorist, protestor, police, victim, insurgent, soldier, mother, father, etc. After each, reveal the actual caption. Discuss why they thought the way they did. What visual clues were they using to judge these people? What biases were revealed?

2.) Introduce the definitions of bias and objectivity and discuss what they mean for a journalist. Are they realistic? How can we know and avoid our own biases?

Bias

1. The failure to report news in an impartial, factual manner, whether intentional or not.

2. A prejudiced or non-objective attitude, which may not fairly represent all sides of an issue.

Objectivity

1. The idea that news can and should be reported without opinion or bias.

3.) Introduce and discuss the ways in which **bias** is commonly expressed in the news: word choice, omissions, the limiting of debate, framing of the story, and a biased selection and use of sources

Word Choice. When a writer chooses a word, he or she is making a choice about how to say something– and this choice is often affected by his or her biases. As journalists, we must be careful to use neutral, unbiased language.

Have students look through news sources and try to identify some biased headlines.

Omissions. Omission is when important information is not reported or is reported incompletely. When important news is omitted, we get a skewed or biased perspective.

Obviously no news organization can cover every newsworthy story from every possible perspective. But news organizations and their reporters have an obligation to seek the truth and be reasonably comprehensive in their reporting.

Ask: What stories are commonly reported on Ukrainian television? What issues are ignored? Why?

Limiting debate. As a journalist, you should give opposing sides of a topic equal opportunity to defend their points of view. If you give a pro-war politician 3 minutes of a news broadcast, and an anti-war politician one minute, you are limiting the debate. You should also consider ALL sides of a topic. The media has a habit of making everything two-sided, because that's easier for people to understand-- but it's another form of limiting debate.

Framing. A frame is what we use to process information into a story. The most common frames are: *conflict, consensus, wrongdoing exposed, underdog, reaction*, and *straight news*. The frame you choose can change the story drastically. For example, in the US-led invasion of Iraq, the story could have been framed as an international consensus to depose Saddam Hussein; as a conflict between the US and international detractors, like France; as a conflict between the US and Iraq; or as a reaction by the Iraqi people to the US invasion.

Sources. What sources are used and how they're used is one of the most subtle forms of bias. It's hard for the average reader to notice when a journalist has only talked to sources on one side of the debate. You should always consider the motives and biases of your sources. Can you trust what they're saying? Probably not– in fact, you should never assume what somebody tells you is true. All information should be verified by at least one other source (and make sure they're not on the same "team"). Every story should contain input from sources that represent the variety of prominent opinions on the issue.

• DO NOT purposefully use a source's words to express your own opinions.

• Do not manipulate a source's words to make it appear as if they are saying something they are not.

• Make every attempt to represent the source's intentions as accurately as possible.

4.) **Objectivity**. The discussion of objectivity should not focus on objectivity of result but on objectivity of method. Deciding what's news involves choices. News organizations are constantly deciding that one story is more worthy of coverage than another. Even in those stories which compel coverage, such as wars, there are many decisions in the writing and editing which cannot be considered purely «objective».

When we discuss objectivity of method we mean that a journalist's reporting should be an open-minded search for truth. What's published should be fair, accurate and reasonably complete. All those who are stakeholders in the story should be given a reasonable opportunity to state their case. In addition to making sure what's published or broadcast meets these requirements, reporters should also ask themselves if anything important is missing from their story. They also might ask themselves if they've demonstrated sufficient skepticism about what is told to them. A good to question for reporters to ask themselves is: Will anyone who is being reported on like this story too much?

Homework: Have students watch the nightly news on three different channels, note differences, and try to identify biases.

Definitions, examples and activities from http://www.umich.edu/~newsbias/index.html

THE MEDIA IN UKRAINE

Objectives: To discuss the role of the media in Ukraine, its history, restrictions, and power.

Materials: flipchart or chalkboard; projector; «Media Owners Can be Some of Worst Censors» handout

Procedure:

1.) Ask students to name all the news sources they can think of in Ukraine. Make a list.

2.) Ask students who owns each news outlet.

