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A COURSE OF STUDY IN JOURNALISM FOR MONTANA HIGH SCHOOLS

by

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1933

Presented in partial fulfillment of the  
requirement for the degree of  
Master of Arts


Montana State University

1948

Approved:



Chairman of Board of Examiners



Dean of Graduate School

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## CHAPTER I

## THE PROBLEM AND ITS IMPORTANCE

The State Department of Education of Montana recognizes journalism training in its high schools in that it will allow elective credit to be given through English departments, when journalism is taught during the regular school day. However, it is not a required subject, and no official course of study has been adopted by the state department.

Answers to questionnaires sent to Montana high schools gave evidence that no unity, and no organized plan for the teaching of journalism exist in the state. Some schools allow as many as two credits for journalism training; others offer no instruction in that subject. Many schools in the state publish school newspapers and yearbooks as an extra-curricular activity, not allowing time for the formal study of journalism. A number of the schools, where the publication is mimeographed, carry on the project under the sponsorship of the Commercial department.

Since so much of journalism training is directly concerned with practice in writing; and, since the state department classifies journalism as a part of English composition, it appears to be logical that a journalism course of study should be included in the English program.

## I. THE PROBLEM

Statement of the problem. The purpose of this thesis is (1) to design a course of study for Montana high schools which can be used as a part of the English instruction program, and which will unify the teaching of journalism in all of the high schools in the state; (2) to plan an elective course to fit the needs and capabilities of high school juniors and seniors, the course to be organized so that the time spent can be varied from one semester to a full year; and (3) to construct a special unit of instruction which will include general rules of actual newspaper production of value to those who must, without previous experience, print or mimeograph school publications.

Objectives. The following objectives are developed:

1. To encourage active and intelligent participation as a citizen in social, economic, and governmental problems through a better understanding of communication agencies, and the information with which they aid the formation of a vital and informed public opinion.
2. To teach pupils to read widely, to think clearly, and to write objectively.
3. To develop accuracy, honesty, good taste, and cooperative team-work through pride of personal accomplishment.
4. To raise the general standard of conduct and morale within the school by means of a dignified, accurate, and dependable

publication program.

5. To establish better relations between the school, the pupils, the faculty, and the community through the high school newspaper.
6. To discourage any misconception that journalism courses are designed only for those who might later make journalism a career, but, at the same time, to encourage any who might show aptitude for specialization in this work.
7. To work in conjunction with the high school English program in developing a unified journalism course for Montana schools, and to correlate journalism with all other legitimate school and extra-curricular activities.
8. To cooperate with the State Department of Education, and with the School of Journalism at Montana State University in their efforts to improve journalism instruction in Montana schools.

## II. IMPORTANCE OF THE PROBLEM

Importance to the pupil. A background in journalism training and experience in helping to produce a high school publication is valuable in developing the pupil socially and individually. He learns to evaluate information; to work cooperatively with others; and to correlate his journalism instruction with other social activities. At the same time, he is strengthening his individual interests and aptitudes so that he may become more efficient in any vocation that he might choose as his life's work.

Opportunity to study journalism need not depend upon geographical location or size of community. While it is true that larger schools may be able to carry on a more extensive publication program than smaller ones, there is no reason to exclude journalism instruction from the curriculum. This course of study is partly designed to equalize pupil opportunity.

Importance to the school. The value of journalism instruction as a motivating force in the teaching of English composition alone seems enough to justify its inclusion in the curriculum. A well-planned journalism program cannot only strengthen the English department, but it can aid in developing other school departments and activities as well. Whenever it is possible to associate the actual publication of a newspaper, magazine, or yearbook (or all of them) with instruction in journalism, the entire school benefits from the project.

Importance to the community. This course of study takes into consideration the importance of the relationship of journalism to community living, and the lessons are planned to make the pupil conscious of his personal responsibility in helping to advance worthwhile social programs.

The school is a very important part of any community, and school activities that definitely aid in the maintenance of high social standards are definite assets to the entire city or town. Carefully-planned journalism instruction charts a path for pupils to follow in the attainment of higher social goals.

## CHAPTER II

## PROCEDURE

It has been pointed out that Montana has no standardized plan for the teaching of high school journalism. "Trial and error" methods have produced good results in some schools, but have caused journalism to be discontinued at others. Therefore, it appeared that high schools in Montana had definite need for a course of study in journalism, and it was decided that effort should be concentrated on designing a guide that would be practical and standard in all schools, regardless of size or geographical location.

Standardization does not need to carry with it the idea of regimentation of pupils. There has been no intention to plan a course of study that must be followed without deviation. The procedure in developing this thesis has been to study every piece of material possible that will make the course of study usable in all Montana high schools.

Questionnaires. Two questionnaires (with letters of explanation) were sent to the high schools of Montana. Information gained from the answers to this survey were used, in part, as a guide in determining the needs of the schools. Following are copies of the questionnaires, and the letters accompanying them:

# Gallatin County High School

Bozeman, Montana

Dear Journalism instructor:

Busy schools are constantly plagued with surveys that, too often, serve no specific purpose. May I assure you, however, that I do have a specific purpose in asking for your cooperation in answering the questions that I am submitting to you.

Montana needs a unified high school journalism program. This idea has often been expressed by journalism teachers, in their group meetings, and wherever they gather to talk about their problems. In order to put that program into effect, a course of study must first be developed; and how valuable that course of study will be to you, and to your fellow journalism teachers, depends considerably upon your answers to this questionnaire.

Some preliminary work to aid the journalism program in Montana high schools was done during the 1946 summer session of the University of Montana, under the direction of Dean James L. C. Ford, of the School of Journalism, and Dr. Lucia Mirrielees, of the English department.

In connection with these studies, Mrs. Gladys Tavelin, journalism instructor at Ekalaka, is developing a handbook for advisers of mimeographed papers. She has stated that use of the answers to this survey will aid her greatly in completing her project.

I am planning to develop a course of study for Montana high school journalism which, if the work is successful, will be made available to all the high schools in the state. It will be designed for use in the 11th and 12th grades as a part of the English program, and will be variable, for one-semester or for a full year. It will include a special unit for schools where the pupils have the immediate responsibility of producing a school newspaper.

Thanks a lot for your cooperation which will help all of us.

Sincerely yours,  
George S. Peck.

Please Return to  
George S Peck  
Box 631  
Bozeman, Montana

## QUESTIONNAIRE

Name of school ..... City.....

Enrollment ..... Number of teachers in system.....

Is journalism taught in your school? .....

Under what department? English.....Commercial.....Other.....

Number of classes held weekly. Elementary .....Advanced.....

How is it arranged? For semester..... For full year.....

Average number enrolled. Seniors ..... Juniors.....Others.....

Prerequisite for enrollment .....

What text books and supplementary material do you use ?.....

If your school publishes a school newspaper, will you answer the following questions?

Production:

Is the paper printed.....Mimeographed.....

Produced through other methods..... what?.....

Number of issues per year .....Number of pages per issue.....

Number of copies produced.....Page size.....

Do staff members have previous journalism training?.....

Is the work done during school?.....Extra-curricular?.....

Are staff positions on a semester or on a yearly basis?.....

How is staff chosen?.....

How often does class meet?.....

What is approximate enrollment?.....

Costs:

Printing or mimeograph costs Per issue. \$..... Annual \$.....



# Gallatin County High School

Bozeman, Montana

Dear journalism instructor:

Thank you for your reply to the journalism questionnaire which I sent you last March. Your answers have aided greatly in the development of a course of study in journalism for Montana high schools.

A further study of the problem indicates that I shall need some more information from you relative to costs and receipts of your high school newspaper. I shall appreciate your answers to the following questions:

## ESTIMATED COSTS

Printing or mimeograph costs	Per issue	\$ .....	Annual \$ .....
Illustration and photography	Per issue	\$ .....	Annual \$ .....
Mailing and distribution	Per issue	\$ .....	Annual \$ .....
Other costs in budget	Per issue	\$ .....	Annual \$ .....

## ESTIMATED RECEIPTS

From Advertising                      Per issue \$ ..... Annual \$ .....

    Rate per inch charged for advertising .....

From student activity fees. Annual \$ .....

    How much from each student? \$ .....

From Subscription. Annual \$ ..... Rate .....

From other sources .....

If you can send a copy of the course of study that you follow, it will be helpful.

Thank you,

Geo. S. Peck

Box 631

Bozeman, Mont.

Points given special consideration from the questionnaires included, (1) how the school operates in connection with the study of journalism; and, (2) how the school newspaper is operated in relation to management and production, costs, and receipts.

Source Material Investigated. Approved textbooks (those that are widely circulated), magazines, newspapers, and courses of study were investigated, and practical suggestions were taken from them.

The bibliography and the selected footnote materials in this thesis have been carefully studied. Although no attempt has been made to annotate each piece of material, or to recommend one or more textbooks to the exclusion of others, the journalism teacher will be correct in assuming that each source of reference mentioned is considered to have merit.

Teachers realize the importance of building school and personal libraries, but this course of study does not demand that a great number of textbooks, or other supplementary material, be purchased. Certainly, the teaching of journalism can be made easier and more effective if a variety of source material is used, but each unit is designed so that good results can follow from a minimum amount of expense.

R. E. Wolseley<sup>1</sup> has published an excellent annotated bibliography, "The Journalist's Bookshelf." Teachers who are interested in

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<sup>1</sup> R. E. Wolseley, The Journalist's Bookshelf, (Chicago: Quill and Scroll Foundation, 1945), 120 pp.

purchasing books that deal with journalism will find this to be a valuable source.

A good commercial daily newspaper from another state;<sup>2</sup> the daily and weekly state newspaper closest to the school; and as large an exchange list as possible from high school papers are all valuable aids in the teaching of journalism.

Editor and Publisher's "1948 International Year Book"<sup>3</sup> lists daily newspapers from 11 Montana cities: Billings, Bozeman, Butte, Great Falls, Havre, Helena, Kalispell, Lewistown, Livingston, Miles City, and Missoula.

One good textbook should be chosen as a basic text, and two or three others should be available as supplementary material.

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<sup>2</sup> Among the well-known daily newspapers that are available are The New York Times, The Christian Science Monitor, The Philadelphia Inquirer, The St. Louis Post Dispatch, The Atlanta Constitution, The Detroit Free Press, The Miami (Fla.) Daily News, The San Francisco Chronicle, The Portland Oregonian, The Los Angeles Times, The Vancouver (B. C.) Daily Province, The Denver Post, and The (Spokane) Spokesman-Review.

There are many other excellent daily newspapers that are just as worthy of mention as those named. The eastern dailies in the above list were selected because each of them has at some time been given recognition by the Pulitzer award committee. The western dailies named were chosen as being representative of the Pacific and the Mountain states. In many Montana high schools, one or more daily newspapers are on file in the school library.

<sup>3</sup> Editor and Publisher, 1948 International Year Book, Vol. 81, No. 5, Jan. 30, 1948, p. 76.

Although it is not one of the purposes of this study to recommend specific textbooks, results from questionnaires sent to Montana high schools indicated that schools in this state show a preference for "High School Journalism" by Spears and Lawshe.<sup>4</sup>

Some news-magazines like Time, Newsweek, U. S. News, and others, can be valuable teaching aids. Radio and motion picture news reports should not be overlooked.

Organization. The course of study has been organized with a view to making it as practical as possible. Chapter divisions were planned so that, although they are partially independent of each other, they follow a logical pattern.

1. Questionnaire results, Chapter III. This chapter contains tables and brief explanations that give a summary of the high school journalism program throughout Montana.
2. Special unit, Chapter IV. Many administrators and teachers in small Montana high schools complain that the publication program becomes a burden, and that pupils lose interest in journalism because too much time is lost in learning the basic mechanics or techniques of newspaper production. Chapter IV has been planned with the idea in mind that interest is lost not so much because of over-emphasis of technique, but because of a misdirection of pupil-energy.

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<sup>4</sup> Harold Spears and C. H. Lawshe, Jr., High School Journalism (New York: The Macmillan Company, 1939), 464 pp.

The special unit is designed so that it can be "lifted" from the course of study, and used separately in the production of school newspapers. An attempt was made to have this chapter simple, concise, and practical so that valuable time would not be wasted in getting into the actual production of a school newspaper.

3. Unit I; Social and Historical Background; Chapter V. This unit forms the introduction to the teaching of journalism. It is patterned to take into consideration the historical background of newspaper writing and publication, and attempts to show the social values of news communication, relating journalism to community living.
4. The Writing Units. Unit II, The Straight News Story; Unit III, The Feature Story; Unit IV, The Creative Story and Humor Briefs; Unit V, The Editorial. Chapter VI. These units present the problems and techniques of newspaper and magazine story writing.
5. Copyediting, Unit VI; Chapter VII. Problems and techniques of copyreading, headline writing, and page makeup are studied in this section of the course. As is the case with the other units, examples from both commercial and high school sources are investigated, keeping the pupil aware of the relationships between journalism and community living.
6. The Mechanical Units. Unit VII, Typography; Unit VIII, Advertising and Circulation; Chapter VIII. These units include a study

of the mechanical and the business aspects of high school newspaper production, and relate the high school program to commercial publication.

## CHAPTER III

## ORGANIZATION, MANAGEMENT, COSTS, AND REVENUE

Two questionnaires were sent to 176 Montana public high schools, and replies from 105 of those investigated indicated that during the 1946-1947 school year, 20 maintained commercially-printed newspapers, and 85 used the mimeograph method of production.

Pertinent data have been tabulated or otherwise listed in this chapter as a basis for the selection of much of the material appearing in later chapters of the thesis. Information obtained from the two surveys, other than that which concerns cost, is completed in Chapter IV.

The cost surveys, where they concern printed high school newspapers, furnish certain comparisons that can be of aid to advisers in determining whether or not an existing program needs alteration. However, they do not serve as an absolute guide. Comparative costs based on a column-inch or cost-per-copy tabulation appear to place the printers of newspapers of small circulation and small page-size in an unfavorable light. When consideration is given to the fact that most of the labor, and consequently most of the cost, in printing a newspaper is included in the initial process of getting the form ready for the presses, the column-inch and cost-per-copy comparisons become invalid in determining whether or not printing prices are unreasonable.

No evidence was produced from the questionnaires to show that

any school was overcharged by the commercial printers of school newspapers.

## I. ORGANIZATION AND MANAGEMENT

Replies from the questionnaires gave at least indirect indication that population is a factor in determining the method of producing high school newspapers.

Fifteen schools reported that their school papers were the only publications produced in their communities, and more than 50 per cent of those making replies had no direct access to commercial printing establishments.

That the larger, Class A, districts printed their papers when most of the smaller schools did not, seems to lack full significance in this study unless consideration is given to community size.

Because Montana contains no city of more than 50,000 population, and only four of more than 20,000, it appears that the majority of schools are classed as rural. Fifty-five schools, or 52 per cent of those who answered the surveys, claimed a high school enrollment of less than 100 pupils. One school maintains a paper with a total school population of 18.

Therefore, material used in a journalism course of study in this state might well be patterned to fit the special needs and problems of rural community life without depriving the pupils of the full benefits of thorough journalism instruction.



Journalism is not offered as a classroom course in a majority of Montana high schools, and there were but 44 which reported having regular classes in that subject. Eleven schools said that some journalism training was given through their Commercial departments, and 49 reported that no formal classes in this field were held.

In those schools conducting regular classes, newspaper staff members were, in a majority of cases, chosen from pupils who had completed the journalism course. A desire to work on the school newspaper, and the approval of the adviser, was indicated as the basis for staff selection in schools where journalism was not taught. Every newspaper represented in the surveys was advised by a high school faculty member.

The number of staff members participating in the school publication program varied from eight to 25, with an average of 14 enrolled for newspaper work. Most of the larger schools indicated a preference for junior and senior staff members, but some of the schools with extremely small total enrollments enlisted workers from sophomores, freshmen, and upper-grade pupils.

That Montana schools are maintaining some type of publication program, and that these programs are rendering service to the communities in which they exist, (in spite of ununified instruction) seems significant in the planning of a course of study.

Small enrollments and isolation from urban influences do not appear to be sufficient reasons to deprive Montana high school pupils of well-planned and well-directed journalism courses. This course of

study is patterned to give the pupil some journalistic training and background as a part of the English curriculum; to work in harmony with the entire school program; and to aid the high school graduate in finding his proper vocation.

It seems logical that a graduate who possessed an aptitude for journalistic work would be more likely to follow that career if he had previously been formally introduced to, and properly instructed in, the fundamentals of journalism.

## II. COSTS

It has been pointed out that the findings from the questionnaires showed no evidence of exploitation of school newspapers by commercial printing establishments. Certainly, the prices for a printed newspaper are much higher than for the mimeographed publications, but they seem to be preferred by those schools which can afford them.

Thirteen schools claiming the larger enrollments, and the larger community populations in the state, reported that their newspapers are printed. Seven other schools of varying enrollments indicated a choice of a printed publication. Of these only one, Belt, changed to the mimeograph plan during the school year, 1947-1948.

Two tabulations of cost findings for Montana high school printed newspapers follow:

TABLE I

COST PER-COLUMN-INCH OF MONTANA HIGH SCHOOL PRINTED  
NEWSPAPERS DURING SCHOOL YEAR, 1946-1947

Name of school	Page size	No. of pages	No. of copies	Cost per issue	Cost per col. inch
Terry	7x11	4	250	\$ 27.50	.00090
Cut Bank	10x13 $\frac{1}{2}$	4	300	43.00	.00083
Chinook	10x13	4	200	30.00	.00075
Livingston	16x19	4	300	75.00	.00069
Belt	12x15	8	100	35.00	.00048
Conrad	8x10 $\frac{1}{2}$	6	450	35.00	.00048
Harlowton	14x18	4	160	25.00	.00038
Whitefish	12x18	4	300	35.00	.00036
Lewistown	12x18	4	500	58.00	.00034
Dillon	11x15	4	350	26.50	.00034
Helena	12x16	6	825	115.00	.00028
Butte	12x16 $\frac{1}{2}$	6	1000	103.50	.00025
Glendive	12x18	4	550	44.00	.00025
Billings	12x16	6	1150	126.00	.00024
Havre	12x18	4	750	45.00	.00017
Miles City	12x18	8	700	80.00	.00015
Missoula	12x18	4	1600	70.25	.00013
Bozeman	13x19	4	1000	45.00	.00013
Great Falls	14x19	4	1520	85.00	.00011
Kalispell	16x20	4	1000	65.00	.00011
Average cost per column inch					.00037

TABLE II

COST PER-COPY OF MONTANA HIGH SCHOOL PRINTED  
NEWSPAPERS DURING SCHOOL YEAR, 1946-1947

School	Cost per copy
Belt	\$0.350
Livingston	.250
Harlowton	.156
Chinook	.150
Cut Bank	.143
Helena	.139
Whitefish	.116
Lewistown	.116
Miles City	.114
Terry	.110
Billings	.109
Butte	.103
Glendive	.080
Conrad	.077
Dillon	.075
Kalispell	.065
Havre	.060
Great Falls	.056
Bozeman	.045
Missoula	.043

The above tabulations do not furnish a yardstick by which high school journalism advisers might check on whether they are being over- or under-charged for their papers. They are designed as a minor aid to those in charge of newspapers of small page-size and small circulation in determining whether or not advertising should be used, and if it is, the rate to be charged.

Mimeographing costs. Costs for mimeographing Montana high school newspapers are much less variable than those for printed publications. School supply houses list mimeograph paper at prices ranging between \$1.10 and \$1.40 per ream (500 sheets), and stencils at from  $12\frac{1}{2}$  cents to 15 cents each. These variations in cost depend upon the size and the quality of the product desired.<sup>1</sup>

Figuring mimeographing costs is a relatively simple matter.

The following information from the Bainville high school report is included to help to illustrate how costs can be computed

Bainville mimeographs a 10-page newspaper with a page-size of  $8\frac{1}{2} \times 11\frac{1}{4}$  inches. There are 140 copies for each issue.

By multiplying 140 (number of copies) by 10 (number of pages), the result shows that 1,400 sheets of paper are used. These 1,400 sheets represent  $2\frac{4}{5}$  reams, which would cost (at \$1.40 per ream) \$3.92.

To this result is added \$1.50. (This figure represents the price of 10 stencils at 15 cents each).

The total price is \$5.42. (Bainville reported \$5.40.)

Smaller page sizes ( $8\frac{1}{2} \times 11$  inches or less) would reduce the paper cost to as low as \$1.10 per ream, and the cost of stencils to  $12\frac{1}{2}$  cents. It may be noted that there may be continuing raises in mimeographing costs, and there was an increase of more than 20% during the past 12 months.

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<sup>1</sup> These prices are from Northern School Supply, Great Falls, Montana.

Although none of the schools included cost of ink, or depreciation of machinery in listing mimeographing expenses, it would seem fair to add a small amount (\$1.00 or \$2.00 per issue) to cover these items. The survey findings show that the cost of mimeographing a school newspaper is relatively small, and that, therefore, budgeting could be liberal for incidental expenses.

Illustration and photography. Only those schools representing printed publications listed illustration and photography expenses. From a low of three per cent of total costs to a high of 28 per cent, the printed newspapers averaged spending 11 per cent of their total budgets for pictures.

One school (Gallatin County high school, Bozeman) has its own photo-engraving equipment by means of which it is able to carry an extensive amount of illustration at a relatively small cost.

Mailing and distribution. Average cost for the mailing of Montana high school newspapers is, according to the survey results, approximately two cents for each copy sent to subscribers and others out of the school. Some of the smaller schools send more newspapers on exchange than they distribute to pupils and faculty members within the school.

Taking into consideration that per-copy costs of printed newspapers decrease when circulation is increased, and that mimeographing costs are never large, it seems practical to suggest that exchange lists be large. Much excellent supplementary material that can be

utilized in the teaching of journalism can often be found from an investigation of high school newspapers from other schools.

### III. REVENUE

Three general methods used by Montana high schools in financing their publications were brought to light by answers given to the questionnaires:

1. Advertising.
2. Subsidy through student funds.
3. Subscription.

Only four schools reported that other methods including proceeds from dances, athletic contests, carnivals, and sales of foods supplemented the newspaper budget.

Advertising. The sale of advertising produced the major amount of revenue for 70 per cent of the state's high school newspapers.

Evidence from the surveys was quite conclusive that rates charged for advertising were based largely upon a philosophy of asking "all that the traffic will bear" rather than upon a study of what the ads should be worth to the customer from a circulation or reader basis.

Variations in column-inch rates were from 15 cents per column inch to ten times that amount, \$1.50. That the higher rates were more often than not charged in small communities where business competition was less, and circulation was small, seems more proof that sales value of Montana high school advertising is being overlooked by the school newspapers of this state.

Rates charged by the printed publications of the larger schools showed a uniformity ranging from 60 cents to 75 cents per column inch, with the exception of Gallatin County high school, Bozeman, which held to a pre-war rate of 25 cents.

Although most of the schools were content to hold the gross volume of their advertising to 40 per cent or less of the total newspaper space, 16 schools reported large profits from advertising. One school received more than three times its total expenditures from ads sold to business firms. Several others using advertising as a means of revenue were able to pay all expenses of the paper without counting the returns from other finance plans.

Subsidy through student funds. Although 25 per cent of the schools indicated that student funds were used to help pay the costs of newspaper production, this method appears to have some merits.

