



**The View  
Handbook  
2019-2020**

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# The View

## Handbook

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## **The Two Tenets of GHS Journalism**

1. All members should maintain a level of professionalism with each other at all times.
2. Keep a sense of selflessness. As a member of this class, you are representing GHS and all aspects of the school. This is not a class just to get an easy grade, but to capture everyone's experience at this school; this will call for you to give up some of your time in and out of school. If you are here to walk the halls and socialize, then get out. You are doing a disservice to this school and to this class; you WILL FAIL this class.

### **Advisor's Will and Won'ts**

#### **I Will:**

- Be fiscally responsible with the budget of the yearbook
- Encourage all members of the staff to be empathetic and considering of our audience and student body
- Instill the purpose of the yearbook in the staff
- Work to establish an atmosphere of cooperation, diligence and fun
- Hold my staff to a high standard
- Develop a rapport with every member of staff
- Make time to offer opportunities to celebrate the work of the staff
- Serve as an adviser; all creative, productive and organizational decisions will be made by the Senior Editor and/or any other pertinent staff
- Make sure the snack and coffee cabinet is stocked
- Make sure that all members of the staff feel prepared and confident to be successful at writing, photography, interviewing and design
- Make sure that all staff members are aware of what is expected of them in and outside of class: attendance, handling of equipment, use of class time, behavior at events, approaching students and teachers during class times, etc...
- Instill the ethics of journalism to ensure that all reporting of events are fair and accurate
- Encourage creativity
- Encourage responsibility and accountability
- Stay up-to-date on the progress of the book
- Ensure that all grading is a fair representation of the quality of student work
- Provide opportunities for staff members to work or interact with other staff members outside of their teams
- Not dominate Spotify
- Provide opportunities for leaders of the staff to lead
- Be open to all ideas and suggestions for the improvement of the quality of the book, organization of the staff and overall culture of the class
- Remain calm in the face of deadlines
- Try to represent the best interest of my staff in all meetings over yearbook matters
- Make sure that staff is maintaining a proper production pace and use organizational strategies to help them meet deadlines
- Demonstrate mastery in writing, photography and design and relevant technology. When applicable, bring in outside sources to help students
- Work to ensure that students are in a position or role that helps production and allows the opportunity for the staffer to feel valued
- Make sure Yearbook remains a student production
- Provide discipline on an as needed basis

#### **I Will Not:**

- Do the work of a staffer (ie: take photos, write articles, design templates, complete or assign pages)

- Make decisions regarding the yearbook production or class without editors understanding why or having a voice in the matter
- Censor student work

## **Senior Editor's Role and Responsibility**

1. Serves as spokesperson for the staff; sets the tone and represents The View Staff in dealings with school administration and community
2. Checks with Principal Roberts, school offices, activity schedule, and staff before production, or delegates authority for one or more of these tasks
3. Conducts editorial board and staff meetings (editors will meet once a week), then posts assignment sheets
4. Oversees staff assignments and checks with other editors and managers to resolve problems and verify that work is progressing and deadlines are being met
5. Consults with Advisor when needed
6. Copy-edits assignments after they have undergone first revision from Co-Editors, and then submits same to adviser. If time, the two sit down to co-edit
7. Responsible for overseeing layouts, progress and production of The View
8. Will have a mastery of how to work InDesign, all aspects of writing and photography
9. May also design pages or take pictures, give staff members guidance and make suggestions for improvement
10. Will check staff email/Twitter/Instagram for news updates around the school
11. Will coordinate with school officials and Josten's representatives
12. Encouraged to be a creative leader who determines the direction of The View during his or her tenure as Senior Editor
13. Will help establish routines and processes for the staff to follow
14. Will be responsible for grading managers
15. Will develop and maintain a positive classroom environment
16. Will lead the class and discuss day's agenda
17. Responsible for maintaining classroom and all equipment used in the production of the yearbook
18. Will participate in out of school activities (J-Day, Creativity Workshop, Yearbook Camp)
19. Will communicate through GroupMe
20. Organize distribution

## **Co-Editor's Role and Responsibility**

1. Serves as spokesperson for the staff; sets the tone and represents The View Staff in dealings with school administration and community
2. Assists and supports all decisions made by the Senior Editor
3. Participates in all Editorial Board meetings.
4. Oversees staff assignments and checks with Senior Editor, other editors and managers to resolve problems and verify that work is progressing and deadlines are being met
5. Copy-edits assignments after they have undergone first revision from Managers, and then submits same

- to adviser. If time, the two sit down to co-edit
- 6. Responsible for overseeing layouts, progress and production of The View
- 7. Will have a mastery of how to work InDesign, all aspects of writing and photography
- 8. May also design pages or take pictures, give staff members guidance and make suggestions for improvement
- 9. Will check staff email/Twitter/Instagram for news updates around the school
- 10. Will coordinate with school officials and Josten's representatives
- 11. Will participate in out of school activities (J-Day, Creativity Workshop, Yearbook Camp)
- 12. Will be responsible for grading managers
- 13. Will develop and maintain a positive classroom environment
- 14. Will communicate through GroupMe
- 15. Assist in organizing and training during Distribution