- Introduce a diagram of the media giants of Ukraine, and what they own (included in PowerPoint presentation).

- Discuss why it's important to know where your news is coming from

Bias. Almost every news outlet has some bias -- left-wing, right-wing, «opposition,» pro-business, communist, etc. This comes from the owner of the publication.

- Discuss possible biases resulting from this ownership system

For example, a newspaper owned by a man who's wealth comes from the steel industry will be unlikely to publish negative stories about the steel industry. A TV station owned by someone with close ties to the president will be unlikely to crticize the president.

3.) Introduce a brief history of the media and censorship in Ukraine.

The Soviet Model. All media outlets owned and controlled by the state. Heavy censorship and violent oppressive tactics used to keep the media from reporting anything harmful to the government or prominent people.

Tradition of *party media*— media outlets loyal to one political party or another, that engage in propaganda (not journalism) for the benefit of that party. This tradition continues in Ukraine today.

1990. Gorbachev introduces a law that declares freedom of speech, prohibits censorship, and allows the creation of media outlets outside the state structure (private ownership).

Independence – Kravchuk. Many private media outlets appear, and previously underground outlets become legalized. Some state outlets become privatized by their staff. However, newspapers still tend to be party-affiliated.

Notable: *Post-Progress*, Lviv, Oleksander Kryvenko

Ukrainian parliament adopts a number of laws in favor of freedom of speech.

Kuchma Presidency. Without state control, business in all sectors begins to consolidate into the hands of several oligarchs, who acquire their assets through shadowy and sometimes illegal means. Media outlets are no exception.

Often, media outlets appeared to be owned by staff, but were really controlled by big business "sponsors" who contributed large amounts of money to them.

In this system, politicians don't need to pressure journalists directly. They pressure the business owners, who then pressure the journalists by threatening to withhold vital funding.

Politicians and businessmen continue to view the press as a propaganda tool rather than a legitimate and independent enterprise— or even as a profitable business.

This period was also characterized by heavy-handed censorship and bullying by the government, revealed in the killing of opposition journalist Georgiy Gongadzyi. Despite evidence indicating Kuchma himself ordered the murder, nobody has ever come to justice for this crime.

The majority of prominent current media outlets were founded during this period.

> Notable: *Dzerkalo Tyzhnia* (1994), *Den* (1996), *1+1* (1995), *Inter* (1996), Korrespondent.net (2000), and *Korrespondent* (2002).

Yuschenko. 2005 - 2010. People hoped that new foreign capital from non-political entities that viewed media solely as a business enterprise would improve the media scene. However, attempts by foreign investors mostly failed due to pressure by Ukrainian parties and corrupt business dealings. Foreign media has been successful in the entertainment sphere, but any attempt to found politically-oriented newspapers has failed.

Under Yuschenko, the press was not heavily pressured by government. However, the consolidation that began under Kuchma continued. Under shadowy circumstances, TV station *Inter*, the most-watched news station in the country, came under the ownership of Valeriy Korovkoshky, who was also the head of the State Security Service of Ukraine, and sat on the board that issued licenses to TV stations.

In general, this was a period of gains for freedom of speech and of the press in Ukraine. The country rose to number 87 on Reporters Without Borders' freedom index.

Yanukovich. Under Yanukovich, Ukraine fell back to number 131 on RWB's freedom index. Government returned to many of the bullying tactics of the Kuchma regime.

In 2011, the Access to Public Information Law was passed that shortens the time of responses to information requests from 30 days to 5, and obliges information holders to systematically keep and provide access to public records. It obliges information holders to publish public records on their official website; provides a three-step test to determine if information can be withheld; and specifies that only pieces of information can be classified, not a whole document.

!

How to request information:

Name, address or e-mail, phone number (optional)

General description of information sought, or name and number of document if known.

Signature and date.

4.) Read article about current media environment (attached) and discuss.

MEDIA OWNERS CAN BE SOME OF WORST CENSORS

Jul 15, 2010 at 22:55 | Martin Nunn

The Ukrainian media are close to bursting with indignation at the censorship being imposed on the media since the presidential election five months ago.