1. It allows the newspaper to have advance funds to help pay costs, thus placing the program on a more business-like basis.
2. It tends toward making possible a wider distribution of the newspaper throughout the school.
3. It lessens the work involved in circulating the newspaper within the school.
4. It can help to equalize advertising rates in the state, which would apparently strengthen the business associations between the school and the advertiser.

The surveys indicated that schools using the subsidy plan were able to collect from 50 cents to \$1.00 from each pupil enrolled



in the high school.

Subscription. Forty of the Montana high schools relied on subscription as a means of revenue. Quite a number of these received only small amounts, limiting their subscriptions to alumni and other friends of the school.

Only one school, Butte, (which does not use the student fund plan) indicated the subscription method of collection as one of its major sources of income. That school reported total costs of \$2,400 annually, with the sale of papers by subscription returning \$1,200, or 50 per cent, of the expenses.

DESIGNED TO PLACE EMPHASIS  
ON THE PUBLICATION OF  
A HIGH SCHOOL  
NEWSPAPER.

SPECIAL UNIT

## CHAPTER IV

SPECIAL UNIT: PROBLEMS OF BUSINESS, ETHICS, FUNDAMENTALS OF  
NEWSPAPER EDITINGUnit objective:

To plan for the immediate publication of a high school newspaper or magazine.

Content of unit:

1. Problems of business.
  - a. Financing the project
  - b. Planning the size and the publication schedule
  - c. Arranging contracts
  - d. Appointing the staff, and assigning responsibilities of staff members
  - e. Distributing the paper
2. Ethics.
  - a. Outlining general policy
  - b. Planning local rules of procedure
3. Fundamentals of newspaper editing.
  - a. Determining news style
  - b. Presenting writing techniques
  - c. Planning news sources

This special unit is planned for use where the immediate responsibility of producing a school publication is given to a group of pupils who have had no journalism training. Preceding any formal meeting of the

news staff, the teacher will have a number of preliminary arrangements that should be made. The future success of the project may depend largely upon how wisely these first steps are taken.

First, the administrator may be interviewed to determine definitely his desires and expectations concerning the publication program. This does not mean that the teacher must sacrifice individuality or initiative. Many administrators recognize the importance of the publication program in the school, and a mutual exchange of ideas should generally lead to harmonious understanding.

Secondly, it seems advisable to plan carefully the manner in which the publication is to be financed. That this point is important has been expressed by Grant M. Hyde in his textbook, "Journalistic Writing." Mr. Hyde declares that "no student publication can be a success in any respect unless it is a financial success."<sup>1</sup>

### I. PROBLEMS OF BUSINESS

Perhaps more space has been devoted in textbooks to outlining finance plans for printed newspapers than for mimeographed publications, but it appears just as necessary that the mimeographed papers be placed on a sound financial basis. That the majority (80 per cent)<sup>2</sup> of Montana high school newspapers are mimeographed appears to be sufficient evidence to warrant emphasis on that type of publication.

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<sup>1</sup> Grant M. Hyde, Journalistic Writing (New York: D. Appleton and Company, 1935), p. 347.

<sup>2</sup> Cf. Chapter III.

Staff members and advisers of mimeographed papers may be just as proud of success as may those who sponsor printed projects. Truly, the mimeographed newspaper has some advantages. F. S. Knight and Damon Knight, authors of "The Stencil Duplicated Newspaper," summarize the special merits of mimeographed newspapers in the following manner:

For school purposes, the duplicated paper is superior to the printed paper in several ways.

First, the duplicating process affords the students the opportunity of producing their own paper from news-gathering to publication. This advantage will not apply, of course, in those few schools which have their own printing shops.

Second, the speed of operation in the stencil duplicating process is superior to printing, especially under conditions frequently found in school shops where much of the type must be set by hand.

Third, the duplicated paper has a decided advantage in the use of illustration. The printed paper must have its illustrations made by a photo-engraver; and engravings are too costly for anything but limited use by a school paper with small circulation. By contrast, the staff of the duplicated paper has only to have its illustrations drawn on the stencil by student artists, thus limiting the use of illustrations only to the availability of student talent. And the only expense is that of a few articles of equipment such as, a duplicating machine, stencils, stylus, lettering guides, screen plates, illuminated drawing board, etc.<sup>3</sup>

Financing the project: Three plans of financing Montana high school newspapers were taken from the findings of the questionnaires in Chapter III, and included advertising, subsidy from activity tickets, and subscription. The latter two differ little from each other, both being circulation plans. The subsidy method simply demands that each pupil pays for his subscription in advance, and that the fee be taken

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<sup>3</sup> F. S. Knight and Damon Knight, The Stencil Duplicated Newspaper, (Hood River, Oregon: Published by the authors, 1941) p. 6.

from his activity ticket payment. As it is used in this thesis, the subscription plan includes payments made in advance by those who are not pupils in the school, and cash payments made voluntarily by pupils and others for each issue of the newspaper at the time it is distributed.

### (1) Advertising.

The sale of advertising is the most commonly used method of finance by the publishers of Montana high school newspapers, and the surveys indicated that the total space allotted for this method was not more than 40 per cent of the entire newspaper. Any larger volume of advertising might tend to lessen the value of the publication as a news service. Otto and Marye in, "Journalism for High Schools," state that:

...Not more than 35 per cent should ever be used, and it is best to keep between 20 per cent and 25 per cent.<sup>4</sup>

This idea is further substantiated by DeWitt Reddick, "Journalism and the School Paper," who says:

...A survey of one hundred school papers that carry advertising revealed that the average was about 25 per cent. Perhaps this amount may be set as a standard for four-page papers; a larger percentage is justifiable for papers with more pages. Local conditions at times may justify a variance from the average.<sup>5</sup>

It seems logical to suggest that the journalism adviser, whenever possible, arrange written advance contracts with the advertiser.

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<sup>4</sup> William N. Otto and Mary E. Marye, Journalism for High Schools (New York: Harcourt, Brace and Company, 1938), p. 349.

<sup>5</sup> DeWitt C. Reddick, Journalism and the School Paper (Boston: D. C. Heath and Company, 1938), p. 308.

A further discussion of this phase of financing will be found in this chapter, under the heading, "Arranging the Contracts."

(2) Subsidy through activity tickets.

Through this method, a definite amount of money is decided upon and set aside from the student fees to subsidize the newspaper. Funds so secured serve as an advance subscription payment for pupils of the school, and give the publication more stability than the voluntary subscription plan will offer.

Montana schools reported that amounts collected under this plan were in many cases \$1.00 for each pupil enrolled in the school, and were, in some instances, paying as high as 60 per cent of the total costs.<sup>6</sup>

Fifty-eight per cent of the total high school newspaper costs at Gallatin County high school, Bozeman, were paid by the subsidy method during the school year, 1947-1948.

(3) Subscription.

This method may, in some schools, replace the activity ticket subsidy. It is a means of obtaining help from alumni and community friends of the school newspaper. In most cases it should supplement the subsidy method.

Several years ago, the journalism adviser of a large Montana high school complained at an advisers' meeting that she was unable to control material that was used in the school paper because she had to depend upon individual student subscriptions to finance the paper. Certain

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<sup>6</sup> Cf. Chapter III.

cliques of pupils demanded stories that the advisor thought unsuitable, and refused to pay unless these stories appeared. This teacher might have been saved from much embarrassment, and her newspaper might have been operated in a more businesslike manner, if the subsidy method had been used to supplement her subscription plan.

(4) Other methods.

Dances, fairs, bazaars, and the like are in some cases sponsored by the news staff to pay publication costs. These affairs, at best, are an uncertain means of bringing in much revenue.

Only four Montana high schools made any use of plans of this type during the 1947-1948 school year.

Planning the size, and the publication schedule. Page size, the number of pages per issue, and the number of issues per year must be planned carefully. Local conditions will influence the amount of money that can be expected for operating purposes, and it is probable that the newspaper will not be planned primarily as a money making venture. A study of past issues of the school paper, and such copies as are available from the exchange files will prove helpful. A knowledge of past procedure may prove of great value in determining present policy.

These data, compiled from the questionnaires sent to Montana high school newspapers (for the school year 1946-1947), can be of help in planning the publication schedule.

Reports from 91 schools which published mimeographed papers were used in Tables III, IV and V.



TABLE III

PAGE SIZES OF MONTANA HIGH SCHOOL NEWSPAPERS (MICROGRAPHED)  
FOR SCHOOL YEAR, 1946-1947

Page size	No. schools represented
$8\frac{1}{2}$ x 15	1
$8\frac{1}{2}$ x 14	40
$8\frac{1}{2}$ x 13	5
$8\frac{1}{2}$ x 12	3
$8\frac{1}{2}$ x 11	35
Total	84
No answer on this question	7

This evidence shows a preference for the  $8\frac{1}{2}$  x 14 size, with the  $8\frac{1}{2}$  x 11 close in second place.

TABLE IV

NUMBER OF ISSUES PER YEAR, MONTANA HIGH SCHOOL NEWSPAPERS  
(MICROGRAPHED) FOR SCHOOL YEAR, 1946-1947

No. of issues	No. schools represented
25	1
18	8
17	1
16	4
15	3
12	11
10	6
9	32
8	6
7	1
6	14
5	1
4	1
Total	89
No answer on this question	2

Only one Montana micrographed paper published as many as 25 issues yearly, and only one as few as four.

TABLE V

NUMBER OF PAGES PER ISSUE, MONTANA HIGH SCHOOL NEWSPAPERS  
(MICROGRAPHED) FOR SCHOOL YEAR, 1946-1947

No. of pages	No. schools represented
20	2
16	6
15	3
14	2
12	12
10	20
8	32
7	1
6	7
4	4
<b>Total</b>	<b>69</b>
No answer on this question	2

A great variation is shown in the number of pages published, but the survey indicated that school enrollment is not a factor in determining the number of sheets micrographed. Eight, ten, and 12 pages were the more common in the micrograph classification.

Twenty printed newspapers answered the questionnaire and furnished this information concerning size and frequency of issue:

TABLE VI

PAGE SIZES OF MONTANA HIGH SCHOOL NEWSPAPERS (PRINTED)  
FOR SCHOOL YEAR, 1946-1947

Size of page	No. schools represented
16 x 20	1
16 x 19	1
14 x 19	1
14 x 18	1
13 x 19	1
12 x 18	6
12 x 16	2
12 x 15	1
11 x 15	1
10 x 19	1
10 x 13	1
8 x 10	1
7 x 11	1
<b>Total</b>	<b>20</b>

The 11, 12, and 13 inch width sizes represent five-column papers, so this classification represents 12 of the 20 papers reported. The others are evenly divided, and there were two seven-column papers; two six-column; two four-column; and two three-column.

TABLE VII

NUMBER OF ISSUES PER YEAR, MONTANA HIGH SCHOOL NEWSPAPERS  
(PRINTED) FOR SCHOOL YEAR, 1946-1947

No. issues	No. schools represented
29	1
23	1
25	1
16	4
14	4
10	3
9	2
8	1
7	2
6	1
<b>Total</b>	<b>20</b>

A partial relationship between enrollment and the number of issues was found in the reports from schools which printed their newspapers.

Beaverhead County high school, Dillon, published 29 issues, and reported an enrollment of 230, Great Falls, with an enrollment of 1,600, had 28 issues; and Missoula, enrollment 1,105, produced 25 editions during the 1946-47 school year.

Harlowton, with 117 pupils; and Conrad, 301, each published seven times during the year. Belt high school, with an enrollment of 85, edited six issues.

TABLE VIII

NUMBER OF PAGES OF MONTANA HIGH SCHOOL NEWSPAPERS (PRINTED)  
FOR SCHOOL YEAR, 1946-1947

No. of pages	No. of schools represented
8	2
6	4
4	14
<b>Total</b>	<b>20</b>

Data used in Table VIII were based on the average issues for each school investigated disregarding reports showing a few special editions.

Although a study of the preceding tables should give the teacher valuable information concerning high school publication programs as they exist in Montana, it is more than likely that local conditions will be the determining factor in arranging a publication schedule.

Arranging the contracts. Under this heading both the printing and the advertising contracts will be considered.

1. The Printing Contract.

Written contract forms will, in all probability, be used in those schools where the newspaper is produced commercially. However, when the paper is mimeographed or produced by other methods within the school, the teacher or the department in charge of the actual production should be consulted, and at least verbal agreements reached.

According to reports from Montana high schools, it seems very unlikely that a printed newspaper would be possible in schools where the enrollment is less than 100. The surveys indicated that the majority of these schools do not have access to commercial printing establishments. (These findings were made by comparing the schools with an official list of Montana weekly newspapers.) When the enrollment is between 100 and 200, Montana high schools have had trouble in finding a printer in the community who will contract to do the printing of the school paper. In communities of this size, job work is usually a side-line with the local publisher, and he is not interested in doing the work for a high school paper. A mimeographed publication, in this case, is the school's only solution.

If the school enrollment is between 200 and 500, a printed paper is often possible, but the number of issues will, in all probability, be limited to 18 or less. Here, again, the local publisher may be unable to spend the time required for more frequent publication.

Even in the larger schools difficulty is being experienced in finding commercial printing concerns that are willing to produce high

school publications. Labor, paper shortages and high wages are contributing factors in the reluctance of printing establishments to consider school publication work.

Butte Public high school, one of the largest in Montana was forced, during the school year, 1946-47, to have its school paper printed in Anaconda. Park County high school, Livingston, had some of its publication work done in Bozeman because local printers were unable to contract for the work.

Written contracts, as has been previously stated, are necessary only in cases where the production is done commercially, and when this is the case, great care should be taken to formulate an agreement that meets the needs of the school.

The contract, if possible, should offer the use of the printer's set service for advertising, and the use of a printed headline style sheet (or chart).

It should list all deadlines, and other material demanded by the printer.

The successful bidder for the contract, or his representative, should attend a class meeting of the news staff, and make a full explanation of the contract and regulations.

A model, sample contract (which could be altered to fit local conditions) used by Gallatin County high school, Bozeman, is submitted here:

We ..... agree to print and deliver  
 (Name of Printing Firm)  
 ..... high school ..... copies  
 of the ..... Delivery date to be .....  
 (Name of Newspaper)

It is agreed that the page size will be .....

The number of pages will be ..... The price will be .....

Additional copies will be furnished at the rate of .....  
per 100 copies or fraction thereof.

Additional pages will be printed at the rate of .....  
per page.

We agree further to allow the use of our advertising mat  
service; to furnish a printed style chart, showing a sample  
of all available body and headline types; and to furnish galley  
and page proofs of all material submitted for publication in  
the .....  
(Name of Newspaper)  
..... high school agrees that all copy  
submitted will be neatly typewritten, on one side of the sheet  
only; that all headline and advertising material will be clearly  
marked for size and style; and that all stories and advertisements  
will reach ..... not later than 24 hours  
(Name of Printer)  
before the delivery time previously agreed upon in this contract.

Signed .....  
(Representative of printer)

Signed .....  
(Representative of school)

In addition to the written contract for the printing of a com-  
mercially produced newspaper, all high school publications, printed and  
mimeographed alike, should place themselves on a businesslike status  
with all outsiders with whom they deal.

## 2. Advertising Contract.

This will include written agreements with the advertisers in the school newspaper.

It has been previously pointed out that advertising rates charged by Montana high schools are not unified, and that true worth of the product is not being considered by many schools when they sell space in their newspapers. Hyde<sup>7</sup> asserts that advertising should never be solicited as charity or as something that is owed to the students. Therefore, it should be the aim of high school journalists to justify the rates that are being charged, lowering them if it seems necessary, in order to convince advertisers that paid space in the school newspaper is not a matter of charity. A number of textbook authors including Hyde,<sup>8</sup> Reddick,<sup>9</sup> and Otto and Marye<sup>10</sup> suggest that buying power surveys can be made among the readers of the high school paper. A compilation of these facts, if they are properly presented, can often convince business men that the pages of a school paper offer a legitimate and a profitable opportunity to increase merchandise sales.

Written, or printed, advance contracts with the advertiser will aid in keeping the school newspaper on a businesslike basis. A 3x5 printed card has been successfully used at Gallatin County high school in Bozeman for a number of years. It is simple and businesslike, and

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<sup>7</sup> Grant N. Hyde, op. cit., p. 350.

<sup>8</sup> Loc. cit.

<sup>9</sup> DeWitt C. Reddick, op. cit., p. 316.

<sup>10</sup> William H. Otto and Mary E. Marye, op. cit., p. 344.



it can be conveniently filed in a card index container. A specimen of this type of card follows:

**NAME OF SCHOOL PAPER  
TOWN**

Date .....

I agree to purchase ..... column inches of  
display advertising in ..... consecutive  
issues of ..... during  
(Name of Paper)  
school year .....

Rate per column inch to be .....  
.....  
(Advertiser)

In arriving at a figure that might be proper as a charge for advertising in a high school newspaper, the school may be partly guided by precedent in the local community, but careful study of rate-fixing methods, and existing rates in the state will aid in establishing prices that are fair and just to the school and to the advertiser.

Some investigation of commercial rates might prove helpful.

W. L. "Din" Alcorn<sup>11</sup> of the staff of the School of Journalism, Montana State University, has compiled an advertising rate book, in which he lists the advertising rates for 101 weekly newspapers in the state. Mr. Alcorn's findings show that the average national advertising rate for these weeklies is 46.7 cents per column inch. ✓

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<sup>11</sup> W. L. "Din" Alcorn, Advertising Rate Book (Miscellaneous Compiled for Montana State Press Association, 1947).

Included in the list were four papers representing special group interests, and these had an advertising rate noticeably higher than the average. They are: Western Livestock Reporter, Billings, rate \$2.00; Montana Labor News, Butte, rate \$1.00; Eastern Montana Register (Catholic); Great Falls, rate \$1.00; Western Catholic Register, Helena, rate \$1.00.

Large daily commercial newspapers have developed more or less scientific formulas in determining the amount charged for advertising space.

Sandage, in his text "Advertising Theory and Practice," says:

Newspapers quote their rates in terms of lines of space used. The agate line is generally used as a standard unit measurement. The use of such a standard unit of measurement allows advertisers to compare the line rate of one paper with another.

...This comparison, however, does not take into account the number of prospects reached by each paper. A family would expect to pay more rent for an eight-room than a four-room house, other things being equal....Likewise, an advertiser would be willing to pay a higher price for space in a newspaper reaching 100,000 prospects than for one reaching 50,000....

Publishers and advertisers have devised a method of combining the circulation factor with the rate factor. This yardstick is known as the milline rate. The following formula is used in figuring the rate:

$$\frac{\text{actual line rate} \times 1,000,000}{\text{circulation}^{12}}$$

An agate line, mentioned in this quotation, represents a space one column in width and 1/14 of an inch in depth.

In addition to the milline rate, some large dailies use what they term a tru-line rate to determine the circulation within the trading area.

Edwards and Howard in their book, "Retail Advertising and Sales Promotion," explain the tru-line rate in the following manner:

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<sup>12</sup> C. H. Sandage, Advertising Theory and Practice (Chicago, Business Publications, Inc. 1939), pp. 469-70.

Tru-line rate card--In recent years another common denominator has come into wide use--the tru-line rate. The tru-line rate is the rate per line per million circulation within the trading area, while, as shown previously, the milline rate is the rate per million of total circulation....<sup>13</sup>

Although direct application of the milline or tru-line methods would probably not enter into the rate-fixing plans of high school newspapers, a study of such schemes tends to show that commercial sellers of advertising space are making efforts to convince the purchasers that the number of prospects reached is an important factor in determining rates.

Daily newspapers in Montana list the following agate line rates in Editor and Publisher's International Year Book:

Billings	.11	Circulation,	26,326
Bozeman	.06	Circulation,	3,600
Butte	.14	Circulation,	28,290
Great Falls	.13	Circulation,	29,791
Havre	.04	Circulation,	3,306
Helena	.075	Circulation	7,442
Kalispell	.035	Circulation,	3,372
Lewistown	.06	Circulation,	7,608
Livingston	.04	Circulation,	2,371
Miles City	.04	Circulation,	3,306
Missoula	.09	Circulation,	16,410 <sup>14</sup>

Weekly newspapers usually follow the general plan of the dailies in computing rates except that they quote their prices in terms of the column-inch, and multiply the line rate by 14, prior to submitting the figure to the customer. High school newspapers will find it simpler to follow the same procedure used by the weeklies.

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<sup>13</sup> Charles M. Edwards, Jr., and William H. Howard, Retail Advertising and Sales Promotion (New York: Prentice Hall, Inc. 1946), p. 397.

<sup>14</sup> Editor and Publisher, International Year Book 1947, Vol. 80, No. 5, Jan. 31, 1947, p. 82.

Rate and circulation figures for Montana daily newspapers show that Kalispell (Inter Lake), circulation 3,372, has the lowest line rate, .035, which, when multiplied by 14, makes a rate of 49 cents per column inch. Butte (Montana Standard) quotes a rate of .14, or \$1.96 per column inch, but its circulation is 28,290, or more than 7 times that of Kalispell.

Montana school newspapers, both printed and mimeographed, because each has a circulation less than the minimum listed by Montana dailies, apparently should ask less than 49 cents per column inch for advertising, unless they can convince advertisers that the total coverage of the school paper is such that it warrants a higher rate.

A rate card, similar to the following, might be presented to the advertiser:

Name of Publication  
Address

Advertising in the .....  
(Name of Paper)  
is figured at the following rates:

	Column inch
*Foreign or single insertion	35 cents
Two to five insertions	30 cents
Continuously for year	25 cents

\*Foreign here means "out of city".

Appointing the staff, and assigning responsibilities. A study of organization systems for high school newspapers has led many authorities to believe that a modification of plans used by commercial newspapers will work successfully in school publication.

Reddick makes this statement:

The staff of a high school newspaper can ordinarily function best when it is organized along the same plan of a professional paper, if certain adaptations are made. [italics not in the original] Certainly it is true that an efficiently organized staff is one of the greatest aids to a successful newspaper, whether a city daily or a high school publication. With a loosely organized staff, errors may flood the paper, confusion may result as to duties of individual staff members, and the news field may be covered in a haphazard manner.

General Principles. At least four general principles should be observed in the organization of a staff in order to assure efficiency.

1. Each person on the staff must have definite duties assigned to him....
2. Definite responsibility should be clearly established, so that each member of the staff will know to whom he is responsible for the efficient discharge of his duties....
3. The entire field of work on the newspaper should be carefully analyzed and divided among the staff members so that no part of this work is neglected....
4. A periodic check-up should be made to determine whether changes need to be made in the organization and to make sure that each staff member is acquainted with his duties and is performing those duties....<sup>15</sup>

Gladys Tavlin,<sup>16</sup> journalism adviser at Ekalaka, Montana, has prepared a "Handbook for Advisers of High School Duplicated Newspapers." This manual was prepared under the direction of the School of Journalism, Montana State University, and it may soon be published by the State Department of Education.

Mrs. Tavlin recommends the following staff appointments as practical for Montana high school mimeographed newspapers:

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<sup>15</sup> DeWitt C. Reddick, op. cit., pp. 31-32.

<sup>16</sup> Gladys Tavlin, Handbook of Journalism for Advisers of High School Duplicated Newspapers (Unpublished Manuscript, 1946).

Editor, news editor, sports editor, society editor, feature editor, make-up editor, duplicator editor, typist, stylus artist, business manager, circulation manager, and advertising manager. All positions, according to this plan, are directly under the supervision of the editor, who, in turn, is responsible to the adviser.