## **Manager's Role and Responsibility**

1. Serves as spokesperson for the staff; sets the tone and represents The View Staff in dealings with school administration and community
2. Acts as a model yearbook student: displaying respect, strong work ethic and positive attitude at all times
3. Serves as the direct coordinator of their team of staff. Managing deadlines and ensuring progress of the yearbook is on schedule
4. Responsible for staff members meeting deadlines. Any issues with production or staffers failing to meet deadlines should be discussed with staffer, editor, Senior Editor and Mr. Varca if necessary
5. Responsible for grading all of their team's spreads
6. Responsible for editing pages on Deadline Day. Reports cards will be due on this day.
7. Will help celebrate the good work of their staff
8. Will have a mastery of how to work InDesign, all aspects of writing and photography
9. May also design pages or take pictures, give staff members guidance and make suggestions for improvement
10. Will ensure proper equipment checkout procedures
11. Will participate in after-school activities and staff meetings when necessary
12. Will communicate through GroupMe
13. Assist in organizing and training during Distribution

## **Staffer's Role and Responsibility**

1. Will embody the behavior and ethic of a member of The View. Staffer will at no time make any student, staff or member of the community question the reputation of The View
2. Will develop skills in photography, writing and design. Will not hesitate to ask for help from manager, editor, Senior Editor or Mr. Varca
3. Will complete all spreads and other assigned tasks on time as coordinated by/with manager
4. Will maintain a positive attitude and have fun during class and any associated Yearbook activities.
5. Will follow all procedures as described for writing, photography and interviewing
6. Will treat all equipment with care
7. Will ask for help when needed
8. Will use GroupMe and respond to any text directed to them
9. Will use class time efficiently and effectively
10. Take part in Distribution

## **All Staff Will Not's**

1. Treat other members of staff with anything less than professional courtesy
2. Leave any spread incomplete
3. Abuse any privileges afforded in this class
  - a. Hallways, games and events are for work, not socializing
4. Disrupt any classroom

5. Be anything less than supportive during Distribution

## GRADING

All grades in this class will come from the following (please refer to Schoology for copies of The Report Card and/or Checklists. Both can be found in the classroom):

- Completion of Deadline Report Cards– to be completed by Manager (Managers will be graded on submitting to Editors on time)
- Completion of Writing Checklist
- Completion of Photography Checklist
- Completion of Deadline Proofing Checklist
- Meeting Participation
- Attendance in class and on work nights if necessary
- Overall attitude and commitment to the class

## People To Know, Places To Go

Not sure where to go or who to talk to, ask a fellow staffer or Mr. Varca...or check here for some ideas.

**For Teachers, Admin, Staff, Event Schedules:** Check our school's website.

**For Athletic Rosters:** Check Max Preps or the Athletics' office. For the most current rosters, please check with coaches.

**For Club Rosters:** Check with Activities' office or heads of the clubs. For most accurate roster, check with club sponsors.

**For Student Schedules:** Check PowerSchool. See Mr. Varca if you have trouble logging in.

**For events/projects happening in Classrooms:** Talk to teachers before hand. Department heads are also good to talk to for ideas.

## Procedures

**Logging into Monarch:** Go to [Yearbook Avenue](#) to log in. Our job number is: **43280**. Make sure that you are using the 2020 school year.

### Saving Photos:

1. Insert memory card into the slot in the back of the computer
2. Open memory card and select all photos
3. Rename all photos in the following order (Last Name\_Event\_Date). Ex: Varca\_Varsity@Creek\_9/12
4. Save all photos to our shares drive on the Student Shares drive on the school network
5. Upload the photos you would like to use to the proper folder on Monarch

### Checking Out A Camera

1. Ask an editor or Mr. Varca to check out a camera. Consider what you are shooting and what lenses you may need. Will you need a sports pass?
2. Inspect the camera lens, memory card and battery
3. Sign camera out. Make sure Editor or Mr. Varca initials

### Checking In A Camera

1. See an Editor or Mr. Varca
2. Re-inspect the lense, memory card and battery
3. Make sure that Editor or Mr. Varca signs off

**DO NOT GIVE A CAMERA TO ANOTHER STAFFER WITHOUT CHECKING CAMERA BACK IN!!!!** If they bust it, your name is on it!

Name: \_\_\_\_\_

Pages: \_\_\_\_\_

Story Topic: \_\_\_\_\_

### Interview/Reporting Checklist- 50pts

Please have your manager initial upon completion of each stage.

#### Pre-Interview:

- \_\_\_ I have found (at least) 3 sources to interview for my story
- \_\_\_ I have looked at their schedule and have found their off periods or a convenient time to contact the student
- \_\_\_ I have contacted each source via face-to-face, text, phone call or email to schedule an interview. If source has not responded, please use alternative methods to reach them.
- \_\_\_ I have coordinated a location to interview each source
- \_\_\_ I have attended and photographed any pertinent events that may have happened before my interview
- \_\_\_ I have done research to develop an understanding of my topic (looked at schedules, results, understand any terminology or pertinent history)
- \_\_\_ I have written my 21 questions and submitted to my manager

\_\_\_\_\_ Manager's Initials

#### Day of Interview (before)

- \_\_\_ I have charged my phone
- \_\_\_ I have a notebook and pen/pencil ready
- \_\_\_ I checked out a camera (if necessary)
- \_\_\_ I have received verbal or written consent from interviewee
- \_\_\_ I have recorded myself before the interview to make sure the audio is working properly
  - Don't forget to sign out of the classroom

\_\_\_\_\_ Manager's Initials

#### Day of Interview (after)

- \_\_\_ I have submitted the audio of my interview into the proper pages folder on the Share's Drive
- \_\_\_ I have uploaded any photos I have taken during the interview
- \_\_\_ I have called, texted or emailed the subject to thank them for giving up their time.