It is clearly evident that media freedoms have deteriorated with several critical TV stations losing their broadcasting frequencies on technicalities and increased instances of journalist harassment and assault.

Whilst such deplorable behavior cannot be condoned, I pose the question: even before this deterioration, was Ukraine's media ever really free from censorship?

Let me get my position straight. Media censorship in any form is an infringement of article 19 of the United Nations Universal Declaration on Human Rights, to which the government of Ukraine is a signatory. Censorship is an attack on freedom and should be vigorously resisted.

During the era of ex-President Leonid Kuchma, journalists labored under the infamous "temnyky," written instructions from the authorities on how to report a story. Then, the culprit was obvious and blame could easily be attributed, but today the authorities appear to be taking a different course that enables denial of culpability. A "temnyk" issued to any media outlet today would be all over the Internet within minutes, thus most of the censorship would appear to be via third parties or directly from the media owners.

A journalist wearing a «Stop Censorship!» T-shirt distributes a mock newspaper on June 6 in Kyiv, showing what news would be like in the future if censorship persists in Ukraine. Journalists gathered for a rally that day to stand up for their rights. (Yaroslav Debelyi)

But herein lies a dilemma. Most of the media owners belong to either the Party of the Regions or opposition factions. I can understand why those aligned to the government may have decided to toe the line, but why have the opposition forces done the same?

Surely they should seize the opportunity to use their media cannon to inflict the greatest damage possible on the new administration? But they haven't. So one wonders who these invisible censors really are who wield so much power?

It is a positive step to see that the president has now ordered the state prosecutor to investigate just who is to blame? Perhaps it's the prime minister, backed by the tax police, or media owners wishing to curry favor, or intimidation by the Security Service. In reality, no matter who the originator is, in the court of public opinion it is the reputation of the president and the nation that suffer.

One also has to ask why the president should be so upset with negative media comments. In his era, Russia President Boris Yeltsin used negative press comment to great effect enhancing his first election victory by some 5 percent.

The answer to this conundrum lies not with the president but with total failure, over decades, of the presidential PR team to do anything but try to cover the president's back.

In the PR world of advanced communications, the battle between positive and negative news is won not by censorship, but by those who are the most professional. This lack of PR professionalism in the presidential administration press corps only fuels paranoia, the natural expression of which is censorship.

The administration would serve the interests of the president far more effectively if it were to create positive news to combat negative press rather than resorting to censorship to keep the lid on what is already a very open jar.

Commercial censors

Sadly, it is not just the authorities who act as censors. Editors themselves are subject to massive censorship from within their own organizations.

Only this time it is not some grey state official sitting in a dark corner. The culprit is the media owner or their own advertising departments. Today, in Ukraine, good news, particularly related to business and politics, is considered to be "advertising." Consequently, advertising departments insist that such news should be paid for. Bad news, on the other hand, is considered to be "real news" and therefore worthy of coverage.

This is "political and commercial censorship" and it's been going on for decades. If you want to understand why the international image of Ukraine is so bad, much of the problem lies with this particular media policy, as there is little good news getting out.

Unfortunately, during the past 20 years, Ukrainian publishers have learned precious little. Publications are only viable if they deliver stuff that is useful and informative. The public simply will not pay for other people's advertising, no matter how well it is disguised.

Ukraine's largest newspaper (Fakty I Komnentarii) has a circulation of 1.1 million, which is less than Ukraine's larger women's magazines, so the public are voting with their wallets. Despite this many papers still churn out the same political pap coupled with disguised advertising on the argument that they need the revenue.

If they got their business models right and delivered what their customers wanted, as opposed to following the edicts of their often political masters, then they would not need the revenue from paid journalism.

So where does all this censorship end… Will they turn off the Internet or introduce Chinese-style firewalls? Will they turn off all the mobile phones and reintroduce the Soviet style listening posts on the land lines? This would only do more damage and erode further Ukraine's drive toward European values. At the end of the day, the government would be far better served by creating policies that earned positive comment rather that trying to return the nation to the dark ages.