Spears and Lawshe<sup>17</sup> point out that there is no set rule that can be followed in staff organization that will fit the needs of every school, and that precedent and local conditions must guide the adviser in selecting the form that offers the greatest advantage to his school. They further contend that plans used by others are often helpful, but that it is seldom advisable to transplant staff organization systems from one school to another without making some changes to meet local needs.

Regardless of the system adopted, it appears that a number of principles should be taken into consideration:

- (1). The staff must be planned to give each pupil as thorough, varied, in-service training as possible.
- (2). There should be a minimum amount of over-lapping authority.
- (3). Each pupil should know what is expected from him, so that his work can be done quickly and efficiently.
- (4). The work should be planned so that it will permit the utilization of pupil personnel effectively, and efficiently.
- (5). The program must be flexible enough to allow for changing conditions.

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<sup>17</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., p. 227.

DeWitt Reddick makes the following statement concerning high school newspaper staff organization:

The staff of a high school newspaper can ordinarily function best when it is organized along the same plan as the staff of a professional paper, if certain adaptations are made....<sup>18</sup>

In this course of study, it seems important that consideration be given to adaptations of staff organization plans which will best fit the needs of Montana high schools, especially those schools where the paper is mimeographed and where the staffs are small.

There are many organization plans, and many variations of systems of staff selection. From several ideas, including those expressed by Reddick,<sup>19</sup> by Otto and Marye,<sup>20</sup> by Spears and Lawshe,<sup>21</sup> and by Hyde,<sup>22</sup> three general plans are discussed here.

#### 1. A Separated Editorial and Business Staff.

Under this plan the staff is divided into two separate units, with pupils chosen, according to their interests and abilities, to serve either in the editorial or in the business departments. The writers are directly responsible to the editor, and have no connection with the business or advertising affairs of the paper. The business staff, under the direction of a business manager, takes care of all problems of finance, and is not concerned with editorial affairs.

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<sup>18</sup> DeWitt C. Reddick, op. cit., p. 31.

<sup>19</sup> Ibid., pp. 31-33.

<sup>20</sup> William N. Otto and Mary E. Marye, op. cit., pp. 219-248.

<sup>21</sup> Harold Spears and C. E. Lawshe, Jr., op. cit., pp. 227-246.

<sup>22</sup> Grant E. Hyde, op. cit., pp. 335-346.

Advantages of this plan appear to be:

(1). The adviser is able to place direct responsibility for every task upon some designated individual.

(2). More work can be performed in a limited amount of time, because each pupil is responsible for only one part of the publication.

Disadvantages are:

(1). This plan is often too highly specialized, and does not give pupils enough opportunity to gain varied experience in all phases of the project.

(2). It is too difficult to accurately judge the capabilities of immature high school pupils, and there is danger of placing the staff member in a position where he can be harmful to himself and to his fellow workers.

## 2. A Plan Wherein Each Pupil is a Department Head.

By this method each pupil is given a title, and is responsible for one particular part of the paper. This plan is sometimes quite successful where there are ten, or less, staff members.

Its advantages include the following points:

(1). It allows for a very direct placing of responsibility.

(2). It gives each staff member a feeling of pride and importance, making motivation much simpler for the adviser.

The disadvantages of the plan are:

(1). It fails to allow for necessary, varied experience in all phases of the project.

(2). It often leads to friction among members of the staff



through a serious overlapping of authority.

3. A Combined Staff With Editor and Business Manager Sharing Equal Responsibility.

By this plan a departmentalized newspaper may be organized on an efficient, democratic basis, allowing for a maximum amount of in-service training, with each pupil being given assignments in different departments.

It differs from the other two organization plans previously discussed in that every staff member, with the exception of the editor and the business manager, is a news writer, a headline writer, an ad salesman, and an ad collector.

Its chief advantage is that it gives the pupil an opportunity to learn many, rather than just a few, things about the publication of a high school newspaper.

A typical plan adopted from plans previously discussed, and made sufficiently flexible to meet most practical needs might include these staff positions:

<u>Editorial</u>	<u>Business</u>
a. Editor	a. Business Manager
b. Two Associate Editors (or Copy Editor and Make-up Editor)	b. Ass't. Bus. Mgr. (or Ad. Mgr.)
c. Sports Editor	c. Circulation Mgr.
d. Typists (two or more)	d. Typists (two or more)
e. Photographer	e. Photographer
f. General Staff	f. General Staff

Mimeographed newspapers have no place for a photographer but they generally do need more typists than do the printed papers.

Stencil cutters and possibly one or two mimeograph machine operators might be added to the mimeographed newspaper staff. Since the duplicated paper must have its illustration and art work done by hand, there is need for pupils who are apt in this type of work.

The associate editors and the sports editor are held responsible for assignments in the business department; and the assistant business manager and the circulation manager will receive news and feature assignments.

After some organization plan which meets the requirement of the school has been formulated and adopted, it appears necessary to outline the duties and the responsibilities of the individual staff members.

Spears and Lawshe have the following to say concerning responsibility and its acceptance by the pupil:

Each staff member must acknowledge his own responsibility by carrying out his duties. Staff selection should anticipate responsibility.<sup>23</sup>

Duties and responsibilities of the adviser, the editor, and the business manager might include:

(1). The Adviser.

The adviser of a high school publication must be willing to assume the major responsibility for the production of that publication

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<sup>23</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., pp. 227-228.

or there is little chance that the venture will be a success. Some responsibility and some authority can be given to the students, but the adviser must be the backbone of the staff.

The pupils must gather the material and write the stories; and, in the general running of the paper, the adviser keeps himself in the background.

Concerning general policy and ethics, however, the teacher must keep in mind that high school pupils are not adult; that they have had little or no experience in matters that require mature judgment; and that they are, therefore, dependent upon careful guidance to manage or to control policies.

Lee M. Merriman in his book, "Between Deadlines," says:

Responsibilities of running a newspaper are not unlike those of directing an army. A commanding general is in charge. He is responsible for the army's performance, just as the publisher, editorial board, or journalism instructor is responsible for the newspaper.

The general in charge of a newspaper does not remain general through "pull," or by "act of God," but because he demonstrated ability to run a newspaper....<sup>24</sup>

It seems unlikely that truly successful results can come from an unsponsored and student-controlled high school publication. Therefore, it is important that the adviser convince his staff members that student authority does not extend to matters that concern policy, as determined by the administration.

One need not be dictatorial in this matter. It is, after all, a part of good teaching, and one of the processes of learning, that

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<sup>24</sup> Lee M. Merriman, Between Deadlines, (Chicago: Sanj. H. Sanborn & Co., 1941), p. 173.

pupils recognise the importance of obeying authority. If one is firm, just, and honest; and if he adds to these qualities, kindness and tolerance; he may expect respect and cooperation from his staff.

(2). The Editor.

The boy or girl selected to become the editor of a high school newspaper should possess these qualifications:

1. He should be intelligent.
2. He should be interested in newspaper production.
3. He should not be overloaded with other school activities.
4. He should have a better than average background in functional English.
5. He should be able to make decisions quickly and wisely; and he must be able to gain respect and cooperation from other staff members.
6. He should have good health, and a good work-attitude, so that he may be depended upon to do his job punctually and efficiently.
7. He must be able to work in cooperation with the adviser, with the school administration, with the student body, and with the community.

There is small place for a "smart-aleck" on the staff of a high school newspaper, and certainly such a person would be a failure as an editor or a business manager. The duties of these staff heads call for judgment that is as wise and as mature as it is possible to expect from high school pupils.

The editor should be expected to plan the page make-up, and

assign stories and headlines to the staff members. (An exception to this rule is that the sports' editor generally plans the sport page or section.) He will plan and assign the editorials and feature stories; will plan the photography program; and will exercise a general supervision over the affairs of the newspaper. He will at all times work under the direction of, and in harmony with, the adviser. He and the business manager will be expected to work together, and plan together, so that there will be little or no disunity.

The editor's assistant or assistants will supervise the copy-reading and proofreading of all copy; will assist in the writing and assigning of headlines; and will supervise the editing in the absence of the editor.

### (3). Business Manager.

Duties of the business manager will include the assignment of ads to staff members, and the supervision of the collection of all money due the school from advertising and subscriptions. He, like the editor, will coordinate his work through the adviser.

The assistant business manager and the circulation manager are charged with the responsibility of keeping an adequate set of books covering the financial affairs of the staff, and are the supervisors of the distribution of the paper.

In addition to his duties in connection with the business manager, the circulation manager should take charge of the exchange paper lists and oversee the mailing of papers.

The sports editor generally has complete charge of his section of the paper, and, in conjunction with the editor, he should make sports assignments.

Distributing the paper: The manner in which the paper is distributed will depend upon the method used in selling the publication to the students.

If an advance subscription sale (the price to be on a yearly basis) is made, or if an amount sufficient to cover the subscription cost is automatically added to the price of the activity ticket, in the form of a subscription subsidy, the distribution problem is greatly simplified.

When the activity fee plan is used, it is usually wise to give every pupil in school a copy of the paper. The few who are unable to pay need not be embarrassed because of their financial shortages.

Any other subscription plan, however, places the newspaper in the position of collector, and forces it to withhold papers from those who are unable to pay.

Newspapers may be distributed in the following ways:

1. From the various classrooms or home rooms with the teacher of that room in charge of the distribution.
2. From the journalism room with the circulation manager, aided by other staff members, in charge.
3. From the hallways after school has been dismissed.

No matter what distributing point is selected, it should be known to the student body, and the transfer of papers to the pupils

should be as orderly and as systematic as possible.

An exchange policy should be adopted. Because the rate for extra printed papers is very low, and because the cost of producing mimeographed papers is very small, a large exchange list is usually desirable. The instructional value, alone, is often worth many times the cost of such a policy. Certainly, an exchange with Montana schools should be aimed at 100 per cent.

## II. ETHICS

Outlining general policy. A high school is an educational institution, and the training it offers in good citizenship is one of the most important phases in the broadening of the social and the educational horizons of the pupils.

The school newspaper can become an important tool in moulding good citizens, but it must be designed to meet the social and educational needs of its readers. It becomes a permanent record of school activities, and it cannot fulfill its aims if its pages are filled with morbid, sensational, or sensual trash.

Merriman develops this point in the following manner:

Responsibilities imposed by the practice of white journalism apply equally to the student editor. Here's an instance: Your community, town, or city's board of censors bans 30 magazines from newsstands. That news published in your newspaper will be read. What about naming the banned magazines? These names are news. But print these names and some students go scurrying for copies "to see why those magazines were banned."

News, correctly, may be news to you, Mr. Student Editor, but you cannot escape responsibility for what you print by mouthing

a motto. Somewhere in the field of newspaper ethics you take your stand. Readers soon see precisely where you have entrenched yourself. What will these readers be saying, "White" or "Yellow"?<sup>25</sup>

Advisers of high school newspapers must take a firm, definite stand concerning ethics and policies; and, if they have the best interests of the school and the pupils in mind, that stand will be against sensationalism and obscenity.

A number of general rules of ethics, adapted in part for this study from ideas expressed by Orval C. Husted<sup>26</sup> in "High School Journalism Workbook," may prove valuable here;

1. The staff must be taught to think of itself as the representative of the entire school. The clique spirit must be discouraged so that accurate and fair news presentation is given to everyone, regardless of economic or social status.
2. All suggestive, obscene, or "double-meaning" material must be eliminated. No copy should ever go to the printer or the mimeographer without first being signed or initialed by the adviser. Mistakes, and some examples of faulty judgment, are to be expected from high school pupils, but "smutty" stories are inexcusable. The elimination of such material is the direct responsibility of the adviser, and he must

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<sup>25</sup> Ibid., p. 48.

<sup>26</sup> Orval C. Husted, High School Journalism Workbook, (Sand Springs, Okla: Published by author, 1941), pp. 35-60.



- exercise his authority in this matter.
3. Eliminate all references to physical or mental handicaps, or to social or economic misfortunes of anyone. Avoid bringing sorrow or embarrassment by mention of shortcomings over which the victim has no control.
  4. Faculty members and all other administrative officers are to be accorded respect, and mention of them in news and feature material should be made in a dignified manner.
  5. The high school newspaper must stand as a testimonial that its adviser and its staff members truly recognize the significance of the admission into our schools of all, "regardless of race, creed, or color."
  6. Puppy-love and boy-girl situations of this nature should be used sparingly. They add nothing of value to the school paper. A logical explanation for elimination of such material might be that the rapidly changing status of these teen-age romances automatically discards such material as being untimely at the publication date.

Planning local rules of procedure. Variations in size, cultural background, and vocations in Montana towns cause each to develop a peculiar personality all its own. This may in some cases alter some of the policy ideas that the adviser might have. However, if a conservative pattern is established, there is little cause for embarrassment or misunderstanding.

Here are a few simple rules that might help:

1. "Teach" the pupils, but "learn" the community.  
Proceed cautiously until it is known whether or not something that appears in the school paper will violate some taboo particular to that community.
2. Cooperate with the administrator, the school board, and the school patrons on matters that concern policy.
3. Never allow the school newspaper to enter into community grudge fights.
4. If in doubt of the advisability of running a story--eliminate it.

### III. FUNDAMENTALS OF NEWS EDITING

When all of the financial and policy problems have been discussed, and tentative plans have been made that will reasonably assure the business success of the high school paper, attention can be focused on the editorial plans of the publication. The staff has been selected and the duties of each member have been outlined and explained. The stage is now set for the actual production of the school paper. It should be remembered that the first issue is just as important as any that succeed it, and that good habits can be formed early in the year which will be valuable throughout the entire program.

Determining news style. News style here will not only include the mechanical rules that the staff will follow in editing the paper, but will chart the course for copyreading and proofreading. It will

contain some rules that deal with the handling of copy.

Mechanical rules. Style booklets, or style sheets, are prepared by most commercial newspapers to guide their workers in the writing of newspaper copy. A difference of opinion in a few of these rules has given rise to some confusion among some newspaper writers and readers. However, so much of the controversy concerning these differences is of such a trivial nature that valuable time is lost in arguing about them. If the adviser will consider consistency of style as the basis for the formulation of mechanical rules, he will have little trouble in determining a course of action.

It seems worthwhile to suggest that Montana high schools adopt the style rules published by the School of Journalism at Montana State University.<sup>27</sup> It is a compilation that has taken material from a number of good style booklets. It is well-edited, newly revised, and adequate to meet the needs of high school publications.

If the Montana booklet does not seem suitable, the teacher may find style rules in almost any textbook of journalism; or she may prefer to formulate her own set of rules, using others as a guide. Reddick,<sup>28</sup> Spears and Lawshe,<sup>29</sup> Otto and Marye,<sup>30</sup> Hyde,<sup>31</sup> and Husted<sup>32</sup> all include style rules in their textbooks.

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<sup>27</sup> School of Journalism Stylebook (Missoula: University of Montana Press, Fifth Edition, 1947).

<sup>28</sup> DeWitt C. Reddick, op. cit., pp. 325-331.

<sup>29</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., pp. 438-440.

<sup>30</sup> William N. Otto and Mary E. Marye, op. cit., pp. 381-399.

<sup>31</sup> Grant M. Hyde, op. cit., 435-443.

<sup>32</sup> Orval C. Husted, op. cit., 128-140.

In any event, each member of the staff should have a printed or a mimeographed copy of the style rules that are to be followed, and should be tested from that copy for knowledge of the material that it contains. Any rule that is in direct conflict with other departments in the school should be changed or modified so that confusion does not result.

Many schools with mimeographed newspapers desire to increase the attractiveness and readability of their newspapers by using an even margin on the right.

The following sample will demonstrate the technique often used to accomplish this:

This material represents  
 the <sup>1</sup>first <sup>1</sup>typed <sup>1</sup>draft <sup>2</sup>of/  
 copy <sup>1</sup>to be <sup>2</sup>used <sup>2</sup>for <sup>2</sup>a <sup>2</sup>////  
 mimeographed publication.  
 In <sup>1</sup>order <sup>1</sup>that <sup>2</sup>the <sup>2</sup>final <sup>2</sup>//  
 page <sup>1</sup>will <sup>2</sup>have <sup>2</sup>an <sup>2</sup>even <sup>2</sup>///  
 margin <sup>1</sup>on <sup>1</sup>the <sup>2</sup>right, <sup>2</sup>as <sup>2</sup>//  
 well <sup>1</sup>as <sup>1</sup>on <sup>1</sup>the <sup>2</sup>left, <sup>2</sup>di-  
 agonal <sup>1</sup>marks <sup>1</sup>are <sup>1</sup>used <sup>2</sup>at/  
 the <sup>2</sup>end <sup>2</sup>of <sup>2</sup>each <sup>2</sup>short <sup>2</sup>////  
 line. <sup>2</sup>Numbers <sup>2</sup>are <sup>2</sup>then <sup>2</sup>///  
 inserted <sup>4</sup>between <sup>3</sup>the <sup>3</sup>/////  
 words <sup>1</sup>to <sup>1</sup>show <sup>2</sup>where <sup>2</sup>the <sup>2</sup>//  
 extra <sup>1</sup>space <sup>2</sup>is <sup>2</sup>to <sup>3</sup>be <sup>3</sup>/////  
 placed. <sup>2</sup>Right-hand <sup>2</sup>col-  
 umn shows corrected form.

This material represents  
 the first typed draft of  
 copy to be used for a  
 mimeographed publication.  
 In order that the final  
 page will have an even  
 margin on the right, as  
 well as on the left, di-  
 agonal marks are used at  
 the end of each short  
 line. Numbers are then  
 inserted between the  
 words to show where the  
 extra space is to be  
 placed. Right-hand col-  
 umn shows corrected form.

Copyreading. In most commercial newspapers, copyreading is the last task performed before the story goes to the composing room. Standard copyreading marks and symbols are used by printers and reporters as time-savers, and are placed inside the body of the typed matter to indicate changes from the original.

A list of standard copyreading marks compiled by Ivan Benson and Frederick Gustorf,<sup>33</sup> follows:

<u>american</u> .....	capitalize	) Pick-up(".....	quotes
(76) .....	spell out	Do <sup>it</sup> today .....	insertion
(Seventy-six) .....	use figures	To, quickly do ...	transposition
<u>Particularly</u> .....	italics	Now. Jones .....	paragraph
<u>Part III</u> .....	bold face	<u>not wanted</u>	
<u>THE SUNDAY TIMES</u> ..	small capitals	but he did say... run in	
Class Room .....	consolidate	# or 30 .....	end of story
lastnight .....	separate	stet .....	set original copy

The editors of high school papers can well afford to take one step beyond the commercial papers in preparing copy for publication. After the corrections have been made, the material should be returned to the typists, who have the responsibility of preparing "clean", final copy for the printer or the mimeographer. An average of more than two correction marks to each page of final copy is a sign of carelessness,

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<sup>33</sup> Ivan Benson and Frederick Gustorf, Copyreading and Editing (Los Angeles: University of California, 1937), p. 28.

and this weakness must be eliminated. The newspaper cannot expect clean proofs unless clean copy is furnished.

The copyreader (usually given the title "Associate Editor" or "Copy Editor") has the responsibility of looking for misspelled words, violations of style rules, inaccuracies in information, and errors of judgment. He should have access to a dictionary, an encyclopedia, and a directory of students and faculty members.

Copyreading is one of the least glamorous, but one of the most important tasks connected with the publishing of a school paper, and the student or students assigned to this position on the staff should possess a good deal of common sense and good judgment.

Proofreading. The proof is a copy of the material after it has been set into type. If a good job of copyreading has been done, there will be no errors in the proof, except typographical errors which have been made by the printer.

Here, as in copyreading, there are symbols that are used to save time in marking the typographical errors in the proof. Textbooks list these, and it is well for the students to learn a few of the more common ones.

A further discussion of proofreading problems, and examples of standard symbols appears in Chapter VII.

The use of a medium-soft lead pencil is desirable in the marking of proofs, and the symbols should be made as large as possible without causing confusion. It is usually best to place

correction signs in the margin. If the location of the error is clearly indicated in this manner, it is possible to have the revised proof returned in perfect order.

It is usually advantageous to keep the original copy so that it may be referred to in case of doubt when the proof is being read. If two revised copies of each proof are kept, one of them may be used in making the page-dummy for the newspaper.

Page make-up. One of the effective methods of making a page-dummy is to cut out each story and advertisement from the galley-proof sheets, and paste these on blank sheets the same size of the newspaper page.

More complete explanation of page make-up is given in Chapter VII.

There are a few simple rules that are generally observed relative to page make-up.

1. Avoid the mixing of too many type families on a page.
2. Never place two heads of the same size and style immediately across next to each other in adjoining columns.
3. Do not place large heads over short, unimportant stories. On the other hand, give each story as large a head as it merits.
4. Avoid the excessive use of boxed (having a border) stories, and avoid use of fillers (short stories without heads) to space out a short column.
5. Use as many pictures as possible with effectiveness. Avoid

the use of an illustration that does not tell a story. Always use captions to explain illustrations.

Headlines. The headline, because it is printed in larger letters than the body of the story, is the first thing observed by the casual reader. It serves the purpose of "selling" the story that it describes.

It is a summary of the beginning paragraph of the story, and the writer of the headline must be certain that it accurately represents that paragraph, or lead.

Each complete statement in a headline, whether it contains one or more lines, is known as a DECK. A short, unimportant story usually contains a single deck, while longer stories may have several. The second and succeeding decks of a multiple-deck headline may use information beyond the lead of the story, but each one give some additional piece of information.

Example:

News Lead: PHILADELPHIA, June 20—The GOP clans were all assembled tonight for their national convention opening tomorrow—and so far as could be seen the presidential contest was still a wide open horse race.

First deck gives main information:

GOP Convention  
Opens Tomorrow

Second deck gives more information:

Presidential Race  
Is Still Wide Open



Some of the rules in general use by commercial journalists, and listed in high school textbooks including Spears and Lawshe,<sup>34</sup> are:

1. Headlines should be written neatly on separate sheets. ✓
2. The use of figures and abbreviations, and division of words are to be kept to a minimum.
3. Verbless and passive heads are usually weak. Each deck should be interesting.
4. Editorial comment is best left out of heads.
5. Inside page heads should not be neglected. They are often as important as those on the front page.
6. Label heads (those which do not tell a story) are to be avoided.
7. Headlines must be definite, specific statements.
8. Ordinarily, the use of the articles a, an, and the should be omitted in headline writing.
9. Headlines for stories telling of past or present happenings are usually written in the present tense.

Copy rules: Some definite rules should be learned by all of the staff members to save time and confusion in the preparation of newspaper copy.

When the story is first written by the reporter for the high school paper, it is not essential that it be typewritten. Much of

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<sup>34</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., p. 121.

such material is written by students who cannot use, or who do not have outside access to, a typewriter. If written by hand, the work should be neat and legible so that the typist will have little difficulty in copying it.

The name of the student who wrote the story, and the time that the story was turned in, should appear in the upper left-hand corner.

The reporter should hand his story to the editor, to an assistant editor, or to the adviser, and should not throw it carelessly on a desk or table. Late copy should never be placed under a door, or thrown over a transom onto the floor of the journalism room.

If the reporter is not planning to make use of the story notes during the evening, he should leave them in the journalism room at the close of the day. Important stories are sometimes lost because of the absence of a reporter.