\_\_\_ I have listened to the interview and checked for the following:

\_\_\_ Audio is clear and no words are mumbled or spoken too fast

\_\_\_ Any great concluding quotes

\_\_\_ Any answers that need follow-ups

\_\_\_ (y/n) Will you need to conduct a follow up interview?

\_\_\_\_\_ Manager's Initials

## Photo Deadline Checklist - 50pts

Page # \_\_\_\_\_

Deadline# \_\_\_\_\_

Title of

Spread \_\_\_\_\_

Name(s) \_\_\_\_\_

Supervising

Manager/Editor \_\_\_\_\_

### Photo Variety

\_\_\_\_\_ Photos are of variety people (if the stories feature lots of options)

\_\_\_\_\_ Photos are of people key to the event/story

\_\_\_\_\_ Photos are not of people who are already covered a lot or are easy to cover

\_\_\_\_\_ Shots of the same person or activity does not appear over and over on the page

\_\_\_\_\_ Backgrounds are varied

### Photo Quality

\_\_\_\_\_ Subject is clear and in focus

\_\_\_\_\_ Background is controlled

\_\_\_\_\_ Photo is not against a locker or wall

\_\_\_\_\_ Dominant photo is energetic, emotive, and the best choice to tell the story

### Photo Placement

\_\_\_\_\_ Photos at left edge of left page and right edge of right page are facing/moving inward, not off the page

\_\_\_\_\_ Photos that cross the gutter do not trap faces in the gutter

\_\_\_\_\_ Photo can be cropped to be aesthetically pleasing in the space intended

\_\_\_\_\_ Photos with forward movement can be cropped to leave space in front of them

\_\_\_\_\_ Photos with people looking down, up, left or right interact with other photos in the module

### Photo Editing

\_\_\_\_\_ Color is balanced (especially yellows)

\_\_\_\_\_ Contrast/Brightness is level

- \_\_\_\_\_ Are photos saved and named properly?
- \_\_\_\_\_ Photos are numbered properly on the page?

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Notes from Supervising Editor for Mr Varca:

## Copy deadline checklist

### Heads/Subheads

1. \_\_\_\_ Count modules on your spread. For every module, you have a headline.
2. \_\_\_\_ Headlines are clever and relevant to stories
3. \_\_\_\_ Subheads in present tense
4. \_\_\_\_ Subheads report the reason for the story; summary of who, what, when, where, and why

### Quotes/Paragraphs

6. \_\_\_\_ Quotes reflect emotion, experience, opinion, personality, or something personal that no one else might say
7. \_\_\_\_ Quotes are NOT facts
8. \_\_\_\_ Quotes drive the story
9. \_\_\_\_ Break story into new paragraphs for each quote.
10. \_\_\_\_ Use facts and figures to transition between paragraphs
11. \_\_\_\_ Attributes (quote, comma, name, said) appear at the end of the speaker's first complete thought.
12. \_\_\_\_ After using person's first name (or if adult, Mr./Ms./Coach then first and last name), refer source by last name.

### Dominant Stories

13. \_\_\_\_ Lead for dominant is compelling (see Schoology or notebook in class for ideas)
14. \_\_\_\_ Dominant features at least three different sources
15. \_\_\_\_ End of dominant finishes the story with impact or meaning – does not make predictions or conclude the story
16. \_\_\_\_ Stories reflect the writer's curiosity and research
17. \_\_\_\_ Stories report details of specific experiences and have personality

18. \_\_\_\_ Stories do not report the obvious (club's purpose, sport's practice)

#### Captions

19. \_\_\_\_ Captions in PPQ Present, Past, Quote
- a. \_\_\_\_ First sentence reports on what's happening in the photo
  - b. \_\_\_\_ Second sentence reflects interesting storytelling behind the photo
  - c. \_\_\_\_ Third sentence is a strong quote

#### Teamwork and Details

20. \_\_\_\_ You have read each other's stories and they make sense and are interesting
21. \_\_\_\_ Stories are in past tense
22. \_\_\_\_ Cut out repeated phrases and words, confusing wording, and cliches.
23. \_\_\_\_ Use strong verbs
24. \_\_\_\_ Check character counts for all stories to match module character counts
25. \_\_\_\_ Check all name spellings and use full names on school record
26. \_\_\_\_ All statements of opinion belong to a source. No editorializing with your opinion or hopes
27. \_\_\_\_ Generalizations like "many," "some," "most," are replaced with numbers you have researched.
28. \_\_\_\_ JV and Varsity Sport Name capitalized
29. \_\_\_\_ Grade level (freshman, etc) not capitalized
30. \_\_\_\_ Spell out numbers under 10 (except ages, which are numerals)
31. \_\_\_\_ Capitalize the pronouns

## FINAL PROOF EDITING CHECKLIST – 50 points

Directions: Split editing of proof pages among partners evenly. Sign once you have completed an item.

MARK ALL CORRECTIONS ON THE PROOF PAGE VISIBLY!

Staple this to the top left of the proof page.