Censorship in all its forms is an affront to any democracy. Freedom of speech and freedom from censorship are our cardinal rights but until the media owners take it upon themselves to end their censorship they have little moral right to complain when the government seeks to do the same.

Martin Nunn is the communications director for People First Foundation and chief executive officer of Whites Communication, a public relations consultancy in Ukraine.

MEDIA OWNERS CAN BE SOME OF WORST CENSORS - RUSSIAN

Jul 15, 2010 at 22:55 | Martin Nunn

Основатели СМИ могут быть наиболее жестокими цензорами

Украинские СМИ близки к разрыву от негодования по поводу жестокой цензуры, которую навязали на СМИ со времени президентских выборов пять месяцев назад.

Очевидно, что свободы СМИ ухудшаются и некоторые критические телевизионные теряют частоту трансляций из-за технических проблем и увеличения нападений на журналистов.

В то время, когда настолько плачевное поведение не допустимо, я ставлю вопрос: даже до этих ухудшений, были ли украинские СМИ полностью свободны от цензуры?

Позвольте мне прямо выразить свою позицию. Цензура в СМИ в любой форме является нарушением статьи 19 в Международной Декларации Прав Человека, которую подписало и украинское правительство. Цензура является нападением на свободу и ей нужно сильно сопротивляться.

На протяжении эры экс-президента Леонида Кучмы, журналисты работали под постыдными «темниками», которые писали инструкции власти, о том, как нужно писать истории. Позже, преступление стало очевидным, и вина могла быть легко идентифицирована, но сегодня власти выступают за принятие нескольких курсов, которые дают возможность отрицать виновность. «Темник» известил, что любое СМИ выходящее сегодня будет распространено по всему Интернету в течение нескольких минут, таким образом, большинство цензуры будет появляться через третью партию или прямо от основателя СМИ.

Журналист, одевший футболку с надписью «Прекратите цензуру!» распространяет высмеивающие газеты 6-го Июня в Киеве, показывает, на что будут похожи новости в будущем, если в Украине будет продолжаться развитие цензуры. В тот день журналисты собрались на ралли, чтобы подняться на защиту своих прав. (Ярослав Дебелый)

Но здесь и заключается дилемма. Большинство основателей СМИ принадлежат Партии Регионов или фракциям оппозиции. Я могу понять, почему те, которые находятся у власти могут решиться контролировать репортеров, но почему представители оппозиции делают то же?

Конечно, они должны схватить возможность использовать их орудие СМИ для того,

чтобы нанести новой администрации наисильнейший удар из возможных? Но они не должны. Хоть кто-нибудь догадывается, кто эти невидимые цензоры, у которых так много власти?

Положительный ли это шаг, что президент сейчас нанял государственного прокурора, чтобы расследовать кто виновен? Возможно, что это премьер-министр, поддержавший закон о налогах, или основатели СМИ, желающие получить любезность, или угрозы от Службы Безопасности? В реальности же, неважно кто начинатель, ведь люди думают, что это репутация президента и нации, которая страдает.

Еще следует спросить, почему президент так расстраивается по поводу того комментариев в СМИ. В период своего правления, Президент России Борис Ельцин использовал негативные заметки прессы, чтобы набрать дополнительные 5% голосов на его первой победе на выборах.

На самом деле, виновником этой лжи является не президент, а его Партия Регионов, которая терпит полнейший провал, пытаясь любой ценой прикрыть спину президента.

В мире продвигающихся коммуникаций Партии Регионов, битва между позитивными и негативными новостями выиграна не цензурой, а теми, кто наиболее профессионален. Эта сторона профессионализма Партии Регионов в прессе администрации Президента подливает топливо паранойи, которая выражается цензурой.

Администрация служила бы интересам президента дальше все более эффективно, если бы она создавала позитивные новости, чтобы сразится с негативной прессой, вместо того, чтобы быть цензором и поддерживать крышку уже давно открытого сосуда.

Коммерческая цензура

К сожалению, не только власть может устанавливать цензуру. Сами редакторы являются предметами огромной цензуры в своих же организациях.