All typewritten material should be on one side of the sheet and the copy double-spaced.

One and one-half inch margins should be on all sides of a typewritten page, with at least three inches at the top of the first page so that headline instructions can be placed there later.

The first two or three words of the lead should precede the story. These words form the "slug-line" or identification key for the printer, and for the make-up editors.

The completed headlines, several to a page, should be typed, and the size and kind of type desired should be clearly indicated in the margin. This will be determined from type specimen sheets that will be furnished by the printer. Headlines for mimeographed papers are hand lettered, and can be planned before the stencil is cut so that the correct amount of space can be left.

If a story is more than one page in length, write the word "More" at the bottom of each page except the final one, where the symbol #, "ALL", or "30" is placed to indicate completion of the story.

At the top of the second page of a story, and each succeeding page, use "ADD 1", "ADD 2", etc. Also copy two or three words that will identify the story.

For example: Page two of a football story might be labeled: "ADD 1-Football Team Wins"; Page three, "ADD 2-Football Team Wins", etc.

Presenting writing techniques. Three broad classifications of stories which appear in high school newspapers are to be considered here. They include (1) The News Story, (2) The Feature Story, and (3) The Imaginative, or Creative, Story.

(1) News stories.

A news story records anything that has actually happened, is happening, or is scheduled to happen. It must tell facts, accurately and logically, and must be entirely free from the opinion of the

writer. Since its purpose is to inform the reader, the news story packs the most important information into the beginning paragraph (known as a lead).

Excessive use of irrelevant material, adjectives, and "flowery" phrases has a tendency to lessen the information value of a news story. Simplicity, truth, and accuracy should be keywords to success in news writing.

### (2) Feature stories.

Any factual story that is written in such a manner that mere information is not the primary element may be classed in this study as a feature story. Instruction or entertainment may be the objective, and the writer may appeal to the emotions of the reader so long as he does not misrepresent the facts. He often uses the plan of sustained interest to accomplish his purpose, holding the climax, or highlight, of the story until the final paragraph. Descriptive words and phrases, long rhythmic sentences, and like interest-holding devices are common in feature story writing.

A feature story must be as accurate as a news story, but since information is not its primary aim, it may be written in such a manner that the reader will react in accordance with the plan set by the writer.

### (3) Imaginative, or creative stories.

This type of story may be based upon fact, or it may be entirely fictional in character. It can include prose or verse, and allows

the writer to exercise his creative abilities in almost any manner he sees fit. Imaginative stories seem to have a definite place in high school newspapers, and so long as the writer observes rules of decency and good judgment, such creative endeavor appears worth while.

Journalism instructors may have to caution pupils against certain weaknesses. These might include:

1. Personal opinion in the story.
2. Insufficient research on the part of the writer that might cause the absence of important information, and the presence of inaccuracies.
3. Inconsistencies in style.
4. Lead paragraphs that do not give the most important facts of the story.
5. Carelessness in the recording of names of people and places.

Planning news sources. School reporters should develop the habit of being alert to news possibilities at all times, and should carry note-taking equipment. They should not hesitate to ask sufficient questions to assure the accuracy of the story they are planning to write.

The majority of the stories to appear in high school newspapers may be planned and assigned in advance, but an alert news staff, by keeping eyes and ears open to news and feature possibilities, can produce a newspaper that will record a wide variety of interesting and valuable material.

Spears and Lawsho give the following general news sources:

...(1) as an eyewitness, (2) by interviewing one or more people, or (3) from written sources.... Any one, or even all three, may be used for one story. The object is to get the truth, using the natural means of doing it.<sup>35</sup>

These authors, when they mentioned "Written Sources", evidently did not intend that it should be interpreted that the reporter should sit idly by while some commercial journalist wrote the story. That, certainly, is not "using the natural means of doing it. ✓

School administrators, faculty sponsors of school organizations, and student officers of clubs are generally reliable sources of news.

Every school activity, every department in the school, and everyone directly connected with the school is a potential source for news and feature material. But the staff and the adviser must assume active responsibility in actually getting the stories into the printed form.

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<sup>35</sup> Harold Spears and C. H. Lawsho, Jr., op. cit., pp. 24-25.

## CHAPTER V

## UNIT I: HISTORICAL AND SOCIAL BACKGROUND

Unit objective:

To show, through a study of the history of newspapers, the social values of the modern newspaper, and to relate journalism to community living.

Content of unit:

1. Historical and biographical background
  - a. Some famous journalists
  - b. Growth and change in newspaper publication
2. How to read newspapers
3. Relationship of newspapers to modern social living
  - a. How newspapers help to form public opinion
  - b. How newspapers aid in developing social patterns and habits
4. Inter-relationship of newspapers, magazines, the radio, and moving pictures
  - a. A study of similarities of purpose
  - b. Points of contrast
  - c. Place of each in community

This unit is planned to serve as an introduction, and as a background, to a study of journalism on the high school level. Because the relationship of news coverage to social living is such

an extensive field, the chapter is limited to a discussion of those phases which seem more applicable to high school pupils.

Nearly all pupils have some access to daily and weekly newspapers and magazines, and to radio broadcasts, but often few of them appreciate the significance of information (and its interpretation) to modern social living. Some knowledge of the history of newspapers, and their leading editors, is essential as a preliminary to actual practice in mastering the techniques of newspaper writing. Until pupils can recognize the correlation between human activity and the public recording of that activity, writing technique seems meaningless.

Authors and students of journalism have often advanced the theory that in order to be worthwhile, newspapers must be "socially adequate."

Sidney Kobre, in "Backgrounding the News," gives the following interpretation:

WITH REGARD TO THE MEANING of "socially adequate newspaper," we suggest it might be described as one which gives accurate and complete news about significant events of the day, and presents the background and causes of such news, together with a variety of proposed solutions to the social problems implied in the news. To be informed so that it can act best for its own welfare, the public first must be told truthfully about the news event which affects it. Secondly, the public must have easy access to information about the fundamental causes of social problems, brought to its attention by the front page news. Thirdly, it must understand the best solutions offered by scientists for coping with such social issues. The public thus must grasp more than the superficial causes of problems; it must know more than the easy, unscientific solutions to issues affecting its welfare, for these solutions lead to ill-informed social action.<sup>1</sup>

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<sup>1</sup> Sidney Kobre, M. A., Backgrounding The News, (Baltimore: Twentieth Century Press, 1939), Foreword, xii.



It appears that few, if any, newspapers or magazines entirely fulfill the requirements for complete "social adequacy," but many of them are aiming toward that goal, and are instrumental in influencing public opinion in the communities in which they serve.

High school pupils can and should interest themselves in world affairs, and they can find the background for that interest in the pages of newspapers and magazines.

High school teachers have an opportunity to train pupils in citizenship, and can often encourage them to become aware of their responsibilities to society through the acquiring of better reading habits. A better understanding of world problems would have been a decided asset to many young men and women who were attending high schools in 1941 and who became members of the armed forces in 1942. Problems of the post-war era appear just as significant (perhaps more) than events that have transpired in the past.

In order that schools complete the study of all of the units of instruction that are outlined in this course of study, it seems certain that the time allotted for the completion of this unit cannot be more than 16 class periods, or less than eight (depending upon whether the course is to be planned for one-year, or one-semester). Certainly, this does not allow more than enough time to barely touch upon the highlights of the newspaper as a social institution, but if a few good reading habits can be stimulated, and if the pupils can be encouraged to think for themselves, the unit will be worthwhile.

## I. HISTORICAL AND BIOGRAPHICAL BACKGROUND

Some famous journalists. If one were to attempt to compile a list that would include all of the journalists who had contributed to the success of the American newspaper, from the time of Benjamin Franklin to the present-day, the number would run into thousands.

"Post Biographies of Famous Journalists,"<sup>2</sup> edited by John E. Drewry, and adopted from biographies that appeared in the Saturday Evening Post, tells the life-stories of Arthur Brisbane, Dorothy Dix, Silliman Evans, Clifton Fadiman, Marshall Field III, George Gallup, Edgar Guest, William Randolph Hearst, Roy Howard, Ed Howe, Sir Willmott Lewis, Robert R. McCormick, Bernarr Macfadden, O. O. McIntyre, Don Marquis, Eleanor (Cissy) Patterson, Westbrook Pegler, Joseph Pulitzer, Herbert Bayard Swope, Dorothy Thompson, Henry Watterson, and Walter Winchell.

A second edition of Post biographies, "More Post Biographies,"<sup>3</sup> also edited by Drewry, includes the following journalists:

Hugh Baillie, Helen Bonfils, Mary Coyle Chase, Raymond Clapper, Jay Norwood "Ding" Darling, Gene Howe, John S. Knight, Arthur Krock, Sgt. William Henry Mauldin, William L. McLean, Eugene Mayer, Drew Pearson, Emily Post, Ernie Pyle, Wheeler Sammons, Taylor Spink, and Walter Yust.

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<sup>2</sup> John E. Drewry, editor, Post Biographies of Famous Journalists, (Athens: The University of Georgia Press, 1942).

<sup>3</sup> John E. Drewry, editor, More Post Biographies of Famous Journalists, (Athens: The University of Georgia Press, 1947).

A complete list of publishers and writers who have contributed to the development of the social pattern in America would be impossible in a study of this type. Among the publishers who have become famous in journalism might be included Fred G. Bonfils, Cyrus H. K. Curtis, Charles A. Dana, Frank Gannett, Horace Greeley, Frank Noyes, Adolph Ochs, Thomas Paine, E. W. Scripps, Melville Stone, Oswald G. Villard, William Allen White, and many others.

From among lists of journalists who have become famous, writers including Samuel Clemens (Mark Twain), W. S. Porter (O'Henry), Bret Harte, Damon Runyon, Gene Fowler, and many others are recognized for contributions in the field of fiction.

Others including Franklin P. Adams, Robert S. Allen, Roger Babson, James Gordon Bennett, David Lawrence, William Lawrence, Walter Lippman, Grantland Rice, Lincoln Steffens, and many others have distinguished themselves in interpretation and other phases of journalism.

Any suggested list for study is by no means complete, and in addition to names that are nationally famous, some biographical study can be made of the local leaders in the journalism field.

Probably one of the more effective methods in which the entire class may learn more about famous journalists is through assignments made to individual pupils. Such study might call for a written or an oral report (or both) of the life of some famous journalist. Completion of such assignments could include carefully recorded notes from reliable sources showing the influence of the person studied on

modern social living.

Biographical source material may be found in many school libraries. In addition to the Encyclopaedia Britannica, the Encyclopaedia Americana, and the Dictionary of American Biography, there are many books.<sup>4</sup>

Growth and change in newspaper publication. Class activity on this point can do no more than highlight the more significant of the changes that have taken place in American journalism.

At least one good textbook should be used in developing this phase of the unit, and "American Journalism," by Frank Luther Mott, can be recommended as an excellent history.

Mr. Mott recognizes nine separate periods in journalism growth, and segregates them as follows:

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<sup>4</sup> Kent Cooper, Barriers Down (New York: Farrar & Rinehart, Inc., 1942), 325 pp.; John E. Drewry, editor, Post Biographies of Famous Journalists (Athens: University of Georgia Press, 1942), 515 pp.; John E. Drewry, editor, More Post Biographies of Famous Journalists (Athens: University of Georgia Press, 1947), 392 pp.; Oliver Gramling, AP, The Story of News (New York: Farrar & Rinehart, Inc., 1940), 515 pp.; Alfred McClung Lee, The Daily Newspaper in America (New York: The Macmillan Company, 1937), 795 pp.; Frank Luther Mott, American Journalism (New York: Macmillan Company, 1947), 772 pp.; Ishbel Ross, Ladies of the Press (New York: Harper & Brothers, 1936), 622 pp.; Oswald Garrison Villard, The Disappearing Daily (New York: Alfred A. Knopf, 1944), 452 pp.; Oswald Garrison Villard, Some Newspapers and Newspaper Men (New York: Alfred A. Knopf, 1923), 343 pp.; Gerald W. Johnson, An Honorable Titan (New York: Harper and Brothers, 1946), 313 pp.; William Allen White, Autobiography, (New York: The Macmillan Company, 1946), 647 pp.

1. The Beginners 1690-1795
2. The Press in the American Revolution 1765-1783
3. The Party Press: Early Period 1783-1801
4. The Party Press: Middle Period 1801-1833
5. The Party Press: Later Period 1833-1860
6. Journalism in War and Reconstruction 1860-1872
7. The Rise of the Independent Press 1872-1892
8. The Rise and Fall of Yellow Journalism 1892-1914
9. The Modern Newspaper 1914-1940<sup>5</sup>

It is often possible, and certainly desirable, to plan the historical unit of journalism in conjunction with classes in American history and social studies, so that the pupils can begin to appreciate the correlation between the various school subjects.

Local development and change should not be overlooked and, whenever possible, historical data of both the local commercial newspaper should be compiled and studied.

"News of the Nation--A Newspaper History of the United States," edited by Sylvan Hoffman,<sup>6</sup> is unique in that it presents significant historical events of America in the style and format (complete with illustrations) of the modern newspaper. Variations and adaptations from this textbook might prove to be valuable exercises for high school pupils to follow.

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<sup>5</sup> Frank Luther Mott, American Journalism (New York: The Macmillan Company, 1947), preface vii, viii, ix.

<sup>6</sup> Sylvan Hoffman, editor, News of the Nation--A Newspaper History of the United States (Garden City, N. Y.: Garden City Publishing Co., 1945), 150 pp.

## II. HOW TO READ NEWSPAPERS

"How to Read a Newspaper," by Edgar Dale,<sup>7</sup> is a thorough study of the relationship of the newspaper, the reader, and society. It is written so that high school pupils can understand and appreciate it, and it could profitably form the basis for study in this section of the unit.

It is not uncommon to hear a discouraged high school teacher complain that she wouldn't care a great deal what pupils read, if they could just be induced to read something. Certainly reading habits must be formed during the years that a person is attending school, and whether those habits will be good or bad depends largely upon the encouragement received from adults (teachers, parents, and others).

The Robert Hutchins report in "A Free and Responsible Press," lists five major responsibilities of communications media in relation to society. These are:

1. A truthful, comprehensive, and intelligent account of the day's events in a context that gives them meaning.
2. A forum for the exchange of comment and criticism.
3. The projection of a representative picture of the constituent groups in the society.

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<sup>7</sup> Edgar Dale, How to Read a Newspaper (Chicago: Scott, Foresman and Company, 1941), 188 pp.

4. The presentation and clarification of the goals of the society.
5. Full access to the day's intelligence.<sup>8</sup>

Definite assignments should be made giving each pupil an opportunity to participate in an objective study of communications. An examination of newspapers, written or oral reports of radio news broadcasts, and a study of some news magazines<sup>9</sup> with the goal in mind to test adherence to, or variation from the Hutchins principles, could be helpful in establishing whether or not communications are responsible influences in society.

### III. RELATIONSHIP OF NEWSPAPERS TO MODERN SOCIAL LIVING

How newspapers help to form public opinion. Newspapers help to form public opinion largely by first establishing a reputation of honesty and reliability. Large news distributing agencies like the Associated Press and the United Press center the training of their employees around one point—ACCURACY.

It is unfortunate, but sometimes true, that certain "journalism parasites" decide that it is good business to go along for "a free ride" on the reputation of honest newspaper operators. It often does not

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<sup>8</sup> Robert M. Hutchins, chairman, A Free and Responsible Press, A General Report on Mass Communication (Chicago: University of Chicago Press, April, 1947), p. 5.

<sup>9</sup> U. S. News, Time, and Newsweek are usually available.

take long for the readers to discover such unethical and dishonest practices, and the guilty publisher is the loser. Sometimes no great harm is done, and the public's faith in the legitimate recorder of facts is strengthened, rather than weakened.

"The Journalist's Creed," written by the late Walter Williams, founder, and for many years dean, of the University of Missouri School of Journalism, is worthy of consideration in a study of the ethics of journalism:

#### THE JOURNALIST'S CREED

I believe in the profession of journalism.

I believe that the public journal is a public trust; that all connected with it are, to the full measure of their responsibility, trustees for the public; that acceptance of a lesser service than the public service is betrayal of the trust.

I believe that clear thinking and clear statement, accuracy, and fairness, are fundamental to good journalism.

I believe that a journalist should write only what he holds in his heart to be true.

I believe that suppression of the news, for any consideration other than the welfare of society, is indefensible.

I believe that no one should write as a journalist what he would not say as a gentleman; that bribery by one's own pocketbook is as much to be avoided as bribery of the pocketbook of another; that individual responsibility may not be escaped by pleading another's instructions or another's dividends.

I believe that advertising, news and editorial columns should alike serve the best interests of readers; that a single standard of helpful truth and cleanness should prevail for all; that the supreme test of good journalism is the measure of its public service.



I believe that the journalism which succeeds best—and best deserves success—fears God and honors man; is stoutly independent, unmoved by pride of opinion or greed of power, constructive, tolerant but never careless, self-controlled, patient, always respectful of its readers but always unafraid; is quickly indignant of injustice; is unswayed by the appeal of privilege or the clamor of the mob; seeks to give every man a chance, and, as far as law and honest wage and recognition of human brotherhood can make it so, an equal chance; is profoundly patriotic while sincerely promoting international good will and cementing world-comradeship; is a journalism of humanity, of and for today's world.

Many modern newspaper operators realize that freedom of the press is not a license to print material that is untrue, and that such freedom carries a definite responsibility of reliability to society.

Concerning this point, Edgar Dale says:

When we have privileges, we usually have responsibilities and duties as well. What are some of the responsibilities that the good newspaper will take in regard to the news?

First, it will try to give a balanced picture of controversial issues....

Second, through interviews or letters-to-the-editor, points of view not in agreement with the editorial policy of the paper will be presented.

Third, freedom of the press will not be used by a publisher merely for his own advantage....

Fourth, he will see to it that his newspaper is used to advance good citizenship in the community—improve its schools, churches, libraries, recreational opportunities.

Whatever criticisms may be made of individual newspapers in the United States, it is generally held by competent observers that today American newspapers as a group are the freest, the most accurate, and the most complete of any in the world.<sup>10</sup>

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<sup>10</sup> Edgar Dale, op. cit., p. 120.

Some definite points that contribute to the forming of public opinion by newspapers include:

1. Adherence to rigid rules governing accuracy, honesty, and dependability.
2. Careful selection and presentation of news. No news dispensing agency could possibly record more than a fraction of all of the events that are continually happening. After careful planning, the editor selects the stories for publication that appear to be the more significant to his readers, and presents those stories in such a manner that their full value is at the disposal of the public.
3. Honest and intelligent interpretation and analysis. Stories or parts of stories may appear to be entirely unrelated to anything else, but careful interpretation will make them significant in the social scheme. Public opinion often forms through the leaders of society, and those leaders depend upon the news to keep them informed.
4. Distribution of the news. There is usually little reason for a person in America to give as an excuse that he is uninformed because he does not have access to a newspaper. Circulation experts have done a thorough job in distributing their product widely and cheaply.
5. World-wide news coverage. Newspapers aid in forming public opinion by bringing the happenings of the world to the doorstep of the individual reader.

When and where freedom of the press exists, trends toward better understanding seem to be evidenced, and newspapers are taking a share of the responsibility in establishing those trends.

That journalism is improving is the contention of many students of news-writing, including Bruce Bliven, who says:

Those who talk about the good old days of journalism are usually people who have forgotten what those days were like or never really knew. Most of the great editors of a century ago wouldn't last five minutes on a self-respecting paper of today. They villified their opponents in seeming disrespect for the libel laws; and left out important news whenever they felt like it; they were primarily propagandists. These faults persisted for a long time, even in the last few decades journalism has greatly improved.<sup>11</sup>

During the development of this unit, greater emphasis should be placed upon reading than upon writing. Techniques in composition will be much easier to understand, and writing exercises will be more effective when the pupil has begun to understand some of the reasons behind the publication of news.

As many different newspapers as can reasonably be brought into the classroom should be studied, and reports given so that all evidences of the newspaper's relationship to society have attention.

How newspapers aid in developing social patterns and habits. Social patterns and habits as the terms are used here refer specifically to the mass social reactions of people. What society does, and the laws it enacts to assure conformity to its social pattern,

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<sup>11</sup> Bruce Bliven, as quoted by George L. Bird and Frederic E. Merwin, The Newspaper and Society (New York: Prentice Hall, 1942), p. 399.

could be called public opinion in action.

Social patterns may deal with the little, simple trends and fashions of human beings—things that are often not a part of public consciousness—or they may concern larger, more vital issues.

Government, public morality, religion, international relations, schools, and race and class distinctions are included in the common problems with which the public is concerned.

Newspapers, in addition to helping in the formation of a public opinion, may aid in developing social patterns in the following ways:

1. By advertising and publicity. The advertising and publicity columns of a newspaper are primarily designed to make money for the publisher, but in order to perform that function, they must successfully sell something to somebody. What we eat, what we wear, the type of entertainment we choose, and the working-tools of our professions are often selected under the influence of advertising.

Advertising and publicity can maintain existing habits and create new ones. They can help to establish fads, fashions, and trends in human activity.

Results from "The Continuing Study of Newspaper Reading" which includes surveys of 100 American newspapers and is designed to test the factors which contribute toward establishing social patterns among readers, show that there is "a wide variation in the range of advertising readership, indicating that the most effective factor

affecting readership is the ad itself."<sup>12</sup>

2. By news stories, feature stories, and editorials.

Where advertising is a direct and carefully planned appeal to change established habits and living standards, newspaper stories may serve indirectly to accomplish the same purpose.

"Continuing Study" surveys indicate that women prefer local news and men prefer world-wide stories.<sup>13</sup>

3. By illustration. Illustration in newspapers may operate both directly and indirectly in establishing social patterns.

Pictures have drawing power, and "photos drew the largest readership, even topping news stories,"<sup>14</sup> "Continuing Study" indicates.

Pupils will have little trouble in finding sufficient evidence to prove that newspapers do exert a great deal of influence over the things that humans do.

#### IV. INTER-RELATIONSHIP OF NEWSPAPERS, MAGAZINES, THE RADIO, AND MOVING PICTURES

A course in high school journalism must present the viewpoint that the newspaper is one of several means of news communication significant in the social development of a community.

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<sup>12</sup> The Continuing Study of Newspaper Reading, 100 Study Summary (Conducted by Advertising Research Foundation American Newspaper Publishers Association), p. 8.

<sup>13</sup> Loc. cit.

<sup>14</sup> Loc. cit.

A study should be made of magazines and the radio to determine how they affect the publication of information. The three (newspapers, magazines, and the radio) differ so widely from each other in the elements of entertainment, that little time can be spent here in investigating points other than those that directly concern news. Therefore, only a small percentage of all magazines published—those that devote space to news, and radio broadcasts that feature news reports and commentation will be considered in this study.

A study of similarities of purpose. Magazines and radio, although they differ slightly from each other, and from the newspaper, in methods of news presentation, appear working for a common purpose—to keep the world informed.

With a few changes in phraseology, to fit the differences in mechanical technique, magazines and radio are bound by the same rules outlined by Edgar Dale as the six basic jobs of a newspaper:

1. To report news accurately, interestingly, and adequately.
2. To interpret the news.
3. To comment or to editorialize upon the news.
4. To help the community in carrying out its business transactions through the advertising columns, both classified and display.
5. To help persons solve their business, recreational, family, and other problems.
6. To entertain, to amuse, and to give enjoyment.<sup>15</sup>

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<sup>15</sup> Edgar Dale, op. cit., p. 19.