Page #s \_\_\_\_\_

Staff Names (s) \_\_\_\_\_

Editor: \_\_\_\_\_

NAME SPELLINGS checked and corrected:

\_\_\_\_\_ Photo i.d.s

\_\_\_\_\_ Stories

\_\_\_\_\_ Captions

\_\_\_\_\_ Folio (bottom of the page – all people who worked on the spread)

PHOTOS:

\_\_\_\_\_ placed correctly, cropped correctly and numbered correctly

\_\_\_\_\_ edited for color, brightness. If you edit a photo, please edit the original and save on top of the original in your “Monarch” folder.

\_\_\_\_\_ all faces of people identifiable are identified in ids or captions (no shortcuts like naming the team or what they are doing)

\_\_\_\_\_ Proper photo credit has been given.

STORIES/COPY:

\_\_\_\_\_ All stories, captions, titles, and subheads have been read and corrected for facts and grammar

\_\_\_\_\_ All stories take up the allotted space on the page. Any additions should be typed up and stapled to top of the proof page for your supervising editor to fix on the spread.

\_\_\_\_\_ Sub-headlines are in present tense, sentence form

\_\_\_\_\_ All copy blocks are complete thoughts and end with periods (not cut off mid-sentence at the end)

\_\_\_\_\_ Captions are present tense, past tense, quotes

\_\_\_\_\_ Standout (“callings”) quotes are all in lowercase, including first letter of sentences and proper nouns

\_\_\_\_\_ Quotes are formatted and punctuated correctly.

Example: “I love Grandview,” said Mr Varca.

## Press Law Guidelines

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; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances."

It does Not apply to unprotected speech. Unprotected speech is printed material which is libelous, obscene, an invasion of privacy or material which substantially interferes with the requirements of national security or appropriate discipline.

Libel—def. A false, printed statement of fact that attacks a person's reputation or good name. (Slander is spoken defamation.)

Obscenity—In 1973, the Supreme Court ruled on three criteria for determining obscenity:

1. Does the average person using his/her own community standards find the work as a whole obscene?
2. Does the work in question depict in a patently offensive way sexual conduct or situations defined by state law?
3. Does the work as a whole lack serious literary, artistic, political or scientific value?

Invasion of Privacy

1. Intrusion: physical intrusion into private property—bugs, taps, intrusion, peeking
2. Appropriation: unauthorized use of someone's name or likeness for commercial purposes without written consent
3. False Light: using true information in such a way that it implies something else
4. Private/Embarrassing Info: reporting embarrassing, private facts—sexual assault victims, juveniles, school records, etc.

First Amendment does not protect use of copyrighted material.

Copyright—right of authors to control the reproduction and use of their creative expressions which have been fixed in tangible form (literary, graphic, photographic, audio-visual and musical), trade mark—word, name, symbol used to identify a product.

Fair Use Doctrine (allows in some cases the use of material without author permission)

1. Work is informational rather than fictional.
  2. Copyrighted work is published already
  3. Small amounts are used
  4. New use doesn't decrease potential market for expression
- 

## Journalistic Ethics

from the Society of Professional Journalists

Seek Truth and Report It--Journalists should be honest, fair and courageous in gathering, reporting and interpreting information.

### Journalists should:

Test the accuracy of information from all sources and exercise care to avoid inadvertent error. Deliberate distortion is never permissible.

Diligently seek out subjects of news stories to give them the opportunity to respond to allegations of wrongdoing.

Identify sources whenever feasible. The public is entitled to as much information as possible on sources' reliability.

Always question sources' motives before promising anonymity. Clarify conditions attached to any promise made in exchange for information. Keep promises.

Make certain that headlines, news teases and promotional material, photos, video, audio, graphics, sound bites and quotations do not misrepresent. They should not oversimplify or highlight incidents out of context.

Never distort the content of news photos or video. Image enhancement for technical clarity is always permissible. Label montages and photo illustrations.

Avoid misleading re-enactments or staged news events. If re-enactment is necessary to tell a story, label it.

Avoid undercover or other surreptitious methods of gathering information except when traditional open methods will not yield information vital to the public. Use of such methods should be explained as part of the story

Never plagiarize.

Tell the story of the diversity and magnitude of the human experience boldly, even when it is unpopular to do so.

Examine their own cultural values and avoid imposing those values on others.

Avoid stereotyping by race, gender, age, religion, ethnicity, geography, sexual orientation, disability, physical appearance or social status.

Support the open exchange of views, even views they find repugnant.

Give voice to the voiceless; official and unofficial sources of information can be equally valid.

Distinguish between advocacy and news reporting. Analysis and commentary should be labeled and not misrepresent fact or context.

Distinguish news from advertising and shun hybrids that blur the lines between the two.

Recognize a special obligation to ensure that the public's business is conducted in the open and that government records are open to inspection.

Minimize Harm--Ethical journalists treat sources, subjects and colleagues as human beings deserving of respect.

#### **Journalists should:**

Show compassion for those who may be affected adversely by news coverage. Use special sensitivity when dealing with children and inexperienced sources or subjects.

Be sensitive when seeking or using interviews or photographs of those affected by tragedy or grief.

Recognize that gathering and reporting information may cause harm or discomfort. Pursuit of the news is not a license for arrogance.

Recognize that private people have a greater right to control information about themselves than do public officials and others who seek power, influence or attention. Only an overriding public need can justify intrusion into anyone's privacy.

Show good taste. Avoid pandering to lurid curiosity.

Be cautious about identifying juvenile suspects or victims of sex crimes.

Be judicious about naming criminal suspects before the formal filing of charges.