Только сейчас это не несколько сереньких государственных представителей, сидящих в темном уголке. Но преступниками являются основатели СМИ или их рекламодатели. Сегодня в Украине хорошие новости приобщенные бизнесу и политикам, считаются «рекламой». Следовательно, рекламодатели настаивают, что такие новости должны оплачиваться. С другой стороны, плохие новости, рассматриваются как «настоящие новости» и поэтому репортированы очень плохо.

Это «политическая и коммерческая цензура» и она будет продолжаться десятилетия. Если вы хотите понять, почему интернациональное представление об Украине настолько плохое, то большинство проблем связаны в частности с законами СМИ.

К сожалению, на протяжении последних 20 лет, украинские издатели выучили немного ценного. Публикации жизнеспособны только ели они передают полезное и информативное содержимое. Общественность просто не будет платить за рекламу других людей, вне зависимости от того, как хорошо она преподнесена.

Самые большие газеты Украины (Факты и Комментарии) тиражируются примерно 1.1 миллионом изданий, что является меньшим тиражом по сравнению с наиболее распространенным женским журналом, так что общественность голосует своими кошельками. Несмотря на это многие газеты продолжают публиковать те же политические байки наряду с замаскированной рекламой, аргументируя это тем, что им нужен доход.

Если бы они правильно поставили модели своего бизнеса и передавали то, что хотят их читатели, вместо следования их часто политических «мастеров», они бы не нуждались в доходе от платного журнализма.

Где же заканчивается весь цензор… Отключат ли они Интернет или представят Китайские брандмауэры? Выключат ли они все мобильные телефоны и снова введут советские линии переговоров? Это только повредит и разрушит движение Украины по направлению к европейским правилам. И, в конце концов, правительство будет внедрять намного лучшие законы, которые заработают положительные отзывы вместо того, чтобы пытаться вернуть нацию в темные века.

Цензура во всех ее видах противостоит любой демократии. Свобода слова и свобода от цензуры являются нашими основными правами, но пока основатели СМИ не почувствуют это на себе, чтобы прекратить их цензуру, они имеют небольшое моральное право жаловаться, когда правительство пытается сделать то же.

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DESIGN BASICS

Objectives: Students will be able to create simple, effective newspaper layouts.

Materials: flipchart or chalkboard; projector; lots of publications (language not important)

Procedure:

1.) Show students two examples of design, side-by-side: one good, one bad. Have them identify which is good and which is bad, then try to explain why. Make a list on the board of the reasons they come up with.

Ask them what the purpose of design is. Answer: To communicate a message as clearly as possible.

Definition:

Graphic design is the process of creating the appearance of a publication, presentation, or website in an attractive, logical manner. When done successfully, it attracts attention, adds value to a message, enhances readability, simplifies, organizes, provides selective emphasis, and creates unity.

2.) Introduce the *7 Elements of Graphic Design:* balance, proximity, alignment, repetition, dominance, color, and white space. After you discuss each, stop to have students find examples in their publications.

Balance

A well-balanced design has a clear, single, unified message. There are three types of balance: Symmetrical, asymmetrical, and mosaic.

Symmetrical balance is the same on both sides of some equator, like mirror images. Symmetrical designs are usually static and formal.

Asymmetrical designs are more informal and dynamic, with a variety of sizes, shapes, etc. on both sides of the equator. Asymmetrical designs make good use of white space. They evoke feelings of action and modernity.

Mosaic designs lack hierarchy. They are chaotic and often «noisy.» However, pattern-based designs are mosaic and can still be very orderly (think Escher or Warhol's Marilyn Monroe print)

The *Rule of Thirds* is also an important part of balance. According to this rule, you should divide your space into thirds, both horizontally and vertically. Then place your subject(s) either on those lines or at the intersection(s) of those lines.

You should also know that the true *visual center* of a page is not in the center. It's located slight above and to the right of the center.

Unity

All the elements in a design should look like they belong together. Nothing should look random or accidental. You should have a visual theme that fits the subject matter, and stick to it.