Some newspapers--most of them, some magazines--a majority, and some radio stations--the bulk of them, do an excellent job in keeping America informed. Each has a place, and any prejudice that a pupil might have concerning one or another should be erased through an objective study of the similarities of purpose. An investigation of how well the job is being done, regardless of who does it, is important.

Definite assignments at this point can include written reports from pupils covering some major piece of news as it is handled by the press, by the radio, and by news magazines.

Points of contrast. By studying the various news media separately, it can be discovered that the contrasts are differences in method, rather than in primary purpose. Each is designed to increase the wisdom of the public through a careful selection and interpretation of information, and each has its own methods of presentation.

Paul W. White,<sup>16</sup> in "News on the Air," points out that although newspapers have the advantage over radio in the elements of "Space as against Time," and "publication of tables and long lists of names," radio is the leader in the elements of "immediacy," and "personalities."

Newspapers:

1. The newspaper range of direct service is limited to a comparatively small geographical area. Newspaper editors choose stories that fit the needs of a select community.

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<sup>16</sup> Paul W. White, News on the Air (New York: Harcourt Brace and Company, 1947), pp. 18-19.

2. Newspapers are read rapidly, and are soon discarded. Therefore, stories must be written and displayed in such a manner that time and space are not wasted. Directness and simplicity must be maintained without the sacrifice of accuracy.
3. Comparatively little time is allowed between publication dates. Newspapers (especially dailies of large circulation) must plan their stories so that the paper can reach the reader quickly and cheaply. Only a minimum amount of typographical art can be allowed, and all illustration that takes much time to produce must be eliminated.
4. Interpretation and analysis that requires a great amount of research usually are not considered to be practical for newspapers. A certain amount of long-range editorial planning may keep issues of importance before the readers for a number of days, but most news must be handled while it is "new."
5. Newspapers and magazines have a point in common in that they maintain a certain degree of permanency. Bound files of each are to be found in many places, and readers have easy access to them for reference purposes.

#### Magazines:

1. Magazines, because their public is relatively large, are not primarily concerned with information that is strictly local in nature. Only such happenings as directly affect great numbers of people, are generally recorded in news magazines.
2. More time for complete interpretation and analysis of news



is allowed in magazines than in newspapers. Likewise, illustration and other artistic devices can be used more extensively.

3. News background is usually covered more thoroughly in magazines than in newspapers; therefore, the magazine will likely attract readers whose interest in world affairs is greater than average.

Radio:

1. Radio (at the present time)<sup>16</sup> makes its appeal through the sense of hearing. It depends upon the announcer for its success in transmission, and demands a careful selection of words, clear annunciation, freedom from accent and speech defects, and effective repetition. Two rules selected from the United Press Radio Style Book may help to illustrate these points:

Don't say "a million." The "a" makes it come out "8 million" on the air. Write "one million."

Remember that repetition is the backbone of radio.<sup>17</sup>

A broadcast competes with many disturbing elements, including static electricity and mechanical imperfections within the radio set; distracting noises of many kinds; and faulty hearing and inattention of listeners.

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<sup>16</sup> Successful experiments in television, and the radio transmission of newspapers ("facsimile newspapers") indicates that probably there will soon be great changes in the methods of radio news presentation.

<sup>17</sup> Phil Newsom, United Press Radio News Style Book (New York: United Press, 1943), pp. 8-9.

2. Radio serves many publics. Those who listen at one hour may not have their radios tuned in at another. Difference in time in various parts of the world causes a continual fluctuation in the listening public.
3. Time is to radio what space is to newspapers and magazines, and that time is very limited. The necessity for much repetition of stories results in the broadcasting of brief essentials of only those happenings that are of importance to many people. Many radio stations devote some time to local events.
4. Radio news interpretation is an important part of the broadcasting of information. A number of news analysts appear regularly over radio networks, and they devote some time to news comment. As with other radio news, much repetition is necessary. (Either re-broadcasts by the same analyst, or different viewpoints of the same story by other commentators)

That news is an important element in radio transmission is shown in the Federal Communications Commission report.

American Broadcasters have always recognized that broadcasting is not merely a means of entertainment but also an unequalled medium for the dissemination of news, information, and opinion, and for the discussion of public issues....

Especially in recent years, such information programs as news and news commentaries have achieved a popularity exceeding the popularity of any other single type of program.<sup>18</sup>

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<sup>18</sup> Report by Federal Communications Commission, Public Service of Broadcast Licensees (Washington, D. C. March 7, 1946), p. 39.

Moving pictures:

1. Moving pictures help to keep people informed by appealing to the senses of seeing and hearing. Through this method, the news is summarized by a careful selection of pictures that give the essential information contained in important events.
2. Movies are able to do much in news interpretation through the presentation of planned pictorial stories or documentary films. "Time Marches On," sponsored by Time magazine is an example of news analysis through the medium of movies.
3. The moving picture, like the radio, serves many publics; and, like news magazines, is not primarily interested in local events that are of interest to a small, select community.

Place of each in community. Work in this section of the unit should stress the importance of cooperation among all of the agencies of news communication in carrying out the primary objective of "keeping the world informed."

High school publications, commercial newspapers, news magazines, and the movies should be investigated, and the correlation between the spreading of information and civilized community living should be established. Certainly, examples will be found where each method of news distribution will show shortcomings and imperfections, but a careful study will show that in most cases, American journalism is doing a good job of giving people an adequate supply of honest, accurate

information.

A specific assignment at this point can include the investigation of a certain important news event as it is handled through all of the information media. Both written and oral reports of this study will be valuable in establishing the proper relationship of news agencies to the community.

## CHAPTER VI

THE WRITING UNITS: UNIT II, THE STRAIGHT NEWS STORY;

UNIT III, THE FEATURE STORY;

UNIT IV, THE CREATIVE STORY AND HUMOR BRIEF;

UNIT V, THE EDITORIAL

Teaching Note:

Chapter VI represents four writing units, and the content is so arranged that there are five lessons in each unit. If the journalism course is for the entire school year, approximately three class periods may be devoted to each step, or lesson. A one-semester course would cut this time by half, limiting class discussion and pupil activity to one and one-half periods for each step. Therefore, a maximum of 60 periods, and a minimum of 30 periods, is required to complete the work contained in this chapter.

UNIT II: THE STRAIGHT NEWS STORY

Unit objective:

To teach pupils to write straight news stories accurately.

Content of unit:

1. News sources
2. Problems of reporting
3. Qualities of news writing
4. News leads, techniques of writing, types and variations
5. How to develop the complete story

## I. NEWS SOURCES

Before the actual writing of factual material can begin, the writer must know from what source he can obtain his material. It is extremely doubtful if anyone is born with a "Nose for News", but even if one did possess this rare talent, it would have to be developed through long practice.

Class discussion and class activity on the point of news sources should be planned so that the individual pupil will be able to list possible primary sources, and may add to his list many potential stories from each source. If it is possible to allow three classroom periods for a study of news sources, the pupil will have time to follow through with at least one of these stories, and may take notes that he can use for actual writing later.

Following is a brief list of news sources, adapted for this study from a compilation by James E. Gardiner,<sup>1</sup> former adviser for the Anaconda high school "Copperhead." This list could be discussed by the class, and expanded by pupils as class exercise work:

- |                          |                      |
|--------------------------|----------------------|
| 1. Administration        | 11. Class Activities |
| 2. Faculty               | 12. Extra-Curricular |
| 3. School Board          | 13. Youth Center     |
| 4. Janitor               | 14. Church-Fraternal |
| 5. Student Council       | 15. New Students     |
| 6. Alumni                | 16. Awards-Honors    |
| 7. Plays--Debates--Music | 17. Work Programs    |
| 8. Minor Athletics       | 18. Library          |
| 9. Special Assemblies    | 19. Holidays         |
| 10. Farm Programs        | 20. Exchanges        |

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<sup>1</sup> James E. Gardiner, Journalism Handbook (Unpublished Manuscript).

The teacher should explain that this list excludes such regularly scheduled events as major sports, major assemblies, and planned curricular activities.

In demonstrating the potential stories that might come from the various sources, Margaret Popham, in her handbook, "Your Department Is News", listed 27 possibilities from the Library alone.

Following are ten of the typical ones:

Average Student ignorant of library methods—Library study staff—Book reviews—New books in library—Students' favorite books—Select library aids—Rearrangement of books on new shelves—Faculty book club—Library officers—New equipment.<sup>2</sup>

Following discussions of story possibilities, students should compile their own lists as class work and as outside assignments.

## II. PROBLEMS OF REPORTING

Advancing to the second step of factual writing, pupils will find that some definite rules must be followed after the source of the news has been discovered.

A story, or (if the teacher prefers) a group of stories, can be assigned to the pupils. The pupil is given the responsibility of ferreting out the information by interviewing someone who knows the facts for the story. He must take notes on his findings, and must bring these notes to class.

Class discussion and activity will center around some of the important rules and problems of reporting.

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<sup>2</sup> Margaret Popham, Your Department Is News (Chicago: Quill and Scroll Foundation, 1940), p. 36.

Here are a few of them compiled from Otto and Marye:<sup>3</sup>

1. The story information must be accurate. The person interviewed must know the facts, and the reporter must get those facts.
2. Speed is one of the special problems of reporting. The reporter has a deadline (a definite due date, that is a MUST) to meet. The rule is, work rapidly, efficiently.
3. Reporters must learn to be courteous and tactful, but they must be persistent enough to cover every possible angle in securing accurate information.
4. Information must be complete. Some point that might seem insignificant to an untrained reporter might be the fact that is important to the reader.
5. Reporters must learn to evaluate information correctly, placing it in the proper relative position in accordance to its importance. The reporter should ask himself this question: "What would I want in the story if I were the reader, rather than the writer?"
6. Reporters must train themselves to work under difficult conditions. Sometimes those who must be interviewed to get the facts of a story are hard to find; sometimes they are intentionally, or unintentionally, uncooperative.

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<sup>3</sup> William N. Otto and Mary E. Marye, op. cit., pp. 12-30.



But the reporter must know what he wants and must use every reasonable effort to get it.

The journalism teacher should enlist the support of other faculty members in helping student reporters. The pupil is untrained, and encouragement and aid from other departments in the school will do much toward making his journalism training valuable to him.

Margaret Popham says:

The reader wants accurate information; accurate dates, names, addresses, facts; accurately spelled names; truth, not guesses. And he wants the whole truth.

If the student reporter asks you to check a story of your department, check it carefully, with your whole attention on that story. It is so easy to be thinking of other things when you're busy.

If you have given a reporter facts and those facts have changed before the publication of the story, make every effort to correct them before the story is printed and read by someone who might miss the later correction.<sup>4</sup>

A class in journalism can do a great deal in bringing the various departments of a school into a harmonious relationship with each other through an even news distribution and a careful evaluation of all of the school's activities.

### III. NEWS QUALITIES

"Quality of News", as used under this heading, is intended to demonstrate the elements that a straight news story should contain to make it a contributing factor in the development of a decent, honorable society.

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<sup>4</sup> Margaret Popham, op. cit., p. 19.

Class discussion and pupil activity should be aimed toward teaching that well-written news plays a vital part in advancing civilized, democratic living.

Reference could be made to Walter Williams' creed (discussed in Chapter V) in pointing out some of the qualities essential to good journalism. These could include:

1. Truth

Truth in news writing as it is interpreted here goes a step further than the mere mechanical accuracy required to obtain essential facts for the story. It involves a certain amount of careful selection of facts by the writer so that false interpretations are not made by the reader.

2. Tolerance and Fairness

These qualities might not affect the writing technique of a news story, but would be evidenced in the choice of material used in newspapers. No paper can observe the Williams' creed if it takes advantage of its position by resorting to intolerant and unfair practices.

3. Good Taste

Definite laws protect the individual against libelous stories, and forbid the distribution of lewd material, but mere obedience to these laws is not enough to assure that all news stories will be written in good taste. The writer must become conscious of certain "unwritten" laws that must be observed if his story is to be in good taste. Vulgar, boisterous, and "cheap" treat-

ment of factual material is definitely an evidence of poor taste.

Pupil activity on news qualities might include the study of commercial and high school newspapers; and the collection of examples where good, or poor, judgment has been shown by writers and publishers.

#### IV. NEWS LEADS, TECHNIQUES OF WRITING, TYPES, AND VARIATIONS

Unlike a story of an imaginative nature, the news story often carries its climax, or highlight in the first paragraph (called the LEAD). The news lead, in order to accomplish its objective of telling all of the essential facts, must be interesting enough to attract the attention of the reader, and brief enough to hold that attention. It must contain all of the necessary information of the story, arranged in accordance to its importance to the reader.

Writing techniques and news problems of the amateur journalist are usually comparable to those of the professional writer—only on a smaller scale.

Otto and Marye express this point in the following manner:

...You are now in the situation of the professional newspaper man—on a smaller scale, to be sure, and in the more limited environment of the high school. You will have the same responsibilities, the same grinding work—and the same satisfactions....<sup>5</sup>

The journalism class will have gathered notes for a factual story from one of the news sources that have previously been investigated. Pupil activity at this point can begin with the assembling

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<sup>5</sup> William N. Otto and Mary E. Marye, op. cit., p. 3.

of the notes into correct form to write the news lead.

Techniques of writing. Many textbook writers and commercial journalists use two general classifications for the news lead—the Regular, or "Conventional", and the Irregular, or "Unconventional".

Note this statement by Spears & Lawshe:

For convenience in study, leads are generally divided into two broad classifications: (1) the conventional, sometimes called summary lead, and (2) the unconventional lead. It is usually, but not always, true that news stories use the former, and feature stories the latter type lead. The conventional lead tells the facts in a natural, straightforward manner, while the unconventional lead reveals an intentional effort on the writer's part to introduce his story in a novel way....<sup>6</sup>

Conventional leads are often broken down into five essential elements—Who—When—Where—What—Why (some authors include a sixth—How). Some important stories would need all six of these elements in the lead, while some, of lesser importance, would use one or two.

Leads beginning with, or featuring, "Who" and "What" are the more common. "When", "Where", "Why", and "How" are generally of less importance.

Journalism teachers, in directing practice work in the writing of news leads, can demonstrate writing techniques by changing actual news leads.

The following news lead by the Associated Press, taken from "The Daily Missoulian", is used as an example.

Here is the lead as it appeared:

Detroit, June 27.—(AP)—The Ford motor company which pioneered the check-off system of dues collection in the automobile industry,

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<sup>6</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., p. 14.

Friday became the first car manufacturer to agree to an old-age retirement plan for its production workers.<sup>7</sup>

This story, as it appears, features the "Who" element, but it also contains the elements of "What" and "When." "Where" is contained in the date line that precedes the actual lead, and "Why", and "How" are not mentioned.

By using the same facts many techniques can be demonstrated.

WHAT lead:

An old-age retirement plan for Ford Motor, etc.

WHEN lead:

Friday, the Ford motor company agreed, etc.

WHERE lead:

At its Detroit plant last Friday, etc.

WHY lead:

(The reporter could have gotten facts to use in this type of lead.)

Because it believes in an old-age retirement, etc.

HOW lead:

By being the first to endorse an old-age, etc.

Variations. By changing the grammatical construction of the opening sentence, the lead may be varied so that they do not become monotonous.

The teacher may demonstrate a few of these, and the pupils can add to the list.

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<sup>7</sup> The Daily Missoulian, June 28, 1947.

For example, using the "Ford motor story":

Noun Clause:

That retired production workers at the Ford motor company plant will receive, etc.

Gerund:

Retiring is made easy at, etc.

Participle:

Following a precedent set, etc.

Infinitive:

To retire on an old-age pension, etc.

Preposition:

Under a newly formulated plan, retired workers, etc.

Leads for certain types of news, especially if the element of unusualness is present, may be varied by the use of what is termed by DeWitt Reddick as the "feature-summary" lead:

When one fact in your story is outstanding because of its importance or unusualness, the feature summary lead may be used. Questions, quotations, and short, striking statements make effective beginnings for this type of lead. <sup>8</sup>

An excellent practice device to train pupils in news writing consists of dictating a number of related facts, that could be used in developing a news story. The pupil will write, (1) a ten-word telegram, giving the most important facts; (2) a 50-word night-letter enlarging upon that material; and, (3) a complete news story.

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<sup>8</sup> DeWitt C. Reddick, op. cit., p. 54.

## V. HOW TO DEVELOP THE COMPLETE STORY

When sufficient practice work has been done so that the pupil understands the news lead, the entire story can be developed.

The body of a news story may be built by retelling the lead in greater detail, and by adding new information that was not considered important enough to be carried in the lead.

An important news story chosen for exercise work might take the following pattern:

### First paragraph:

This is the lead which has already been discussed. It contains the facts most essential to the story. It would probably be 30 to 40 words in length, and should tell the facts simply, but accurately.

### Second paragraph:

Here the story is retold, and facts that are not considered to be of major importance are added. Like the lead, the body of the story should be simple, direct, and truthful.

### Subsequent paragraph, or paragraphs (there may be several):

Here is included quoted material, human interest angles, and facts that are interesting, but relatively unimportant.

## UNIT III: THE FEATURE STORY

Unit objective:

To teach good taste and style in the writing of humor, human interest, exact detail, and description.

Content of unit:

1. Sources of material
2. Types and variations
3. Contrasts and comparisons to straight news
4. Good taste in development
5. Appeal

Development of this unit paves the way for pupils to extend their writing experience into broader fields than they will find in straight news writing.

A feature story, as it is defined here, is made from factual material, but written in such a manner that information is not the dominant element. In many feature stories the information factor is important and certainly should not be overlooked, but the feature story writer is allowed more latitude in stressing the points that he wishes to emphasize than if he were writing a straight news story.

As is the case with straight news writing, the feature story writer must first study and explore possible sources for feature stories.



## I. SOURCES OF MATERIAL

Primarily the sources from which feature stories are derived differ little from those of the straight news story, but class activity and discussion on this portion of the unit should be aimed toward teaching pupils to discover for themselves new approaches to story writing.

All of the school departments, the extra-curricular program of the school and the community, and the social life of the pupils, present potential ideas for feature story writing.

The following grouping of feature story possibilities into general classifications might give the pupils a starting point from which a list can be made:

### 1. Unusual stories.

A story, in order to fall into this classification, does not necessarily need to be sensational. "Colossal" or "stupendous" stories are rarely found among legitimate high school sources.

Any high school program or activity that is new, or that differs noticeably from the conventional routine of other school programs, contains feature story possibilities.

### 2. Contrast stories.

In this category will appear the "then and now," the largest or the smallest, the oldest or the youngest. All are comparative extremes found in high school life and suggest feature story material that can be made interesting to the reader.

### 3. Biography.

In this group may be found stories of pupils, faculty members, or school patrons, that are biographical in nature and which may attract many readers.

### 4. Activity.

In this classification can be placed hobbies, special interests, and social activities of those connected with the school. The approach to stories of this type is a little more specialized than it is in the biographical story. Like the biography it tells what someone is doing, but it emphasizes only highlights of the total activities of the subject described.

### 5. Travel.

From travel, a specialized activity, may often be found excellent material for feature stories.

### 6. Publicity stories.

Whenever the writer has something to "sell" to the reader—whether it be a ticket to a scheduled school event, or an idea that will cause the reader to react favorably toward some proposed activity—the feature story approach is often effective.

Class procedure in the study of feature story sources calls for the teacher to direct pupils in an investigation of feature story possibilities, and to make definite assignments in the collection of facts to be developed as the unit progresses.

## II. TYPES AND VARIATIONS

Types and variations of feature stories were discussed to some extent when sources were investigated, but a further classification will aid pupils in developing the story (or stories) from facts that they have previously assembled.

### 1. Human interest.

Human interest is generally a loose, vague term covering a multitude of story possibilities. A more specific definition classifying human interest as including a combining of the "head" and "heart" interest of humans is described by Merriman:

The real reason few persons read the heavy, mental article is not that it contains solid fact but that the reporter too often does a dull job of presenting heavyweight facts. If a reporter does not handle his material intelligently, the editor is wasting the space he devotes to printing this article.

Do not misinterpret this to mean the newspaper should not print heavyweight articles, that the newspaper should devote its entire space to heart-interest stories, placing no strain on the reader's brain. It does mean reporters and editors should tune the heavyweight, head-interest story to touch the reader's heart.

Write a story appealing only to human heads and perhaps four in every 12 will read it.

Write a story appealing only to human hearts and perhaps eight in every 12 persons will read it.

Write a story appealing both to human heads and hearts and nearly every person who buys that paper will read that story with intense interest.<sup>9</sup>

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<sup>9</sup> Lee M. Merriman, op. cit., pp. 22-23.

## 2. Humor.

Now is a good time to teach pupils that the careful handling of humor is often a wholesome and an effective means of appealing to the "heart" interest of the reader. Ridicule, sarcasm, and the careless use of satire, seldom accomplish any useful purpose. The intelligent reader may enjoy a laugh, and welcome brief periods of relaxation, but he usually does not relish having himself and his friends embarrassed and cheapened through ill-mannered, poorly-advised humor stories.

Humor, as it is commonly defined, appeals to "a sense of the ludicrous." Writing technique can take many forms, and the writer has various tools at his disposal. As it is pointed out by Orville Husted,<sup>10</sup> he can take advantage of ridiculous and unusual situations, or he may effectively use exaggeration. Paradoxical statements, puns, similes, metaphors or allegories, parodies, and many other devices are often used to secure the desired results.

## 3. Description.

There are many feature stories that may be developed effectively through the use of careful description. Extreme care, however, should be used in the choice of descriptive adjectives, and a study of word derivations is important in the development of this type of story.

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<sup>10</sup> Orville Husted, op. cit., pp. 45-46.

### III. CONTRASTS AND COMPARISONS TO STRAIGHT NEWS

In studying and comparing the many varieties of stories that appear in commercial newspapers, one finds that it is almost impossible to draw a sharp dividing line that will place each story in a separate category. Many straight news stories carry information that could well be used as a feature story, and, likewise, feature stories often could be handled effectively as a conventional news story.

Following is an interpretation by Otto and Marye:

The reporter of a news event presents the essential facts in an unbiased manner so that the reader may draw his own conclusions. The writer of a feature story selects an idea, sometimes a detail of a major news story, and develops it in such a way that it will produce a predetermined effect upon the reader. The story may stress the humorous, the awe-inspiring, the miraculous, the tragic, the pathetic, the imaginative; it may appeal to any of the common emotions. The feature story has a double function--to entertain and to inform.<sup>11</sup>

Keeping in mind the statement of Otto and Marye that the feature story "may appeal to any of the common emotions,"<sup>12</sup> at least two points of contrast between straight news and feature material are suggested.

#### 1. Straight news is unbiased and impersonal.

This does not signify that the writer of straight news must be "cold" to the point that his story becomes dull or monotonous. However, information is his aim, and he must pack as much fact as he is able into the shortest possible space without taking sides.

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<sup>11</sup> William N. Otto and Mary E. Marye, op. cit., p. 108.

<sup>12</sup> Loc. cit.

2. The feature story appeals to a wider variety of interest.

Much leeway is allowed the feature story writer in the presentation of his story because he is appealing to a great number of human emotions.

He can search out facts that might be insignificant so far as information value is concerned, and can make those facts a dominant part of his story.