Balance a criminal suspect's fair trial rights with the public's right to be informed.

Act Independently--Journalists should be free of obligation to any interest other than the public's right to know.

#### **Journalists should:**

Avoid conflicts of interest, real or perceived.

Remain free of associations and activities that may compromise integrity or damage credibility.

Refuse gifts, favors, fees, free travel and special treatment, and shun secondary employment, political involvement, public office and service in community organizations if they compromise journalistic integrity.

Disclose unavoidable conflicts.

Be vigilant and courageous about holding those with power accountable.

Deny favored treatment to advertisers and special interests and resist their pressure to influence news coverage.

Be wary of sources offering information for favors or money; avoid bidding for news.

### ***Be Accountable--Journalists are accountable to their readers, listeners, viewers and each other.***

Journalists should:

Clarify and explain news coverage and invite dialogue with the public over journalistic conduct.

Encourage the public to voice grievances against the news media.

Admit mistakes and correct them promptly.

Expose unethical practices of journalists and the news media.

Abide by the same high standards to which they hold others.

### **Introduction to AP Style**

Numbers under ten must be written in word form. For example, '8' will appear in an article as "eight." Numbers above ten appear in numerical form. For example, '11,235,875' appears as '11,235,875'.

**Paragraphs:** Do not use the "tab" button for quotes. Press the spacebar twice to start a new paragraph.

**Quote format:** quotes appear in stories as their own separate paragraph. They are set off by quotation marks and always end in 'said (name of speaker)'. Below is an example from a story on a therapy dog.

*Kim and Lola focus on AAT, or animal assisted therapy, which includes everything from teaching their students basic social skills, such as how to initiate a conversation, to practicing their fine motor skills by painting Lola's toenails.*

*" [ The best part about the job] is seeing [ the ILC kids] grow and learn to be more assertive and remembering things, like that Lola needs to sniff their hands before they pet her," said Elio.*

Using abbreviations in writing: always first say what the abbreviation stands for first and then you may use the abbreviation for the rest of the article.

For example, if you were talking about TCAP tests you would say " The Transitional Colorado Assessment Program, or TCAP..." and then use T-CAP in the rest of the article.

### **Interviews**

Each story has to have at least one teacher quote and one student quote, so you should be doing a minimum of two interviews per issue. As we mentioned previously, DO NOT conduct interviews via social media sites, texting, IMing, e-mailing or whatever else it is the kids are into these days. Phone calls are ok if you absolutely cannot get a face-to-face meeting.

Why are face-to-face interviews so important? Describing the interviewee's emotions can add a whole new dimension to your story. Telling the audience that "Brandon's mother shuddered with sobs as she remembered her son's intense devotion to his family" is a lot more powerful than saying "She used a sad-face emoticon in her text. So I assume she wasn't happy. Or maybe parentheses and colons just confuse her."

They are also important because when you have a conversation with someone, you get more than just the basic answers to the questions you wrote down.

If you need to pull someone out of class, we have a book with everyone's schedules in it and you can get Varca to sign a pass for you. You must use an interview form and have the person sign off so you have permission to use their quotes.

### **E-Mail Protocol**

Email is an efficient way for reporters to get quotes on deadline, with a few caveats. To encourage sources to participate, it is important to always identify yourself briefly explain the story, link to relevant articles that you've published in the past and most importantly---give a specific deadline. ALWAYS offer to do a personal or phone interview instead and follow professional email protocol (no smiley faces and cutesy quote signatures.)

#### *Tips from the Poynter Institute*

Before you pose the questions, consider e-mail etiquette for reporters:

- Introduce yourself and the publication

- Explain briefly your story to entice participation

- If relevant, make clear how you came across the person's name (someone referred you...)

- Explain how you think his/her comments will add to the story.

- Provide your contact information including phone number.

- Offer to make a telephone or in person interview.

- Stress that you are on deadline. Be clear when you need responses by.

- Do not use abbreviations, slang, common words, etc. Use complete sentences, punctuation, and grammar.

- Never send questions in an attachment. People are uncomfortable with opening files from strangers.

#### **The Questions:**

- Whether face-to-face, on the phone, or e-mail, do the same rigorous research to prepare questions.

- Email at least three different sources that have similar backgrounds. Don't cc the other two. Send separate e-mails.

- Keep questions short and to the point.

- Start with a couple of overview questions. Only a few.

- Ask questions with a "yes" or "no" response for confirmation of facts.

- Ask for documents, images, and so forth that are relevant to the story.

- Ask for names of other sources that may be relevant to the story.

#### **Once you e-mail, what to do while you wait...**

- If this breaking news story, wait two-three hours, call your sources.

- For a feature piece, give them 48 hours.

- Keep looking for other sources.

- Brainstorm questions you forgot to ask.

#### **The Responses Arrived**

- Don't send "thank you" note yet.

- Read the responses carefully.

- Do they have holes in them? Do you need clarification? Do you have further questions to ask?

- Now send "thank you" and other questions.

Request clarifications.

#### Closing the Loop

Send a hand written “thank you” note.

Let the source know that you will send the published article.

### Writing Headlines

#### Purpose and Challenge

Writing headlines is some of the most important writing you will do. Everyone sees the headlines. Most newspapers are picked up by readers and scanned.

The readers see the headlines first. If the headlines are interesting, easy to understand and attention grabbing, then some readers will read the lead paragraph and perhaps the entire article. Headlines help the reader by summarizing the news, capturing the reader’s attention and breaking up the long, gray sections of a page.