Unity can be achieved in many ways. For example, using black & white photography throughout the pages rather than, say, mixing cheap clip art with high-quality black & white photography. It can also be achieved by using similar items conceptually such as «things found in Japan.»

You need unity so that the message you want to communicate comes out clearly and strongly. But you also need variety in the design to add interest and life and to grab attention. A well-designed poster, for example, will do two things (in this order): (1) It will grab your attention (variety of design), and (2) it must be read and understood easily (unity).

Alignment

Alignment is the placement of text and graphics so they line up on the page. It's one of the principles of design that helps us create attractive, readable pages.

Use alignment to:

create order

organize page elements

group items

create visual connections

Good alignment is invisible. Most readers won't consciously notice that everything is lined up neatly but they will know when things are out of alignment.

Repetition/Consistency

Readers gain comfort from having certain elements repeat themselves at consistent intervals or in the same position. Use regular spacing and consistently-sized elements when working with lots of data, using obvious variation to draw attention to particular areas. It is much easier to flip to the desired page of a magazine if the reader knows that the page number will be in the same location on every page. Specific columns or special sections of a newspaper are more readily recognized, even when they change location, if they look the same from issue to issue. Here are a few examples of how to use repetition:

Use the same font for all your headlines.

Use the same graphic rule at the top of all pages in a multi-page document.

Put repeating elements (like page numbers) in the same location on each page of a multi-page document.

Dominance

Any good design includes a dominant element and subordinate elements. You decide where the reader will look first— he or she should never look at your page and be confused or overwhelmed. Usually, a photo or graphic element is dominant. On pages with more than one photo, try to make one significantly larger than the others.

Dominance is usually expressed through size-- bigger is more dominant-- but it's more generally expressed through contrast. On an all-white page, a small red dot will be the dominant element. On a black-and-white design, any color will be dominant.

This principle is fractional: each page has a dominant story, each story on the page a dominant graphic, each photo or graphic a dominant element, etc.

Color

In design, color can be used to unify, organize, and emphasize. Good color usage is restrained and purposeful. You should choose only a few colors to use throughout your design and stick to them. Too many colors look messy, confuse the viewer, and obscure the message. Color should be used to emphazise importance, not to decorate the page.

Color (say, red on a white page with black body text) can be used to highlight elements on a page which are most important. Color can also provide direction. Warm colors bring elements forward; cool colors move elements back.

White Space

One of the biggest mistakes beginning designers make is to fill the page with graphics and text. Space is good. The more white space you have, the clearer your message. White space makes a design look cleaner, more professional, and more elegant.

White space provides breathing room for your eye and helps to establish dominance.

Homework: Have students design a poster for an event. Either invent one for the whole class, or use a real local event. Either way, have it be the same for everyone.

LP 14

PHOTOJOURNALISM

Objectives: Students will understand how to tell a story with photos.

Materials: flipchart or chalkboard; projector;. lots of sample photos (on PowerPoint presentation, included); lots of publications (language not important, but you'll need some Ukrainian/Russian ones to use for captions)

Procedure:

1.) Ask students to identify what distinguishes photojournalism from photography and a photojournalist from a photographer.

A photojournalist uses pictures instead of words to tell a story.

A photographer shoots nouns: *This is a bird.*

A photojournalist shoots verbs: *This is a bird attacking a lady.*

Show students a series of news photos (included in the PowerPoint) and have them speculate about what is happening. They should see that a good photo suggests a story, and makes you want to know more.

2.) The qualities of photojournalism:

Timeliness — the images are current, usually related to something in the news

Objectivity — the situation implied by the images is a fair and accurate representation of the events they depict in both content and tone. If you cover a protest that is 98 percent peaceful and publish a photo of the one violent incident, that is not a fair representation.

Narrative — the images tell or contribute to the telling of a story

3.) There are two main formats, or applications, of photojournalism: the one-shot and the photo essay.

One-Shot Photos

These are photos that will accompany a normal article in a newspaper or magazine. In a newspaper, this will usually be only one photo. The challenge here is to convey an entire story in a *single image*.