He can use a greater variation in the length, and in the general structure of his sentences than he could if he were writing straight news. A one-word "astonisher" lead or a comparatively long quotation might prove effective in feature story writing.

Parallel construction, written purposely to appeal to the sense of beauty; use of alliteration; and carefully planned use of descriptive words and phrases are all well-known techniques employed in feature story development.

Pupils must be taught at this point that regardless of differences in technique and primary purpose, the feature story and the straight news story are both factual accounts of something that has happened, is happening, or is scheduled to happen. Both require the same close attention to detail, in order that the finished product will be accurate and truthful.

It seems relatively unimportant that the straight news story may have a "summary" lead with the main facts told in order of their importance, while a feature story may be developed along the lines of

"sustained interest." What appears more important is that pupils learn accuracy in the collection, and in the assembling, of facts for a potential story.

#### IV. GOOD TASTE IN DEVELOPMENT

Rules of good taste in feature story development are segregated into two groups in this study. The first cover those regulations which concern the moral aspects of good writing, and stress good manners and common decency. The second group deals with matters of good judgment, which tend to make the story more interesting and consequently more effective.

Some general rules of good manners might include:

1. Always be truthful, but fair and tolerant.
2. Eliminate all vulgar and obscene language, and guard against implications that might brand the story as cheap or low.
3. Never take unfair advantage of anyone, or cause him embarrassment by calling attention to mental or physical handicaps over which he has no control.
4. Avoid the use of stories dealing lightly with problems affecting public morals. (For example: purposeless feature stories involving intoxication and sex escapades of pupils—although such stories may be true—seldom do any good, and possibly much harm.)
5. Be sportsmanlike. Do not take advantage of your position to make unwarranted attacks upon any one.

6. Show decent respect for school and community.
7. Never write any story which you would refuse to sign.
8. Never allow any prejudice, racial, religious, or other, to affect the quality of your writing.
9. Never try to "show-off" your ability as a writer. If your work warrants praise, such applause usually will come from the reader.

Observance of this second group of rules may help the writer to present his story more forcefully. They are compiled for use in this course of study from suggestions given by Hyde,<sup>13</sup> Husted,<sup>14</sup> and Otto and Marye,<sup>15</sup> and recommend:

1. That alliteration be used sparingly.
2. That misleading statements be avoided.
3. That the use of trite expressions, hackneyed ideas, and "journalese" be discarded.
4. That the writer refrain from making "forced" attempts to make his story sound unusual or different. ("it should be said in the easiest and most natural way"—Hyde.)<sup>16</sup>
5. That good judgment be used in the choice of words and phrases.

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<sup>13</sup> Grant M. Hyde, op. cit., pp. 26-40.

<sup>14</sup> Orville Husted, op. cit., pp. 18-26.

<sup>15</sup> William N. Otto and Mary E. Marye, op. cit., 108-161.

<sup>16</sup> Grant M. Hyde, op. cit., 26-40.



## V. APPEAL

In studying feature story appeal, the course is so planned that the pupils will attempt to determine reader reaction to feature stories within the class. Each pupil will have completed a feature story, which will be read (as time allows) to the class. (Better results are generally had if the teacher does the reading, and makes no mention of the name of the writer.)

Criticism and general reader reaction should be written, and should take into consideration all of the points previously discussed in this unit.

Examples of feature stories from commercial sources and school papers (preferably collected by the pupils) may be read, and the reader-appeal noted. Written criticisms are generally better than oral discussions because each pupil has an opportunity to participate.

### UNIT IV: THE CREATIVE STORY AND HUMOR BRIEFS

#### Unit objective:

To teach pupils to develop creative ability, and to use good taste in the writing of imaginative material.

#### Content of unit:

1. Sources of material
2. Types and variations
3. Technique in development
4. Good taste in development

Because other units in this course of study deal entirely with phases of factual writing, and because creative endeavor seems to have a definite place in high school newspapers and high school journalism classes, Unit IV has been designed to study material that may be imaginative in nature.

With the high school newspaper as a motivating force, aptitude which pupils have for creative writing can often be developed naturally and easily. Possibly, exercise assignments calling for the writing of "themes," which may seem without practical purpose to the pupil, might be more effective if publication of the finished product in the school newspaper were offered as a reward for good work.

#### I. SOURCES OF MATERIAL

Because creative stories are not necessarily based upon fact, the sources of material for such stories are almost limitless.

All of the departments and places where a pupil gathers factual information present possibilities for creative composition. In addition to these sources there are countless others.

A few of them are listed here:

- |                       |                  |
|-----------------------|------------------|
| 1. Weather conditions | 7. Recreation    |
| 2. Conversation       | 8. Work          |
| 3. Clothes            | 9. Music         |
| 4. Food               | 10. Movies       |
| 5. Sleep              | 11. Radio        |
| 6. Likes and dislikes | 12. Study habits |

13. Plants and animals

15. Books

14. Inanimate objects

16. Hobbies

The habit of careful note-taking should be stressed and strengthened at this point.

Although the work may be creative or imaginative in nature, it seems logical to assume that the story would be more effectively written if ideas and impressions were available to the writer in the form of written notes which he had previously gathered.

The following example might be useful in illustrating the value of note-taking:

"Pupil A" has decided that he wished to try a humorous column, covering a variety of topics. He selects "conversation" as one of the general sources for his story. Between classes and after school he listens to and carefully transcribes bits of conversation of all kinds. Perhaps he overhears some of the spontaneous chatter of a group of high school girls; or participates in a discussion of sports with two or three of the boys. Wherever he goes, people are talking, and, because they are unrestrained and perfectly at ease, their conversation is interesting, sparkling, and often humorous.

After a day or two, he discovers that he has more material than he can use. And it is good material—much better than he could have plagiarized from somebody's joke book, or from some radio program.

Pupils should be cautioned at this point to remember that

the "Rights of Privacy," will protect private conversations from being printed against the wishes of the speaker.

Generally, the safest course to follow in the case of doubt concerning the violation of libel laws as they relate to private conversation is to eliminate any questionable material.

## II. TYPES AND VARIATIONS

It may be pointed out in this section of the unit that there are wide differences in types of creative material. That the story is serious in nature, does not mean that it must be "dry," dull, or "stuffy." That it is humorous does not indicate that it need be "slapstick" or of a low order.

Many pupils might show aptitude for the writing of one type of creative story, and be incapable of producing another type.

Class exercises may be designed to give the pupil some freedom in his choice of subjects, but, because actual writing practice is necessary, each member of the class should participate by trying some form of creative writing.

It would be impossible in a course of study to attempt to place creative story types into classifications that would fit every one of the almost countless variations. The group selected for consideration here, therefore, may not constitute an exact classification, but it includes a variety of types into which possibly a majority of the stories which appear in high school newspapers could be placed:

1. Creative Article.

The creative article may be factual or fictional. It includes many story possibilities from "Fashion Comments" to "How to Build a Doghouse and Live in it Comfortably." It may be humorous or serious, and it depends for its success upon the manner in which it is written.

2. Short Story.

The short story may be based upon fact, or it may be imaginative. It generally carries a definite story plot or theme, and it may or may not be humorous.

3. Creative Column.

The creative column often consists of a number of short paragraph interpretations covering one, or a variety of subjects. Column material is sometimes based on fact, but it is possible to write an interesting story, or group of stories, of this type from imaginative material.

4. Poetry or Doggerel.

Poetry, according to Webster's Secondary School Dictionary, is:

The embodiment in appropriate rhythmical language, usually metrical, of beautiful or high thought, imagination, or emotion; also, poems collectively; verse.

Doggerel is defined in the same source as being:

Of verse, low in style and often irregular in measure; trivial. A sort of loose or irregular verse, esp. burlesque or comic.

Many poets, and teachers of poetry, place their product upon

such a high level—claiming that it must contain deep, intellectual thought qualities that give it definite and lasting literary value—that it would be excluded from consideration (other than for appreciation purposes) in high school classes. However, high school pupils often possess a natural sense of rhythm that allows them to express simple thoughts quite effectively in verse form. Such aptitude must be given encouragement. Pupils should have an opportunity to practice verse writing, if they are so inclined.

#### 5. Humor Brief.

The humor brief includes such material as is generally found in humor columns of newspapers, or is heard on certain types of radio programs. It follows the "gag-line" style (briefly developing one point, or highlight.) Exaggeration and distortion of facts or imaginative material often forms the framework of a brief humor story.

Although actual writing exercises are an important part of pupil activity in creative writing units, some time and attention could be given to a study and discussion of professional and high school examples. Newspapers and magazines, and literary anthologies are excellent sources for all types of creative stories.

Orville Husted<sup>17</sup> devotes two chapters of "The Journalism

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<sup>17</sup>Orville Husted, op. cit., pp. 18-42.

Workbook" to a study of creative material which would seem valuable as a supplementary aid.

Pupils should do most of the actual collection of examples to be used during class periods.

### III. TECHNIQUES IN DEVELOPMENT

A complete investigation and study of all of the techniques used in the development of the various types of creative and imaginative stories is impossible here. Methods of plot building for short story writing, and "foot-line" counting systems and rules for verse composition, would not be included in this unit.

Several general rules, compiled from ideas expressed by Husted,<sup>18</sup> seem applicable to most creative compositions:

1. Ideas must be clear-cut and sharply defined.

In any creative endeavor, the author is attempting self-expression, and he must not "fumble" his ideas, or his creation will be valueless.

2. Story must be relatively brief.

It is impossible to definitely limit the length of compositions of this type because of the wide variation in purpose and in subject matter, but space limitations in high school newspapers call for relative brevity.

3. Presentation must be original.

It is probably true that there are few ideas that are entirely new. Story plots, humor situations, and creative ideas of

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<sup>18</sup> Loc. cit.

all kinds have all been tried before. The manner of presentation, however, is a different matter. There are countless ways of presenting an idea, and no two people, working honestly, and independently, will express themselves exactly alike. Plagiarism, however, certainly should be discouraged.

4. Individual style should be developed.

Although no great progress can be made in the development of a definite style (manner of expression) in the limited time possible for creative work, pupils will do more effective writing if they are urged to choose subjects that interest them. Something of the author's personality must be injected into original stories, if reader interest is to be held.

#### IV. GOOD TASTE IN DEVELOPMENT

Good taste and good judgment are the same one place as another so far as story writing is concerned.

Pupil activity at this point should include a review of the rules of good taste developed in Unit III, and a restatement of the idea that a story does not need to be cheap, vulgar, or of low order to be interesting to the reader.

#### UNIT V: THE EDITORIAL

##### Unit objective:

To teach accuracy and good taste in the development of editorials and editorial policies.



Content of unit:

1. Policies and ethics
2. Writing techniques, types and variations
3. Qualities of editorial writing
4. Sources of material
5. Relationship to news and to social living

## I. POLICIES AND ETHICS

An editorial is a factual article that presents a definite point of view, belief, or interpretation concerning some problem or disputed issue.

Spears and Lawshe describe the editorial in the following manner:

Editorials are the newspaper's means of advising the reader of the significance of events. Editorials are journalism's essays, usually growing out of news events, and going on to inform, interpret for, convince, or entertain the reader, or influence his action.<sup>19</sup>

The professional editorial writer may tune each of his articles to harmonize with the general policies or plans of the publication he represents, or, if he is a free-lance writer, (not the representative of any particular employer) he may formulate his own policies.

Policy means "a settled or definite course of principle of procedure or conduct." Otto and Marye make these statements concerning commercial newspaper policies:

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<sup>19</sup>Harold Spears and C. H. Lawshe, Jr., op. cit., p. 161.

...Every newspaper has a certain policy: political or nonpartisan, denominational, nationalistic. The policy is determined by the editor in chief, who is responsible only to the owners of the paper. In accordance with this policy, and from the fund of his wisdom, the editor analyzes, discusses, interprets the outstanding points in the day's news.<sup>20</sup>

Commercial newspapers and magazines, if they have policies—and most of them do—usually design their principles of procedure to cover the editor's or owner's interpretation of the political and social issues of the community.

Among the social issues upon which commercial newspapers make definite policy stands are:

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|----------------------------|----------------------|
| 1. Politics and government | 6. Civic improvement |
| 2. Crime                   | 7. Health            |
| 3. Religion                | 8. Recreation        |
| 4. Education               | 9. Community charity |
| 5. Public morals           | 10. Racial problems  |

Once established, these policies become a part of the personality of the individual newspaper. The friends that the publication attracts, and the enemies that it makes are often the result of the policies adopted.

Staff members of high school newspapers are usually in a rather unique position in relation to commercial journalists in the writing of editorials. Any member of a school publication staff may be a cub reporter today and an editorial writer tomorrow. Professional

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<sup>20</sup> William N. Otto and Mary E. Marye, op. cit., p. 163.

papers on the other hand generally leave their editorials to the owner, the editor-in-chief, or some highly specialized writer.

Concerning this point, Robert M. Neal in "Editing the Small City Daily," says:

The copy desk's concern with the editorial page will be almost entirely with its makeup. The publisher and the editor-in-chief attend to the writing.<sup>21</sup>

Since editorials appearing in a high school newspaper concern only a part of the total activities of a community, usually no very weighty problems are involved when school publication policies are formed. Usually a few simple rules designed by an adult administrative officer are sufficient to meet the policy needs of high school newspapers.

If the school publishes a school paper, a part of the editorial unit can be used to good advantage in familiarizing pupils with the local rules of policy and ethics.

Newspaper ethics is concerned largely with the administration of policy matters, and with the observance of self-imposed laws regarding freedom, truth, accuracy, and decency in news presentation.

In 1923 the National Association of Newspaper Editors drew up, and adopted, certain rules of ethics which they termed, "Canons of Journalism." Seven general points were included, (1) Responsibility; (2) Freedom of the Press; (3) Independence; (4) Sincerity, Truthfulness,

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<sup>21</sup> Robert M. Neal, Editing the Small City Daily (New York: Prentice Hall, Inc., 1939), p. 375.

Accuracy; (5) Impartiality; (6) Fair Play; and (7) Decency.<sup>22</sup>

Many state journalism organizations, and many newspapers have included the Canons of Journalism in codes of ethics that they have adopted.

Editorials, since they are the direct spokesmen for newspaper management, are linked closely with the policy and the ethics of the publication in which they appear.

Classwork in editorial writing must begin with a study of commercial editorials in order that pupils can see this important type of newspaper writing in the proper perspective. Access to good newspapers, both daily and weekly, is important. Pupils should be directed to find examples showing where and how editorials reflect the policies and ethics of the commercial publications they are studying. It does not seem that pupils would be asking too much if they requested that publishers outline their codes of ethics and policy rules. ✓

## II. WRITING TECHNIQUES, TYPES, AND VARIATIONS

Editorial writing, if it is to be successful, is one of the most difficult tasks performed for newspapers or magazines, and many professional editorial writers spend all of their working time with this phase of journalism.

The amateur will usually do better as an editorial writer if

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<sup>22</sup> Leon N. Flint, Conscience of the Newspaper (New York: D. Appleton and Company, 1930), pp. 427-28.

he attacks the problem with an attitude of learning, rather than of "setting the world on fire" with his ideas.

Often the editorial writer, both professional and novice, seems to have a "chip on his shoulder" in his approach to the problem that he wishes to discuss.

Concerning the "argumentative" editorial writer, Neal says:

...The page is more than an argument column....The excoriating page belonged to the bygone days when an editor's professional equipment included both ink bottle and a loaded pistol. Explanation is at least as valuable as denunciation....<sup>23</sup>

Mr. Neal<sup>24</sup> further explains that just as divorces are sometimes caused by "nagging" wives or husbands, loss of newspaper readers is caused by "fault-finding" editorials.

A few general rules adapted for this study from Otto and Marye,<sup>25</sup> Hyde,<sup>26</sup> and Husted,<sup>27</sup> should be helpful to amateur writers of editorials:

1. Be truthful and accurate in the presentation of facts.
2. Know both sides of a disputed question. An editorial, like a debate, may present one viewpoint, or interpretation, of a problem; but the author must know all of the arguments that a writer with an opposing idea might present.
3. Strengthen the argument by studying carefully as much of the

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<sup>23</sup> Robert M. Neal, op. cit., p. 380.

<sup>24</sup> Loc. cit.

<sup>25</sup> William N. Otto and Mary E. Marye, op. cit., pp. 162-195.

<sup>26</sup> Grant M. Hyde, op. cit., pp. 260-287.

<sup>27</sup> Orville Husted, op. cit., pp. 57-65.

history and related background material that directly affects the editorial as possible. Editorial writers must possess broad knowledge in many fields of human activity; they must have keen intelligence; and they must be able to demonstrate good judgment in the analysis of human problems. Readers will quickly lose confidence in an editorial writer if they sense that the author does not know what he is saying.

4. Choose subjects that are timely, and that are of immediate interest to as large a group of readers as possible.
5. Do not "preach" to the reader, or make unsubstantiated dogmatic statements.
6. Give the reader the benefit of your research and consequent interpretation; but do not assume that he is entirely ignorant of the problem that you are presenting.
7. Avoid the use of platitudes, truisms, and trite slogans. Ideas should be new and lively.
8. Make editorials relatively brief. Don't waste words in getting into the interpretation of the problem. Your editorial should carry "punch" and power, and should not be allowed to become weak and listless because of verbosity.
9. Choose subjects that are worthy of consideration. Weak essays on lifeless topics, that have no purpose other than to fill space should be eliminated.

Spears and Lawshe,<sup>28</sup> group editorials to include eight types:

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<sup>28</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., pp. 161-177.

- (1) interpretation; (2) information; (3) argument or persuasion;
- (4) appreciation or commendation; (5) criticism; (6) idealism;
- (7) entertainment; (8) editorial liner.

This classification appears to be a practical one, and covers quite thoroughly the main types of editorials.

Specific examples of each type can be found and collected by pupils in the journalism class.

### III. QUALITIES OF EDITORIAL WRITING

If America's professional communications media have adopted and are observing rules of ethics (and many of them declare that they have, and that they do); and if those rules are based upon such principles as are found in the Walter Williams' Creed, and in the Canons of Journalism, the reader of editorials have the right to expect certain results, and to draw certain conclusions.

Included in these conclusions are the following:

1. That editorials should through impartial interpretation, teach readers to appreciate the social significance of commonplace human activity.
2. That editorials should promote social advancement by persuading readers to study needs and reasons for such advancement.
3. That editorials should help to lessen human wrongdoing by fair criticism of existing weaknesses in the social structure.

4. That editorials should through praise and commendation of good deeds performed, help to break down prejudice and other barriers that cause distrust and misunderstanding among humans.
5. That editorials should by stressing high goals and ideals, help to preserve civilized living.

High school pupils will learn, through investigation, that ideals and high aims are not always observed by all newspapers, and that all are not motivated by the best moral principles. However, a consciousness that there are ideals and ethical procedures to follow if editorial writing is to be worthwhile, should be developed before actual practice work begins.

#### IV. SOURCES OF MATERIAL

Previous work in the editorial unit might lead high school pupils to believe that editorial writing is too complicated, and too exacting, to be considered as a class writing activity. It is true that the writing of good editorials requires skill, knowledge, and patience. However, beginners must learn by doing, and no pupil needs to refrain from attempting editorials (or any other newspaper writing) just because it is difficult.

Pupils probably know more than they realize they know, especially of problems that directly concern their own social group. High school journalism classes have wide variety of subjects from which to choose editorial material.



Scholastic, social, and recreational activities in the school; improvement programs (new buildings, play grounds, etc.); and community improvement plans that affect the school are all usually timely subjects for high school editorials.

If the pupil will remember that as an amateur editorial writer he is, in a limited sense, under the same policy and ethical regulations as is the professional; and if he will consider rules of decency, avoiding vicious and harmful material, a wide field of subject matter is open to him.

There are many cases where high school pupils can be of real service to their school in promoting projects leading to social advancement. One Montana school administrator<sup>29</sup> stated that the pupils in his community had definitely been instrumental in winning the support of voters on two projects for school and community betterment.

By the use of editorials, and other publicity these pupils campaigned, and convinced voters to act favorably, (1) to make much-needed school-building repairs; and, (2) to take necessary steps to solve housing problems, so that teachers could be adequately housed.

Such opportunities for community service may not be commonplace, but high school pupils have more influence than they realize with adults in a community.

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<sup>29</sup> Included by permission of Mr. George Jelinek, Superintendent of Schools, Denton, Montana.

All of the sources that are available for news and feature stories contain possibilities for editorial material.

Editorials of praise or commendation are important in high school writing, and pupils should not overlook this possibility.

When material is being gathered for possible editorial comment, the writer should ask himself these questions:

1. Is the problem timely?
2. Will it be of interest and of value to high school readers?
3. Is enough factual information available to make the editorial reliable?
4. Will its probable worth justify the added time that must be spent in gathering the facts and the correlated background material?
5. Will school major policies be violated if the editorial is published?

If "yes" can be the answer to the first four questions, and "no" to the fifth, the pupil can feel justified in writing his editorial.

#### IV. RELATIONSHIP TO NEWS AND TO SOCIAL LIVING

During actual practice work in editorial writing, the pupil should keep in mind that editorials usually supplement news events through interpretation. Editorials (excepting perhaps those which are designed solely for entertainment) can help to establish a relationship between isolated news happenings and social living.

High school editorials, if they properly present high school problems, can certainly justify the time spent to prepare them.

The problems are usually simpler to solve, and narrower in scope than are those attempted by commercial newspapers, but, nevertheless, they are problems.

## CHAPTER VII

## UNIT VI: COPYEDITING

Unit objective:

To teach pupils to prepare and select copy for publication; to write headlines correctly; and to arrange mimeographed material so that the result is attractive to the reader.

Content of unit:

1. Copyreading and editing
  - a. Rules, signs, and general procedure
  - b. Following style charts
  - c. Proofreading, symbols and procedure
  - d. Special problems
2. Headline writing
  - a. Relationship to story
  - b. Types and variations
  - c. Manner of construction
  - d. Mechanical aspects
  - e. General rules
3. Page make-up
  - a. Aesthetic values
  - b. Practical values
  - c. Types and variations of arrangement
  - d. Illustration and photography problems
  - e. Making the dummy

Note to teacher:

This chapter is designed to give pupils simple, elementary instruction in copyediting, and actual practice is very essential to the development of the unit. In most high school classes, lack of practice devices (especially typewriters) will limit the study of copyreading and proofreading to not more than eight class periods, and not fewer than four.

However, the sections on headline writing and page make-up can introduce the examination of examples from high school and commercially produced publications, and each of these sections will allow a maximum of 16 class periods, with a minimum of eight.

I. COPYREADING AND EDITING

Rules, signs, and general procedure: Copyreading consists of correcting written material before it is sent to the printer or the mimeograph stencil-cutter. A copyreader must be familiar with style rules; he must be able to think clearly and quickly; and he must possess keen sight. His tools will include a good dictionary, a number of reference books, and a directory containing the names of people in the community he serves (in a high school that community is made up of pupils and those who administer the school).

A standard set of copyreading symbols was illustrated in Chapter IV. A review of these symbols could comprise the initial work in the copyediting unit.

Observance of symbols, which are described by Grant M. Hyde<sup>1</sup> in "Newspaper Editing," as "time saving signals," will often pay dividends in the form of better high school publications.