Writing headlines may also be the most difficult writing you do. Because headlines are set in large type so readers cannot miss them, the method of writing and selecting the best words is challenging. Newspapers cannot be good without good headlines. “Headline” is usually shortened to “head.” That makes sense because writing “heads” requires a lot of work in the head of the writer.

#### Basic Process

1. Know the contents of the article. Study the lead.
2. Find the main point of the article and find all the colorful words used in the first few paragraphs.
3. Write a sentence using the best verbs and nouns you can.
4. Cut down that sentence to the essentials following the guidelines under Headline Style.
5. Keep writing and reworking your headline until you have a headline that is acceptable.
6. Ask for help if you get stuck. Try ditching the original idea and trying something completely new!
7. Remember, if there is art, a verbal/visual connection is a stellar page design element.

#### Headline Rules

- Use a primary or main headline to capture readers’ attention and a secondary headline or deck to follow through with information concerning the specific content of the story. Be careful not to repeat the lead.
- Always reflect the tone of the story in the headline to reflect the honesty of the reporting and writing.
- Include both a subject and verb in the cumulative headline presentation for vitality, yet avoid making it sound like a sentence. Both the primary and secondary headlines need not have a verb. However, both should read clearly, concisely and be easily understood.
- Showcase specific details rather than using general, already-known information. Each headline should be so carefully composed that it could reflect only the story for which it has been written.
- Select image-evoking nouns so readers can visualize content. Also use active not passive verbs.
- Limit the use of the school name, initials, mascot or year in headlines.
- Write headlines in the present and future tense whenever possible.
- Omit padding in headlines. Articles (a, an, the . . .) take up space where exciting words could be used.
- Avoid using words that have been used in other headlines of the publication and never repeat a word in the same headline presentation.
- Follow all mechanics rules discussed in Writing and Reporting.

Examples: taken from Ms. SM’s Spring 2010 Journalism class

“Life’s not their commercial” ---Article about high school drug use

“Forever young, forever strung” ---Article about high school use  
“Thinking outside the tummy”--About fatherhood/teenage pregnancy  
“Battle of the burritos”--review/feature about nutritional content of burritos from local restaurants

Tips on Writing Headlines

Know your story well. Identify the topic, the problem, and the solution. In one to two words, identify the theme. Identify an object that represents your story, i.e. “Belly” for a story on obesity.

1. Spin on Age Old Adages—Cliches:  
“Hope is where the Art is” -  
“Catch and Release”—an article about frisby from The Golden Eagle
2. Alliteration:  
“Building a Balance” - story about balancing academics and athletics in The Raven’s Beak
3. Metaphor:  
“Our Carbon Footprint”—an article about our obligation to environmentalism from The Bulletin  
“Vision Check” an article about misconceptions from The Express  
“I am like a tree.” - a profile about a student who is a dancer, artist, and singer from The Club Reporter
4. Rhyme:  
“Embracing Race”—from The Verde
5. Repetition:  
“Capital Hill Debates Capital Punishment”
6. Action rather than the Topic:  
“Hook Up” -about technology from The Surveyor  
“Lifting Letters”—article on Plagiarism in The Harbinger
7. Synonyms:  
“A Look at...”—dissecting, examining, inspecting, spying, eye spy  
“The Guinness Book of Nice Tries”—book that sucks  
“Jello”—revolutionary product, i.e. iPod, the Jello of the 90s
8. Combine Letters and Numbers or (Graphics):  
“No Place 2 sk8”—from The Shield
9. Turn Nouns into Verbs:  
“Bugging Out” - article about a Biology class’s field trip to the park from The Spark
10. Problem vs. the Topic:  
“iLoser” - an article about the negative aspects of iPod products
9. Onomatopoeia:  
“Flipping for Joy”—an article about gymnastics, flip the word ‘flipping’
10. Focus on the Angle rather than the topic:  
“Cells, Cells and Organelles” - focus of study in Biology Class  
“Fine Tuning”—an article about music success in school, from El Camino Real  
“Tender Lovin’ Care”—an article about community service from The Chieftain  
“You wore flip-flops to the White House”—an article about the Northwestern Lacrosse team’s

- visit to the White House in the Chicago Tribune
11. Statistics:
    - “150,000,000 and counting”—an article about the Facebook Craze
    - “65,000” –number of US flights since 2003 with maintenance problems in Denver Post
  12. Flip the Words:
    - “BoysGirls”—flip the word ‘girls’ to show the controversy
  13. The Oxymoron:
    - “Creative Cheaters”—from The Golden Eagle

### How To Write Effective Story Leads

Journalism leads are like first impressions. You want to make sure they're good. The way journalists report the news may be changing, but having a strong story opening remains as important as ever.

Below are a dozen different ways you can begin your story.

Remember: A lead sets the tone and mood for the rest of your story, so choose carefully. Depending on what you're writing about, certain leads may be more appropriate than others. If none of the leads listed below seem like a good fit, try coming up with your own approach. Just make sure that your lead gets to the point quickly and entices the reader to read on.

#### Summary Lead

**The summary lead** is the most traditional lead in a journalism article-- to the point and factual. It's meant to give a reader a quick summary of the story in as few words as possible (should be 30 words or less), usually in one sentence. It contains the essence of the story (i.e. the most important, but not necessarily all, of the 5 Ws and H -- who, what, when, where, why and how). It cites the source of any opinions.