The way you do this will depend on the story you're covering. We'll look at some of the common types here (As you discuss each, have students find examples in their newspapers and magazines):

Talking Heads

Conferences, speeches, ceremonies, etc. Any event where important people stand and talk.

What you'll shoot: a portait of the person standing behind a podium and talking. Try to include some kind of information in the background (the American flag, the school logo, etc.).

Events

Short-lived activities: protests, rallies, concerts, celebrations, parades, etc.

What you'll shoot: The main event. Focus on the most important thing that happens at the event-- this will likely involve the most important person at the event. Your coverage of an event will depend greatly upon the event. The best kind of photo for capturing the spirit of an event is the *environmental portrait.* An environmental portrait uses a wide-angle lens to show a person interacting with his her her environment. You will not use detail shots here.

Sports

What you'll shoot: action shots. There is not a lot of variation in sports photography. Use a telephoto lens to capture some interesting event on the field. Try to capture faces and emotions. While at the event, you should take some photos of the audience. If the newspaper does a soft sports story, they might use these.

Profiles

A story about an important or interesting person.

What you'll shoot: an environmental portrait. Show the person doing whatever it is her or she loves to do. Try to convey emotion and personality.

Disasters

Fires, car accidents, natural disasters, wars, etc.

What you'll shoot: The big picture. Don't go for detail shots here. You need to show what happened as much as you can. Often, this will be a shot of a rescue worker (fireman, police officer, etc) at work on the scene or a victim or group of victims.

> **Note:* The students here may want to enter an ethical discussion. Is it right for a photographer to take a picture while a person is suffering? What responsibility does the photographer have to his subjects? Should he help the people he's photographing?
>
> There are no easy answers to these questions, but let the discussion play out. Personally, I feel that any journalist is a person first and a journalist second. You do what you have to do as a person in that situation. However, there are many cases in which you are helpless to change the situation, and would actually put yourself in danger trying to help someone. Perhaps in that situtaion, showing the world what is happening will bring aid. Sometimes exposing a person's suffering is the best way to alleviate it.

Photo Essays, or Photos Stories

A photo essay is a story told primarily through photos, with about a paragraph of text as an introduction, and captions for each photo. Usually there will be between six and twelve photos in a photo essay.

Here are the important parts of a photo essay:

Opening Photo. Like the beginning of any story, the opening photo needs to set the scene. It should be a wide, informative photo, showing clearly where we are and what is happening. Use visual clues at the scene like signs, flags, and important people to convey this information.

Body. The body should include a variety of photo styles-- detail shots, portraits, action shots-- to give the readers an idea of all the different things that happened in the story, or at the event. You should include some «progression» photos that show how the story moves along in time.

Closing Photo. The closing photo is almost as important as the openeing photo. Instead of giving information, this should convey a mood, or possibly an editorial opinion. If your last photo in a story about the war in Iraq is a grieving family, that sends a different message than a photo of a proud soldier. You need to know what your message is before choosing your closing photo.

4.) How to write **captions**.

A caption should not tell the reader what he or she can see in the photo. It should contextualize the photo-- tell how it fits into the story. Any person in the photo (if you can clearly see his or her face) needs to be identified by name.

So, when you shoot on assignment, for every person you photograph, you need to write:

Their full name

Age

City of residence

Some information about the photo. For example, ask, «Why are you protesting today?» Or, «Why do you swim in the winter?»

More information is always better. Like a print reporter, you should carry a notebook and write all the important information about whatever you are photographing. This will help you to write accurate, interesting captions. Do mini interviews with the people you photograph. Their responses could make for good captions.

DISCUSSION QUESTIONS

Good Night, and Good Luck

1. This film deals with the idea of objectivity. Not all stories have two equally valid sides. What were the two sides of the story in the film? Which was more valid? How do you present that kind of story? How did Murrow handle it?

2. What is libel? Who in the film committed libel?

3. Would you have done what Murrow did? Why or why not?

4. Do you think Murrow wanted to destroy McCarthy or just to tell the truth? Is it okay for a journalist to have a cause?