Although copyreading is usually done by specialists for commercial newspapers, high school publications are generally required to depend upon untrained staff members for this work. Because the school's copyreaders are learners; and because the publication is dependent for its success upon the entire staff, close harmony among all members is essential. As is the case with student editorial writing, something of the fundamentals of copyreading should be learned and observed by all who participate in the high school publication program.

The high school cub reporter may write an editorial tomorrow, and serve as a copyreader the following day. ✓

Hyde points out that the copyreader must serve his writers.

He says:

The first thing about his work that the young copyreader must understand thoroughly is that he has been employed, not as a writer but as a corrector of other men's writing.... The feeling that the story must be rewritten is usually the result of the copyreader's unconscious inability to subordinate his own manner of expression to that of another--to see good in writing of others although its qualities may not at all accord with his own ideals of writing.<sup>2</sup>

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<sup>1</sup> Grant M. Hyde, Newspaper Editing (New York: D. Appleton and Company, 1915), pp. 24-25.

<sup>2</sup> Loc. cit.

A few simple rules aimed toward cooperation of all high school newspaper staff members may include:

1. Never change another's ideas in a story unless certain that the author is in error.
2. Do not accept copy that is carelessly prepared. Accurate writing must include moderately careful preparation of copy.
3. Do not demand costly or impractical changes in copy. For example: Most linotypes are equipped to produce light or bold, or light and italic, from the same mat, but an alternating of bold and italic faces may be extremely difficult, and often impossible.
4. Observe carefully the style rules of the publication that you serve.

Following style charts. Style, as it is defined here refers to the general method of punctuation, capitalization, and abbreviation used in journalistic work. Style charts, sheets, or manuals are codifications of rules of grammar and typography, and generally contain all essential information that will lead to uniformity and consistency in the publication of written material.

Although there are some differences of opinion concerning certain rules of style, and some variation in system, consistency and uniformity are considered by many authors and journalists as an essential element in good editing.

Willard G. Bleyer in "Newspaper Writing and Editing" has the following to say concerning style charts:

Its purpose is to present in concise form a workable set of rules by which uniformity in the preparation of copy may be obtained.<sup>3</sup>

Even in formal writing, including thesis preparation, uniformity and consistency are demanded.

William Giles Campbell in his "Form Book for Thesis Writing," says:

There is not at the present time absolute agreement among authorities regarding matters of form in thesis writing....

...Authorities may not agree on the exact form to be followed, but no authority will sanction the practice of using several different forms within the same manuscript.<sup>4</sup>

Included among the variations in style, there are:

(1) Up-style, which means that capitalization and punctuation are used freely.

(2) Down-style, where capitalization is avoided wherever possible, and where punctuation is kept to a minimum.

(3) Modified-style, which is less extreme than the two previously listed.

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<sup>3</sup> Willard G. Bleyer, Newspaper Writing and Editing (Boston: Houghton Mifflin Company, 1932), p. 468.

<sup>4</sup> William Giles Campbell, A Form Book For Thesis Writing, (Boston: Houghton Mifflin Company, 1939), p. 3.



Those who follow one system might argue that the names of high school classes are proper nouns, and should therefore be capitalized. Proponents of another style might take an opposite view on this point. Both, however, would agree that it would be incorrect to capitalize one (Junior) within the body of a sentence, and leave another (sophomore) in lower case.

Consistency and uniformity, therefore, are the important points to consider in the establishment and observance of style charts.

It was pointed out in Chapter IV that the School of Journalism at Montana State University has a newly-revised style manual which would seem practical for Montana high school use. However, if the teacher prefers to compile his own style chart, he can find samples in many journalism textbooks.

"A Manual of Style,"<sup>5</sup> published by the University of Chicago Press, is perhaps one of the most extensive works of this kind, and would be of great aid to anyone who wished to compile a set of style rules. The Government Printing Office at Washington, D. C., also publishes a style manual.

A good dictionary, preferably Webster's Unabridged, is essential to the writing of newspaper stories, and it should form the backbone of all style charts.

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<sup>5</sup> A Manual of Style (Chicago: University of Chicago Press, 1937).

Style manuals generally include some important information and rules of procedure, in addition to the instructions which concern spelling and grammar usage.

When style rules have been discussed, and adopted, the pupils should spend sufficient time in learning those rules to assure moderately effective results.

Proofreading, symbols, and procedure. Proofreading consists of correcting errors that appear in newspaper copy, after that material has been set into type. As is the case in copyreading, a set of symbols has been devised, so that the work can be done simply and quickly. These symbols resemble those used in copyreading, but they are placed in the margin, rather than in the body of the copy.

A set of proofreaders' symbols, compiled by Spears and Lawshe, follows:

○ Insert period	∩ Delete, take out
^ Insert comma	∪ Push down space
∧ Insert colon	X Change imperfect letter
∩ Insert semicolon	¶ Paragraph
∩ Insert quotes	no ¶ No paragraph
∩ Insert apostrophe	○ Close up
# Insert space	tr Transpose
∩ Insert margin copy	∩ Reverse
-/ Insert hyphen	⌊ Move to left
ld Insert space between lines	⌋ Move to right

<input type="checkbox"/>	Move up	<i>ital</i>	Set in italics
<input type="checkbox"/>	Move down	Rom.	Set in Roman
<i>Stat</i>	Let it stand as originally indicated	<i>bf</i>	Set boldface
<i>Run in</i>	Make elements follow one another	<i>w.f.</i>	Wrong font used
<i>Cap</i>	Capitalize	<i>Sp.</i>	Spell out
S.C.	Set in small caps	<i>fig.</i>	Use numerical figures
<i>lc</i>	Set lower case	==	Straighten lines
		<input type="checkbox"/>	Indent one em <sup>6</sup>

The proofreader, although his work may be simpler than that of the copyreader, should learn to be careful and accurate. Errors can be costly and embarrassing. One effective method used by many commercial newspapers calls for a "proofreader" and a "copyholder." The proofreader reads aloud, and the copyholder checks the reading against the original copy. Whether or not this system is used, it seems wise to have the original copy available when the proof is read.

A conscientious proofreader will watch for mistakes made by the copyreader, as well as those made by the compositor. He will use a medium-soft lead pencil in making his symbols. He will make the correction marks legible, and place them in the margin of the copy. He will work as rapidly as possible without sacrificing accuracy; and he will direct his entire attention to the task at hand.

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<sup>6</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., p. 221.

Special problems. There are a number of special problems connected with copyreading that must be solved if the correction of errors is to aid in the creation of a creditable finished product. Pupils in journalism classes, whether or not they are planning to do copyreading work, should be aware of these problems. The following are included:

1. Proper advance planning.

A definite problem is created when school newspaper editors and their assistants fail to do sufficient planning for the paper in advance of actual story writing. Much of the news and feature material for school papers can be "anticipated." The space needed for advertising, illustration, and headlines can be quite closely pre-arranged. If writers have some picture in mind of how the completed product will appear, they will generally do a more accurate job in arranging the story material.

2. Cooperation and understanding.

Editors and copyreaders must establish cooperative relationship between the editorial and the mechanical forces of their paper, if they are to expect effective results. If copyreaders fail to learn the mechanical limitations of printed papers, or the problems of mimeograph stencil cutting, they are apt to make copy demands that are unreasonable, or impossible.

### 3. Proper timing.

The time element is an important problem to be solved in newspaper copyreading. Even with much advance planning, it is often extremely difficult to arrange story dead-lines so that sufficient time is left for the proper handling of copy. However, much can be gained through the elimination of wasted time and effort. The time to write a story is now, not some time in the future. If a pupil is assigned a story, the best advice he can follow is: "Do it—do it accurately—do it now."

### 4. Elimination of jealousy.

Teamwork is essential to the successful production of any project which requires the services of more than one individual. If jealousy and dissension are allowed to exist, teamwork is destroyed. High school copyreaders must confine their work to the elimination of errors and inaccuracies that affect the welfare of the entire group, and must not attempt to change the writing style of individuals.

## II. HEADLINE WRITING

Headlines act as the "salesmen" for the story they describe, and briefly summarize the highlight without allowing for unimportant incidentals. Because many persons are "casual" readers, and depend upon the headline for most of the information they receive from newspapers; it must, therefore, combine simplicity with accuracy, and must "fit" the story.

Robert M. Neal in "Editing the Small City Daily," describes the headline in the following manner:

When well-built, the American headline represents a form of newspaper writing unequalled, even unapproached, elsewhere. Designed for wholly utilitarian ends, it has attained a craftsmanship that often climbs into the artistic. Boggled, it is a pitiful counterfeit.<sup>7</sup>

Time is allowed in this section of the unit for class discussion and actual practice leading toward the mastery of techniques and problems of headline writing.

Relationship to story. Immediately following, or in conjunction with, the construction of headlines, sufficient practice and discussion of the relationship of the headline to the story should be allowed.

In establishing such relationship, it appears logical to check some of the primary purposes of headlines.

Spears and Lawshe present the following points:

Purpose of the headline. A headline advertises a story by giving the gist of it—not by telling it. To be a good head it must catch the roving eye of the reader, and at the same time be true in tone to the story it displays.

Thus in a few well-chosen, well-arranged words, the headline is not only obliged to sell its story, but it is also obliged to add an artistic dignity and attractiveness to the general appearance of the page.<sup>8</sup>

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<sup>7</sup> Robert M. Neal, op. cit., p. 50.

<sup>8</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., p. 116.

If, then, the headline serves to advertise the story and to add to the attractiveness of the page, at least three points of relationship between the story and the headline can be established:

1. The headline briefly describes the action, and is, therefore, a part of the story. It essentially must be related as to content.
2. The headline is a part of the story it represents, so it must be harmonious in general appearance. Therefore, it must show relationship as to type-face. Indiscriminate mixing of a variety of faces, and the choosing of faces that do not harmonize with the story should be avoided.
3. The headline must show relationship as to type-size. Heads should be neither too large nor too small to display the story properly.

In establishing relationships, it should also be kept in mind that each type family will include extended and condensed, bold-face and light-face series of faces.

Types and variations: Headline types and variations as they are used in this study are classified under three general groups, which include (1) size of letter, (2) kind of face, and (3) arrangement.

1. Size of letter:

Letters (known as type) are measured according to the pica-em system, which, simply described, is as follows:

A pica-em is a square unit and equals  $\frac{1}{6}$  of an inch from side to side.

The system further subdivides the pica-em into 12 equal parts, and calls each part a "point." Therefore, 72 points equal one-inch.

Newspapers measure width and depth in terms of the pica-em. (A newspaper column two-inches in width is 12 pica-em wide. A page six-inches deep is 36 pica-em deep.) Newspapers, however, usually measure page depths in inches.

Type faces are designed and cast by points. (One point is  $\frac{1}{72}$  of an inch high. Therefore, 72-point type will take 1-inch of space when printed; 36-point type will use  $\frac{1}{2}$  inch, etc.)

Common headline sizes, in terms of points are 10, 12, 14, 18, 24, 30, 36, 42, 48, 60, 72, and 96. Letters larger than 96-point are generally made from wood, and are measured in inches rather than in points.

A guide for determining type sizes to be used in headlines has been compiled for use here. It was adapted from suggestions by Robert M. Neal<sup>9</sup> in "Newspaper Desk Work," and seems practical for high school newspaper use:

(1) Ten-, 12-, and 14-point heads usually are not used in widths more than one-column, and generally do not appear as

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<sup>9</sup> Robert M. Neal, Newspaper Desk Work (New York: D. Appleton and Company, 1933), pp. 386-393.



main heads above stories longer than three-inches.

(2) Eighteen- and 24-point sizes may include two-column widths (in some cases, three) and may be used for stories from three to seven-inches long.

(3) The 30-, 36-, 42-, and 48-point types are suitable up to five-columns; and may display stories seven-inches or longer.

(4) The larger faces should be reserved for banner heads (extending five, or more, columns) and for stories of extreme importance.

(5) Small page-sizes require shorter stories; and consequently smaller headlines.

## 2. Kinds of faces:

Because there are so many variations of type-faces, typographers use slightly different general classifications, but in most cases four or five categories will fit most of the faces.

Anthony Marinaccio and Burl Osburn<sup>10</sup> in "Exploring the Graphic Arts" disregard the "Gothic" classification, and in its stead list "Sans-serif" which is in reality a modern-face Gothic.

Their classifications include (1) Roman, (2) Sans-serif, (3) Italic, (4) Script, and (5) Text.

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<sup>10</sup> Anthony Marinaccio and Burl Neff Osburn, Exploring the Graphic Arts (Scranton, Pa: International Textbook Co., 1942), pp. 25-26.

Ralph Polk,<sup>11</sup> on the other hand, includes Gothic as the classification for sans-serif type, and places Italic along other faces.

- (1) Roman: An informal type, popular as a headline and body type for newspapers. It is characterized by the presence of serifs (fine lines, or cross strokes, at the top and the bottom of the letter).
- (2) Gothic: An informal type, very popular in headlines. The letters are without ornamentation, that is, without serifs (sans-serif). Old-style Gothic is arranged with capital and small-capital letters, and does not include the lower-case as does modern-face Gothic.
- (3) Text: Commonly known as "Old English." This is a formal type, and is seldom used in headline writing.
- (4) Script: Similar to handwriting, a fine-line, semi-formal type, sometimes used for headlines in feature stories.

Many typographers include a fifth classification, Italic.

Many modern type faces, however, are designed so that italic (slanted letters) are a part of the family. Italic Roman and Italic Gothic (sans-serif) are common now, and, thus, certain typographers do not consider Italic separately.

Because the Roman and the modern-face Gothic (sans-serif) are designed for informal use, they appear more often as headlines

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<sup>11</sup> Ralph W. Polk, The Practice of Printing (Peoria, Ill: The Manual Arts Press, 1937), pp. 10-26.

in modern newspapers. Regardless of the face used, however, typographers and journalists usually agree that the indiscriminate mixing of type-faces on any page is a mark of poor taste.

There are many variations of faces in each general classification, with slight differences in each design or style. Just as an automobile manufacturer might label his product, type designers give names to their type styles. ("Caslon," "Cheltenham," "Goudy," etc.)

Types are grouped, according to Polk,<sup>12</sup> as follows:

- (1) Family. A type family includes all of the types under one name.
- (2) Series. This includes all sizes of one particular face.
- (3) Font. A complete working unit of letters of one size and style.

### 3. Arrangement:

There are many possible styles in which headlines may be arranged. A few of the more common are:

- (1) Crossline. A single line that is either centered or extends the width of the column or columns.
- (2) Dropline, "Stepdown," or "Sliding." The first line is flush to the left-hand side, and each succeeding line is indented so that the last line is flush to the right.
- (3) Flush Left. Each line is flush to the left-hand side.
- (4) Hanging Indention. The first line is flush to the left, and each succeeding line is indented one or two pica-ems.

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<sup>12</sup> Loc. cit.

(5) Pyramid. Pyramid headlines are always inverted in order, with the first line full, and the follow-lines becoming successively shorter than the one preceding it. Each line is centered.

(6) Box Head. This type of headline has a border or a semi-border surrounding it.

(7) Banner. A headline that extends for several columns. It is generally a one-line head in large type.

Manner of construction. Regardless of size, face or arrangement, headlines must be planned and written so that the most can be said in the fewest words; they must not be allowed to become mere labels for the stories they represent; they must be forceful, accurate and easy to read.

From among 40 general headline writing rules listed by George C. Bastian and Leland D. Case<sup>13</sup> in "Editing the Day's News," several appear applicable to high school newspaper publication:

1. Each headline must contain a verb, or verb implied.
2. Use active voice. Passive headlines are lifeless.
3. Use historical present tense of verb. The infinitive form will denote the future, and the past tense should be avoided.
4. Each deck of a headline should express a complete thought.
5. Words must not be divided at the end of a line.

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<sup>13</sup> George C. Bastian and Leland D. Case, Editing the Day's News (New York: The Macmillan Company, 1947), pp. 255-261.

6. A line should not end with a preposition, or the first part of an infinitive.
7. Each deck must successively give new information.
8. No word (with the exception of articles, conjunctions, or prepositions) should be used twice in a headline. Synonyms for words previously used are correct.

Stories written by the pupils during their study of the writing units may be used as the material from which practice headlines are written. Some experience in the construction of all types of headlines is necessary.

Modern newspapers appear to be simplifying the writing of headlines, and the multiple-deck head is not as common as it once was.

Concerning this point, Bastian and Case say that "the present tendency is toward simple combinations even for big stories."<sup>14</sup>

The older, and less popular, forms of headlines make excellent practice exercises. After a pupil has written several complicated multiple-deck headlines, which have taxed his intelligence and ingenuity, he will be much more efficient in his construction of the simpler, modern heads.

Mechanical aspects. Unlike a typewriter, where each character is the same width, newspaper type varies with each individual letter. All commercially printed material will be made from letters that are uneven width, and letters (larger than 10- or 12-point) used in

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<sup>14</sup> Loc. cit.

mimeographed papers will follow that style.

Types for printed publications are professionally made from precision machines, and each letter is exact according to its intended design. Such is not the case with display letters used in mimeograph work. Here the exactness of the letter depends upon the skill of the person who hand-cuts it into the stencil.

Machine made letters automatically solve the problem of whether or not mere characters of a certain size or shape can be placed within a given space. The limit is definite and exact. Mimeograph stencil-cutters should practice reaching as near a standard of precision as possible. Type specimen catalogs (showing samples of type-faces in varying sizes and styles) are available from type supply houses,<sup>15</sup> and Linotype, Intertype, Linograph, and Monotype manufacturing plants.

A careful study by the pupils of these specimens will aid them in appreciating mechanical precision, and in doing more effective work when hand-lettering is necessary.

School supply houses<sup>16</sup> list for sale cardboard cut-outs of various sizes and styles of letters. These can be copied, or traced, accurately onto the stencil. If the work is to be done free-hand, the pupil should follow the habit of sign painters, and place lightly-drawn pencil guide lines in the space before cutting into the stencil.

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<sup>15</sup> Western Newspaper Union, Billings, Montana.

<sup>16</sup> Northern School Supply, Great Falls, Montana.

A simplified counting formula, approved by the Style Manual from Montana State University, can be followed for writing most of the headlines in Montana high school publications.

Count M and W, 2-units.

Count m and w,  $1\frac{1}{2}$ -units.

Count i, l, j, f, and t, and all punctuation marks except the question mark,  $\frac{1}{2}$ -unit. (Double quotation marks, ", 1-unit.)

Count all other letters, and spaces between words, 1-unit.

This section of the unit should be spent in a review of the rules of construction, arrangement, and selection of headlines which were covered in the preceding lessons. Some emphasis should be made to remind pupils that headline writing follows the same procedure relative to good taste as do newspaper stories of all types.

The writer of headlines has definite space limitations, but he does not need to sacrifice good manners in order to stay within those limits.

Some special points to remember are:

1. A humorous story may have a humorous headline, but like the story, it must not be cheap or vulgar.
2. Headlines "advertise" the story to the reader, and should not over-display the story that they represent.
3. A small amount of alliteration is sometimes effective, but this, and other attention-getting schemes, may become tiresome if over-used.

4. Extreme care should be used in the choice of words for headlines. Words employed should convey the meaning desired, and, as it has been pointed out, repetition of key words should be avoided.

### III. PAGE MAKE-UP

Page make-up involves the placing of stories and illustrations in a certain position on the newspaper page; the planning for special typographical and illustrative techniques; and the selecting of material in accordance with its relative importance to the reader.

Bastian and Case list four primary functions of page make-up:

1. To enhance readability.
2. To grade news.
3. To make pages attractive and interesting.
4. To create favorable recognition.<sup>17</sup>

A newspaper, whether it is printed, mimeographed, or produced through other methods, is a manufactured product, and as such it must appear attractive to the buyer or it is of little value to anyone. After the buyer is attracted he must feel that he is getting his money's worth.

First, the quality must be high. This point is particularly significant with newspapers. A publication is, in one sense, "perishable goods" in that it is used when it is "fresh" and then discarded. In another sense, however, a newspaper lives forever. It becomes a document of history, and its bound files influence people for generations. The quality must be high.

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<sup>17</sup> George C. Bastian and Leland D. Case, *op. cit.*, pp. 306-307.



Secondly, the "packaging" of the product must be attractive to the prospective buyer. Page make-up is concerned with the packaging of the newspaper.

Aesthetic values. Just as an artist's touch can transform ugly tubes of pigment into a painting of great beauty, the page make-up expert can arrange a discordant mass of type into a design that is pleasing to the human eye.

Class discussion and pupil activity should here include an examination of as many commercial and high school papers as are available. Special emphasis should be placed upon discovering the elements of beauty to be found in the printed, or the mimeographed page.

Questions to be taken into consideration might include:

1. Does the page have a "jumbled" or "messy" appearance?
2. Are type-faces so selected (and in the case of mimeographed publications, so executed) that a pleasing tone is maintained?
3. Are stories chosen, and placed on the page, so that a planned theme is apparent?
4. Are illustrations and decorative materials in keeping with the general tone and harmony of the page?
5. Do pages, other than the front page, give the impression that they have been planned carefully, or do they appear to be "dumping" spots for miscellaneous material?
6. Is the page-size correct for the size and style of material that it contains?

7. In cases where color is used, does that color blend harmoniously?
8. Is there evidence of typographical excellence, and good taste? (Typographical, as used here, would include mimeographed papers.)

When studying aesthetic qualities of a page, it is not necessary that the inspection be made from close range. Pages displayed from a distance of several feet may often be judged accurately as to the characteristics which make them pleasing or distasteful. However, a combination plan may be used, with the first observations being made at long range followed by a close examination.

Practical values. Elements of beauty are not the only considerations to be made in a study of the newspaper page. There are practical aspects that deserve attention. It seems false to assume that, because newspapers are often read rapidly and casually, the reader is ignorant or shallow. There may be many intelligent readers who are busy, and who demand that information be so arranged that valuable time is not wasted in finding it.

Proper selection and arrangement of material from the viewpoint of saving time and energy is an important duty of the make-up editor. Many modern newspapers (commercial, school, and others) are giving attention to practical problems of make-up, and the results are that those newspapers are becoming easier to read without a sacrifice of quality.

Bastian and Case declare that "only the weakest paper, handicapped by lack of skilled help or unworried by competition, is 'thrown together,'"<sup>18</sup>

If it is possible for the teacher to obtain file copies of commercial or school papers published 15-years ago, or earlier, and then to compare those files with copies of the same publication today, interesting modern trends can be demonstrated.

A number of general rules referred to by Otto and Marye,<sup>19</sup> and by Spears and Lawshe,<sup>20</sup> include the following:

1. Use the greatest number of stories possible without removing essential material, and without under-displaying those which are used.
2. Keep "carryovers" (stories that are continued to another page) to a minimum. Confusion and consequent time-loss usually result when there is an abundance of carryover.
3. Select type-faces that are attractive, easy-to-read, and quickly understood.
4. Choose borders and other type devices which are not too ornate or too gaudy. Highly decorative material seems to be giving way to something simpler and more practical. (Neal points out, however, that type devices, if carefully chosen, can add to the attractiveness of the printed page.)

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<sup>18</sup> Loc. cit.

<sup>19</sup> William N. Otto and Mary E. Marye, op. cit., pp. 279-313.

<sup>20</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., pp. 298-320.

5. Make effective use of bold-face or italic type for emphasis. Care should be taken not to overwork this device.
6. Arrange the page so that no two heads, exactly the same size and style, appear immediately next to each other.
7. Avoid placing headlines and illustrations in such a position that they will be divided by the fold of the paper.
8. Plan, if possible, some type of indexing for papers of many pages.