\_\_WASHINGTON -- Federal Reserve Chairman Alan Greenspan told Congress yesterday that U.S. economic growth appeared to be slowing, heading off for the moment any need to raise interest rates. Wall Street responded with a cheer, sending stocks and bonds soaring.

#### Single-Item Lead

\_\_This lead focuses on just one or two elements of a summary lead for a bigger punch. For instance, when the Philadelphia Phillies won the 2008 World Series, their first championship since 1980, a story posted online by the Associated Press began with this single-item lead: The Philadelphia Phillies are World Champions again.

As opposed to this typical summary lead, which Reuters used:

The Philadelphia Phillies ended their long wait for a World Series title with a short burst of baseball last night as they clinched the crown by completing a rain-suspended 4-3 win over the Tampa Bay Rays.

#### Delayed Identification Lead

\_\_Sometimes with summary leads, you don't always want to clearly identify the subject (or the who) right away. In the above examples, the who -- Alan Greenspan and the Phillies -- were identified because they were really essential elements of the story.

\_\_Often, however, the subject doesn't have much name recognition, nor do readers care all that much about the subject's name. So, use a descriptive pronoun to identify the person in the lead. Provide his specific name and title in a later paragraph.

\_\_For example take this lead about a school board scuffle for the Providence Journal. Few people can name the members of their local school board, so their names are not included in the lead. What made this story newsworthy was the what (the fight). So, lead with details about that and identified names in a later paragraph:

\_\_LINCOLN, R.I. -- A School Committee member has filed an assault complaint against a fellow member, accusing her of grabbing her nose and twisting it following an executive session

Thursday night.

\_\_Patricia A. Lannelli yesterday alleged in an interview that fellow committee member Lucille J. Mandeville "grabbed my nose and proceeded to twist my nose" following a rancorous discussion during a closed-door School Committee meeting.

Creative Lead

\_\_Unless you're writing hard news for a daily newspaper or regularly-updated website, the summary lead just doesn't reel in readers. You need to take a more creative approach. Consider this summary lead:

\_\_A late spring snowstorm surprised forecasters and drivers Tuesday afternoon, triggering more than 30 accidents, Cleveland police officials said.

\_\_Instead, you could try a more creative approach, such as the example immediately below.

### Short Sentence Lead

\_\_This lead uses one word or a short phrase as a teaser for the rest of the lead. Readers may find this gimmicky, so use this approach sparingly. Here's an example:

\_\_One-fifth of an inch.

\_\_That's all the snow it took to trigger more than 30 accidents on local roads yesterday as a late spring storm snuck up on Cleveland motorists.

Analogy Lead

\_\_This lead makes a comparison between an issue or event you're writing about and something more familiar to the average reader. This approach can work well when you have a complex or foreign matter you want to explain in laymen's terms. Consider:

\_\_AMSTERDAM -- The Netherlands is considering anti-terrorism laws that make the United States' Patriot Act look like a civil libertarian's dream come true.

Wordplay Lead

\_\_This lead involves a clever turn of phrase, name or word. Be careful using this lead because it can mislead the reader. The reader may think your story is about one thing and then discover it's about something else and get annoyed.

\_\_ But I think a wordplay lead approach works for this next example, excerpted from a story about a fire at a costume store. Because the fire happened late at night, it didn't get newspaper coverage until two days later, at which point it wasn't breaking news and a summary lead wouldn't have worked well.

\_\_PAWTUCKET, R.I. -- Bill Clinton will finally get taken to the cleaners.

So will Dracula and a Playboy bunny.

The three are among some 6,000 smoke-damaged costumes that will visit dry cleaners in the next few days, because of a fire that broke out Wednesday night at Morris Novelty, a popular costume and novelty store.

### Scenic Lead

\_\_This lead begins with a description of the scene surrounding an event. It is typically used for stories in which the setting is prominent, such as stories about festive events, performances and sports. It can also be used to strike a mood appropriate for the story.

For example a profile story, which was published in the Asbury Park Press -- and it worked well. As the youngest member of a prestigious ballet group, her subject's typical work day is atypical for an 18-year-old. So, she began her story by describing a scene from the teenage ballerina's work day.

\_\_The lights shine down and the music surrounds her as she spins across the stage into the arms of her partner. The audience roars its approval as the music slows and the curtains begin to close.

It's the end of just another workday for teenager Chelsea Rittenhouse.

At 18, the Howell resident is the youngest member of the New York Theater Ballet, which describes itself as the most widely seen chamber ballet company in the United States. The professional group also tours abroad.

Storytelling Lead

\_\_Using a narrative style, begin by introducing the main characters, the conflict, and perhaps

the setting of the story. Make readers feel the drama and want to know what's going to happen next. Wall Street Journal reporter Angelo Henderson used this approach to begin his Pulitzer Prize-winning article about a pharmacist who is driven to violence by his encounters with armed robbery:

\_\_DETROIT -- "Get on the ground," a man holding a gun screamed. "I'll blow your heads off if you move."

Dennis Grehl and a co-worker complied. Dreamlike, he found himself lying face down on a cold, gritty black-tile floor, a pistol against the back of his head.

"Please, mister, don't make me shoot you," a second gunman threatened.

A crazy memory: tiny specks of light floating in the tile; that, and the paralyzing weight of helplessness.