5. What obstacles did Murrow face in telling the story?

6. What were the consequences of Murrow's attack on McCarthy?

7. What does Murrow say about complacency?

8. Why does he give McCarthy airtime?

9. Do you think journalists in Ukraine today are willing to take a stand like McCarthy?

10. «It'll be a dangerous day in American broadcasting when those who have the most money dictate the discussion in the marketplace of ideas.» What does Murrow mean? How do you understand this?

1. Этот фильм рассматривает вопрос о беспристрастности. Далеко не все истории показывают две равносильно противостоящие стороны. Какие две стороны истории в этом фильме? Какая из них имела большую силу? Как вы представляете такой тип истории? Как Мюрроу справился с ней?

2. Что такое клевета в печати? Кто в фильме ее совершал?

3. Сделали бы вы то, что сделал Мюрроу? Почему или почему нет?

4. Как вы считаете, Мюрроу хотел уничтожить Маккарти или просто рассказать правду? Нормально ли для журналистики наличие определенных оснований?

5. Какие препятствия настигли Мюрроу в осветлении истории?

6. Какие последствия атаки Мюрроу в сторону Маккарти?

7. Что Мюрроу говорит о самодовольстве и благодушии?

8. Почему он дал Маккарти эфирное время?

9. Как вы считаете, готовы ли сегодня украинские журналисты принять такую позицию, как Маккарти?

10. «Это будет опасный день для американских телепередач, когда те, кто имеет наибольшее количество денег, смогут диктовать дискуссии на рынке идей». Что имел в виду Мюрроу? Как вы это понимаете?

ENGLISH - RUSSIAN JOURNALISM TERMS

administration - администрация

advertising - рекламодательство

advertisement - реклама

advisor - советчик

article - статья

arts - искусство

to attribute - относить

attribution - отношение

audience - аудиенция

bias - пристрастие

breaking news - свежие новости

byline - подписи автора

to censor - подвергать цензуре

censorship - цензура

civic duty - гражданское участие

community - общество

to confirm - подтвердить

conflict - конфликт

constitution - конституция

to cover - освещать

cover story - главная статья

coverage - освещение

culture - культура

curiosity - любопытство

credible - заслуживающий доверия

deadline - предельный строк

dek - дэк

democracy - демократия

design - дизайн

to design - разрабатывать дизайн

designer - дизайнер

draft - черновик

drama - драма

to edit - редактировать

editor - редактор

editorial - редакйионная статья

Editor-in-Chief - главный редактор

effect - эффект

entertainment - разлечение

essay - эссе

ethical - этичный

ethics - этика

features (section) - люди, события, факты

fourth estate - четвертое имущество

freedom of speech - свобода слова

freelance - независимый журналист

front page - титульная страница

government - правительство

hard lede - хард лид

hard news - хард ньюс

headline - заглавие

independent - независимый

information - информация

international - международный

interview - интервью

to interview - брать интервью

inverted pyramid - перевернутая пирамида

issue - издание

journalism - журналистика

journalist - журналист

lede - лид

lifestyle - стиль жизни

local - местный

to localize - локализировать

managing editor - ответственный редактор

media - медиа

mulitmedia - мультимедиа

national - национальный

news - новости

newsworthy - заслуживающий печати

novelty - новизна

nut graph - нат граф

objective - объективный

objectivity - обективность

opinion - мнение

paragraph - абзац

participation - участие

perspective - перспективный

photojournalism - фотожурналистика

press - пресса

press conference - пресс конференция

profile - очерк

prominence - известность

proximity - близость

to publish - публиковать

reader - читатель

to report - репортировать

reporter - репортер

responsibility - ответственность

responsible - ответственный

research - исследование

to research - исследовать

review - рецензия

side (of a story) - сторона истории

soft lede - софт лид

soft news - софт ньюс

source - источник

style - стиль

timeliness - своевременность

timely - своевременный

tone - тон

truth - правда

to update - обновить

voice - голос

voice recorder - диктофон

website - веб-сайт

word count - количество слов