Mr. Grehl is a pharmacist, unassuming, mild mannered. A family man with a wife and a daughter.

He was being robbed.

### **Amazing Fact Lead**

\_\_Open with an amazing fact that arouses readers' interest, such as:

\_\_WASHINGTON -- Sixty percent of Americans oppose the U.S. war in Iraq, the highest number since polling on the subject began with the commencement of the war in March 2003, according to poll results and trends released Wednesday. (CNN)

Startling Statement Lead

\_\_Open with a startling statement that arouses reader interest.

\_\_LINCOLN, R.I. -- The first thing Elizabeth Moon sees in the morning is the room where her father was beaten to death.

It was one year ago yesterday that she and this bucolic town were stunned by the brutal and still unsolved murder of Dr. Alfred C. Moon. The radiologist's naked body was found in his bed, bludgeoned with a lamp.

According to an autopsy report, the medical pioneer who brought the CAT scan to Rhode Island died from "blunt force deforming-type trauma" so severe that he had to be identified by dental records.

Elizabeth Moon acknowledges that many people think it's "creepy" that her family lives in the house where it happened. To her, the light gray house with aqua shutters on Briarwood Road is not where her father died, but the place where he lived.

Opposite Lead

\_\_Cite first one point of view or observation and then follow with the opposite view, like this:

\_\_Facebook rots the brain, according to a report by a Stansbury University psychology professor. Jim Wallace, honors student and an avid user of the popular website, says that just isn't true.

List Lead

\_\_Sometimes instead of focusing on just one person, place or thing, you want to impress the reader with a longer list. Consider this next example, which comes from a story written for the Arizona Republic about the growing popularity of general aviation in Phoenix. Because of the diversity of examples, many readers probably can identify with at least one of the pilots:

\_\_Whenever sixth-grader Vasil Evanoff has a day off from school, he hops into a Cessna 152 and takes to the skies.

On weekends, Sue Sumner likes to fly her grandson around the Valley, just to see the sights.

There's a special restaurant that funeral director Lincoln Ragsdale Jr. likes to visit for breakfast, but it's 115 miles away from home. He climbs in his Beech Bonanza A-36, and an hour later, he's eating pancakes in Sedona.

Evanoff, Sumner and Ragsdale are among the growing numbers of Arizonans piloting small airplanes.

### **The Five Lead Questions**

We can begin our examination of the lead writing process by looking into the thinking of news writers. Their first step consists of answering two questions:

1. What was unique or the most important or unusual thing that happened?
2. Who was involved—who did it or who said it?

After answering these questions, the reporter seeks words and a form that will give shape to the responses by asking three more questions:

3. Is a direct or a delayed lead best? (Does the theme of the story go in the first sentence or somewhere within the first six paragraphs?)
4. Is there a colorful word or dramatic phrase I can work into the lead?
5. What is the subject, and what verb will best move the reader into the story?

**Lead Reminders:**

- Delay identification
- Avoid use of Passive Voice unless appropriate (rare)
- 30 word limit
- “There is” “There was” --a dull construction
- Single sentences should arrange facts from most important to least important.
- Use Active voice

**“Will I lead for my reasons or for the benefit of others? Remember, making the choice to lead for the benefit of others means your leading from the heart, with love. Prioritizing relationships.”**

### ***The View* Integrity Agreement**

Being a part of the *View* is a privilege. Our administration has given our staff exclusive freedoms that we can create a yearbook to make our community proud. This program is built on trust and credibility, and it's your responsibility to uphold the integrity that has helped make our program so amazing.

To ensure that you maintain all of the privileges of being a *View* journalist, review the following intentional breaks with journalistic integrity and ethics.

#### **Making up quotations:**

- Making up a quotation and crediting it to someone who didn't say it is detrimental to the reputation of our yearbook and every single staffer. It's plagiarism, it's libelous, and it's illegal.
- Telling someone what to say in response to a question is equally damaging to our integrity.

#### **Abusing press pass privileges**

- There is only one reason for a yearbook staffer to get into an event free: to take photos, to cover the entire event.
- If you attend an event for free, it's agreed that you will not photograph part of the event and then join the audience. It's a commitment to photograph and interview the entire duration of your time at the event.

#### **Leaving the yearbook room for non-yearbook related activities**

- Being a staffer usually requires taking students out of class for a few minutes to interview them and/or photograph them, or to gather facts for a story. Your adviser has instilled his trust in you to be doing this, and only this.
- Do not leave class for your personal business. When you leave class, you are required to write your name on the whiteboard with your destination.

#### **Abusing photo and photo equipment privileges**

- Yearbook equipment belongs to the class – follow protocol for checking out each piece of equipment and turning it back in the next morning.
- You may use yearbook equipment to improve your photo skills, but not for business or profit.
- Yearbook equipment is solely your responsibility. Do not share it with people not on the *View* staff, and do not ask them to store it or hold onto it for you.
- Photo equipment is meant for scholastic use only and practice. Ethics of journalism apply to all photo shoots.

- Photos taken on yearbook equipment must be school appropriate.  
Remember the two precepts of Journalism:
  1. Tell the truth
  2. Do no harm

**Getting friends out of class**

- Under no circumstances should a student be pulled out of class for any reason other than interviewing and photographing.

Please sign that you understand and agree to these staff rules:

\_\_\_\_\_  
signature

\_\_\_\_\_  
printed name

\_\_\_\_\_  
date