Types and variations of arrangement. Arrangement of the printed or mimeographed page is considered in this study under two broad classifications, (1) Balanced, and (2) Unbalanced. A great number of variations are possible under each classification (so many, in fact, that names could not be supplied for each possible combination).

Actual practice work can include the collection of stories clipped from newspapers. The headlines should be removed. They can later be re-written by the pupils to fit the needs of the style of make-up selected. It is important that pupils collect actual printed or mimeographed material for page make-up exercises. Several pairs of scissors, large blank sheets of paper, and jars of paste are also necessary.

Practice exercises may include work with a number of styles and variations of page make-up. Some of the more common forms are:

1. Absolute of formal balance. ✓

This style demands great care if it is to be properly executed.

Balancing begins with the extreme right and left columns, and this balance is carried in alternating columns toward the center so that when the page is completed it must be perfectly symmetrical. Each story must be written so that it is exactly the same length as the story that it balances (or part of it may be carried over to another page). Illustrations must be planned so that they appear in pairs, or if an odd number is used, the odd out must be of such width that it may be centered in relation to the left- and right-hand sides. Headlines must balance in pairs, and they must be of the same size and style with each balancing unit.

This style of make-up is interesting as a practice exercise, and it may be used on rare occasions, but too frequent appearance of absolute balance tends to make the page dull and monotonous.

### 2. Focus and brace.

Focus style of page make-up is a semi-balanced arrangement, and generally demands that the most important story appear in the extreme right-hand column. Focal points are placed from right to left to the center of the page. This style allows much more leeway in arrangement than does absolute balance. Lights can balance lights, and darks can balance darks, without the necessity of pairing exact sizes. Illustrations may be used in any size that will make them the most effective.

### 3. Unorthodox or modern.

This style of make-up discards all theory of symmetry, and places emphasis upon attention. "Occult" and circus arrangements

are included in the unorthodox class. Headline size and illustration volume is generally large, and each separate item on the page is an individual unit in itself. This method of make-up usually is more successful when it is used with pages that are relatively small.

Illustration and photography problems. Classes in high school journalism may find that their most important illustration and photography problems center around a limited budget, and a lack of physical equipment.

However, the inability to solve the equipment problem should not discourage pupils from learning some of the fundamentals of illustration. They must train themselves to do the best they can, using the equipment that they can afford.

A number of general rules compiled for this study from instructions given in "A Course in Photography" by The Aurora School of Photo-  
Engraving,<sup>21</sup> suggest the following:

1. That proper lighting and focusing of the picture, and careful processing of the positive print is necessary if the final product is to be suitable for newspaper work. Poor pictures cannot be made better through an engraving process, and it seems wiser to eliminate illustration altogether than to attempt to use material of definite low standard.
2. That pictures tell a story, and, like written material,

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<sup>21</sup> Tasope, A Course in Photography (Aurora, Mo.: The Aurora School of Photo-Engraving).

- everything that appears should have definite purpose.
3. That proper size is important. The picture must be neither so large nor so small that it is out of correct proportion to its news or feature value.
  4. That pictures should have "life" and "variety." Posed "shots" of people, or other living things, should feature activity. Formal expressionless groupings add nothing of value to the printed page.
  5. That from a photographic standpoint, small groups are better than large groups. If large groups must be used, the photograph should be taken from as close a range as possible.
  6. That positive prints be used for processing into metal plates (cuts) for newspaper use. They should be; (1) as large, or larger, than the final reproduction will be; (2) mailed flat between two sheets of cardboard larger than the print; (3) free from cracks, marks, or other blemishes; (4) neither over- or under-exposed or developed.

Many schools are equipped so that the pupils are able to reduce publication costs by doing their own photo-processing work. Sufficient time must be allowed for practice, and in no case should material be sent to a photo-engraver until it is satisfactory from the standpoint of workmanship.

A common method used in figuring reductions or enlargements from the original picture to the photo engraved "cut" is explained

by Spears and Lawshe, as follows:

In the event that the whole picture is not to be used, a sheet of transparent tissue paper called a frisket is placed over the front of the original and a rectangle is drawn, indicating the section that is to be reproduced. A diagonal line is then drawn from the upper left-hand corner to the lower right-hand corner. If the whole picture is to be used, the same thing is done using the corners of the picture itself. The width desired on the finished cut is then measured to the right, starting in the upper left-hand corner where the diagonal begins. From this measured point on the horizontal line, a perpendicular line is dropped until it intersects the diagonal. The length of this perpendicular line is the length which will correspond to the width that has been laid off. The process is the same, regardless of whether the cut is to be larger or smaller than the original. 22

Illustrative material, other than photography, requires special aptitude by the pupil, or pupils, doing the work. Drawings of various kinds will largely supplant photography in the mimeograph publications, and these are subject to the same general rules relative to size and values as are photographs.

The operators of mimeographed newspapers need not feel that illustration does not belong in the duplicated paper. F. S. Knight and Damon Knight point out that in fact the duplicated publication has some advantage over the printed paper in illustration possibilities:

Perhaps the greatest single advantage which the duplipub has over the printed paper lies in its greater possibilities in the use of illustrations and other newspaper "art."

Where a printed paper on a limited budget must restrict itself to an occasional zinc etching, or to a laboriously-cut linoleum block, a duplipub on an even more limited budget may

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22 Harold Spears and C. H. Lawshe, Jr., op. cit., pp. 338-339.



use as many drawings as desired, simply by having a student artist trace them onto stencils.<sup>23</sup>

The illustration must be worth the space it takes. Cartoons and other drawings can be reproduced in printed and in mimeographed papers, but they must be carefully and neatly executed.

Making the dummy. A newspaper dummy corresponds to the "blueprint" used by builders in other fields of endeavor. It is a relatively simple pattern designed to guide the compositor in the construction of a printed or a mimeographed page. Although measurements do not need to be made to "micrometer" exactness, reasonable care should be taken in planning the dummy. An error of two or three lines in one column on a page might necessitate the reworking of the entire page. ✓

There are two definite steps to follow in building a page dummy, and the pupils should practice developing both of these steps.

The first step consists of the construction of a rough working plan, showing the general arrangement of stories and illustrations. Blank sheets of typing paper (one for each page) can be ruled vertically, each line representing the column division of the page. The size and style of headlines and illustrations are then planned, and space for each is allowed. An irregular, vertical line will indicate the approximate length of a story. Heavy horizontal lines show the beginning point of a new story.

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<sup>23</sup> F. S. Knight and Damon Knight, op. cit., p. 111.

A number system is often effective in building the primary dummy. For example: 1 might indicate that the headline was to be a two-column, three line, 36-point Caslon; 6 might allow for a one-column, one-line, 12-point, Caslon Bold head. If this system is used, a chart must be made in advance so that there will be uniformity in drawing the plans.

When the rough pattern is complete, the second step, that of making the actual working plan, is ready to begin. Blank sheets as large as the page (including the margins) are needed for this work. Paste and scissors are also essential.

If the dummy is to be an actual part of the construction of a newspaper, the stories, headlines, and illustrations are cut from galley-proofs. Mimeographed publications require that the stories be typed and properly spaced before they are transferred to the stencil, and these are used to build the dummy.

The Knight text recommends much the same plan of making a dummy for duplicated publications:

A dummy is useful in planning the make-up of each issue of the paper.

A dummy is a plan of the paper, showing what stories are wanted and how much space they are to occupy. A blank sheet of paper taken from the stock used in duplicating the paper makes a good dummy.

When the copy has been turned in and has been typed to column width, the copy for each story may be pasted in its place in the dummy; or the copy may be measured with a ruler and the space marked off in the dummy.

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<sup>24</sup> Ibid., p. 28.

Practice exercises in designing a dummy can be carried out by the use of material previously printed or mimeographed. Because arrangement rather than content is the point being studied, miscellaneous stories and headlines from a large number of publications may be used.

A separate sheet is to be used for each page, and the pupils must learn that, although the front page may be the most important, other pages must not be neglected, or allowed to become a "dumping-ground." A certain amount of carry-over material is necessary, but good judgment should be shown in keeping it to a minimum.

In the "rough" dummy a reasonable accuracy may be obtained by counting the number of typewritten lines and from the body type to be used a yardstick may be prepared for preliminary estimates.

## CHAPTER VIII

## THE MECHANICAL AND BUSINESS UNITS:

## UNIT VII, TYPOGRAPHY: UNIT VIII, ADVERTISING, CIRCULATION

A study of typography and printing processes is important in that (1) it gives pupils a more comprehensive view of journalism as a profession and as a business; and (2) it leads them naturally into the investigation of advertising and circulation as it affects high school newspaper publication.

Although the time allowed for these units is limited to a maximum of four weeks (if the course is taught for a full year) highlights of the mechanical and business problems can be adequately covered.

The journalistic and the mechanical aspects (the message and the means of expressing it) cannot be considered to be entirely foreign to each other. Without the one, the other cannot exist. Perfect harmony between the various units of a newspaper plant is desirable for publishers, and, although that ideal is seldom fully reached, unity and cooperation are sometimes accomplished when each worker (editorial, business, or mechanical) learns something of all of the problems and techniques of newspaper production.

In schools where it is possible, an inspection tour of a local newspaper plant and radio station will be valuable to the pupils. Also time generally can be arranged for the journalism class

to receive some instruction from the commercial department in the actual operation of a mimeograph machine.

#### UNIT VII: TYPOGRAPHY

##### Unit objective:

To teach the fundamentals of typography.

##### Content of unit:

1. History of printing
2. Printing machinery
3. Printers' measurements and composing room terms
4. Type classification and sizes
5. Photo-engraving and photo-lithographic processes
6. Modern trends in printing and publishing

It is unlikely that many schools in Montana will be able to witness much printing machinery in operation, and in those cases where some of the processes may be seen, such demonstrations will necessarily be very limited in nature.

Therefore, it seems most important that some basic textbook in printing should be used as a foundation for the units in typography. Ralph Polk's "Practice in Printing,"<sup>1</sup> and F. S. and Damon Knight's "The Stencil Duplicated Newspaper"<sup>2</sup> each in their respective fields contain sufficient material, including illustration, to give adequate background on the high school level.

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<sup>1</sup> Ralph W. Polk, The Practice of Printing (Peoria: The Manual Arts Press, 1937), 298 pp.

<sup>2</sup> F. S. Knight and Damon Knight, op. cit., 126 pp.

Definite textbook assignments plus material that pupils will collect from commercial and high school newspapers may form the basis for the study of typography.

### I. HISTORY OF PRINTING

As early as 4,000 B. C., the Babylonians impressed characters in moist clay, and developed an inkless and paperless type of printing. Changes came slowly at first, but printing art has kept abreast with other technological development, so that in modern times the advancements in mechanical aids and techniques have been very rapid. Papyrus (a type of water reed) was used by the ancient Egyptians as the forerunner to paper, and some of the writing has been preserved.

Merritt Way Haynes,<sup>3</sup> in a textbook, "The Student's History of Printing," has carefully recorded the principal dates, personages, and events in the development of the typographic art from earliest times to the present. This textbook could be used profitably as a guide for the teaching of the significant points in the history of printing. It covers the following eras:

1. The era of beginnings (to 1397).
2. The Gutenberg era (1397 to 1468).
3. The typographic era (1468 to 1620).
4. The early journalistic era (1620 to 1804).
5. The mechanical era (since 1804).

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<sup>3</sup> Merritt Way Haynes, The Student's History of Printing (New York: McGraw-Hill Book Company, Inc., 1930) 118 pp.

Only the highlights of the history of the typographic arts can be studied, but time should be taken at this point to review the history of journalism.<sup>4</sup> A correlation should be established between the development of journalism and printing, and the dependence of these on other technological discoveries should be pointed out. (Steam and electric power, telegraph, wireless, radio, etc.)

Specific developments in the graphic arts should emphasize according to Haynes:<sup>5</sup>

1. Invention of movable type by John Gutenberg, Germany, 1439.
2. First cylinder press developed by R. Hoe & Co., 1830.
3. Stereotyping (the casting of printing forms from papier-mache matrices) first successfully tried in 1861.
4. The Linotype (a type-casting machine) invented by Ottmar Mergenthaler in 1883, and declared to be a success, 1886.
5. Development of the point system for type measurement in 1886.
6. Photo-engraving came into common use in 1893-95.  
(Experiments in making plates from photographs, first attempted in France in the early 1800's, were not commercially accepted until nearly the beginning of the twentieth century.)

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<sup>4</sup> See Chapter V.

<sup>5</sup> Merritt Way Haynes, op. cit., pp. 47-107.

7. Progress in photo-lithography from 1900 until the present time.
8. Transmission of pictures and printed material by air, 1926 to the present time.

## II. PRINTING MACHINERY

It will become apparent during the study of the history of printing that inventions and improvements of the machinery of printing have been significant.

High school journalism pupils, during the limited time allowed for this unit, will not be able to master more than a few of the main points relative to printing machinery, but they can learn some fundamental facts that will be of help to them.

Polk<sup>6</sup> devotes chapters to the discussion of all types of commercial printing machinery, and gives adequate explanation of each.

Because many Montana high schools are directly concerned with the publication of mimeographed newspapers, that means of production will be considered during the study of printing machinery. Reference to the textbook by F. S. Knight and Damon Knight<sup>7</sup> should prove valuable.

In order that the study can be simplified, printing processes

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<sup>6</sup> Ralph W. Polk, op. cit., 298 pp.

<sup>7</sup> F. S. Knight and Damon Knight, op. cit., 126 pp.



are here divided into four main classifications in accordance  
with views of Ralph Polk.<sup>8</sup>

1. Direct Duplication.

This method (which includes mimeographing) uses a stencil into which is punched the characters that are to be duplicated. The stencil is then fastened to a hollow drum containing a heavy ink. The ink seeps through the holes in the stencil, and the characters to be duplicated are thus directly copied on blank sheets of paper that come in contact with the drum as it revolves. (The machine is revolved either by hand or by mechanical power.)

2. Letter-press Printing.

This is the most common method of commercial newspaper printing. Type (moulded dies of the characters) and half-tones (metal reproductions of photographs) are built to a uniform height and are assembled into a solid form. This form is locked into proper position on a press, and ink is applied to the face of the form. The transfer is accomplished by pressing blank sheets of paper against the inked surface.

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<sup>8</sup> Ralph W. Polk, op. cit., pp. 99-293.

### 3. Photo-Lithography.

Lithography (literally: "to write on stone") originally transferred images to paper from the flat surface of a specially designed stone. The design to be transferred was drawn upon the stone and was chemically treated according to the principle that oil and water will not mix. Water was flushed over the surface, and an oil-base ink applied. The ink adhered to the image, and when the paper was placed in contact with the stone, the transfer was accomplished.

Old-time lithography is rapidly becoming obsolete, and is being superceded by modern photographic processes. The method is the same except that metal plates, made from photographic negatives, are now used; and modern off-set presses with double sets of rollers (water and ink) transfer the design to a rubber blanket, and from that to the paper.

### 4. Engraving or Intaglio.

This type of printing is never used in newspaper production, but is still popular for formal announcements, etc. The designs to be transferred are hand (or machine) carved into the surface of steel or copper plates. The entire surface is then covered with heavy ink which fills the depressions made by the carving. Surplus ink is wiped away, and paper is applied. The image is "lifted" from the plate to the

paper; the result being a product with a raised surface.

As a part of the investigation of printing machinery, the complete process of printing a piece of written material should be traced. Certainly, it will be of great value to the pupil if he is fortunate enough to see that process in an actual newspaper plant; but if that is not possible, classroom demonstrations may be used as a substitute.

Demonstrations should observe the following steps:

1. Composition

Material to be printed must first be set into type.

(Type is defined as being "a rectangular block—usually metal—having its face so shaped as to produce, by printing, a letter, figure, etc.) There are two general mechanical methods of "setting" type, (1) by hand; and, (2) by machine.

Type that is to be set by hand is kept in a type-case, and letters are assembled, one at a time, in a metal tray called a "stick." The case is divided into compartments, one for each letter, so that the type may be distributed and reused.

Several type composing machines are in common use, and include:

(1) The Linotype, the Intertype, and the Linograph (all trade names for machines, alike in principle, and similar in operation). These machines have a keyboard somewhat

resembling a typewriter. When a key is struck, a brass die, (matrix, or "mat") into which is stamped the reverse image of a letter, is released, and is carried through a chute to the assembly line. Wedge-shaped bars are inserted between words. When the line is complete, it is transferred to a position in front of a pot of molten metal, and a solid line is cast. The letters are formed by filling the depressions in the mat, and the space wedges are driven tight, filling the line so that it has an even margin left and right.

(2) The Monotype is built in two separate units. The keyboard unit is designed so that when a key is struck, a hole is punched in a paper roll. This roll is then fed into the casting unit, and individual letters are cast in the form of complete lines. (The general principle of monotype composition resembles the method of producing music for a "player-piano.") Monotype composed material is popular for catalog work because short lines and "cut-ins" can be corrected without resetting an entire line.

(3) A Ludlow machine consists of a casting unit that forms solid lines, like the Linotype machine, but the "mats" are assembled by hand, and are kept in cases like hand-set type. Ludlow composition is used largely for headlines and advertising display.

## 2. Makeup

After material that is to be printed has been composed into type, the work of assembling it into page forms begins. A metal frame "chase" is placed around the form and the type is locked into solid position. The form may be, (1) printed directly; or, (2) stereotyped.

Smaller newspapers generally print directly from the form while larger ones use the stereotype method.

Stereotyping is accomplished by placing a damp papier-mache sheet on the surface of the form, and then applying extreme pressure. A deep indentation is made in the sheet, which, when it has dried, is used as the positive matrix. The matrix is placed in a mold, and molten type metal is poured over its surface. A solid negative form is thus made, and that is used as the printing plate.

## 3. Presswork.

When type or stereotype forms have been corrected, they are ready to be printed. There are so many different kinds of newspaper presses that it would be impossible to describe all of them in a brief time. Pupils can, however, learn to distinguish the main classifications:

(1) Polk<sup>9</sup> describes the platen press as follows:

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<sup>9</sup> Ibid., p. 99.

The platen press holds the form on a flat bed, and obtains its impression by the impact of a flat platen, the entire surface of which meets the form squarely in a single thrust. Practically all small presses for general job work are of the platen type. They are also called job presses.

(2) Cylinder press. This type of press is most commonly used for the printing of weekly and small daily newspapers. The forms are locked into position horizontally on the bed of the press. The paper is fed into the press (either in single sheets, or from rolls) and revolves around a drum cylinder. As the drum comes in contact with the inked form, the impression is made.

(3) Rotary press. Rotary presses are adapted for large daily newspapers or magazines with large circulation. The forms are stereotyped in semi-circular shape, and these are locked onto steel cylinders. Separate inking rollers are used for each cylinder. The form revolves, and the paper is fed into the press from rolls.

### III. PRINTERS' MEASUREMENTS AND COMPOSING ROOM TERMS

Work in this section of the unit will consist of a general review of type measurements,<sup>10</sup> and will familiarize pupils with a few of the common terms used in the printing industry. Such general knowledge will aid staff members in the production of their own school newspapers.

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<sup>10</sup> This material was previously discussed in Chapter VI under the heading, Headlines.

A glossary of trade terms adapted from Polk<sup>11</sup> include:

1. Ad. A common abbreviation for advertisement.
2. Agate. Signifies  $5\frac{1}{2}$  point type. Used by many large commercial newspapers as a measurement for advertising. There are 14 agate lines in an inch.
3. Bleed. Refers to illustrations that are printed to the edge of the page. (No margin.)
4. Box. A border around printed or typed material.
5. Caption. A descriptive heading—usually one line—placed over an illustration (or at the beginning of a chapter).
6. Column rule. A thin line between columns on a page.
7. Dummy. A working model or sketch of a piece of material that is to be printed.
8. Em. Denotes the square of any type size. It generally refers to the 12-point (pica-em) size, used in measuring length and width of a page.
9. Font. A complete assortment of all of the letters, figures, and signs in one case of type.
10. Galley-proof. A copy of printed material before it has been built into a form.
11. Halftone. A metal printing plate of a photograph copied through a screen, thus breaking the image into a series of

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<sup>11</sup> Ibid., pp. 293-297.

tiny dots. These dots differ in size and number or concentration according to the highlights and shadows in the original picture, and reproduce the varying tone depth.

12. Justification. This refers to the proper spacing of all material (type, illustrations, etc.) that is used in a form.
13. Leader. A dotted line used in tabulations.
14. Line gauge. A measuring stick, graduated to the pica-em scale.
15. Point. A unit of measurement, based on the pica-em system, each point equals  $1/72$  inch.
16. Pi. Type matter that has become a jumbled mass.
17. Quoin. Wedges of metal that are used to lock printing forms.
18. Register. When printed material comes exactly in the proper position on the paper, it is said to be in register.
19. Serif. The short cross-lines that are used to decorate type-faces.
20. Shoulder. Refers to space at the bottom of a type letter.

#### IV. TYPE CLASSIFICATION AND SIZES

The fundamentals of type classifications and sizes were given in Chapter VI in connection with headline writing. A review of this



material will be valuable at this time.

Charles M. Edwards, Jr., and William H. Howard<sup>12</sup> in "Retail Advertising and Sales Promotion" list some valuable observations concerning the selection and use of type devices:

1. Modern type is designed for practicability and not for ornament. Surplus ornamentation has been eliminated, and type that can be quickly read is popular today.
2. Before photo-engraving processes were perfected, decorative and complicated designs in borders and artistic illustrations were thought necessary to add distinction to printed material. Pictures have replaced the "gingerbread" ornaments of years ago, and modern typography demands simplicity and readability.
3. The choice of type faces and decorative material demands that a harmonious effect be established throughout the entire page or unit to be printed. Harmony must take into consideration, (1) shape; (2) size; and, (3) tone qualities. It is especially important that the pupils who are responsible for art-work and headlines to be used in mimeographed publications use great care in selecting their designs.

Polk gives the following suggestions for the selection of decorative designs:

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<sup>12</sup> Charles M. Edwards, Jr., and William H. Howard, Retail Advertising and Sales Promotion (New York: Prentice Hall, Inc. 1943), pp. 302-312.

Hints for Choosing an Ornament. Before selecting an ornament for a job, be sure that one is needed, and then pick it thoughtfully. Do not select an ornament because of the beauty of the ornament itself, but rather, that it may add beauty and effectiveness to the whole design. In the choice of an ornament, measure it by these standards:

- (1) Is it in keeping with the subject matter?
  - (2) Is it a proper size?
  - (3) Will it harmonize in tone with the other units?
  - (4) Is the shape satisfactory?
  - (5) Will the job as a whole be definitely improved by it?
- Unless each of these questions can be answered in the affirmative, it will be safer to leave out the ornament.<sup>13</sup>

Class work in this section of the typographical unit can include displays of fine typography collected by the pupils. Investigation of student-art from high school mimeographed newspapers should not be overlooked.

Knight and Knight<sup>14</sup> devote a chapter of their textbook to the "Mechanics of the Duplicated Newspaper." This seems to be valuable supplementary material for use in those schools where a mimeographed newspaper is to be published.

#### V. PHOTO-ENGRAVING AND PHOTO-LITHOGRAPHIC PROCESSES

There is little difficulty in finding sufficient evidence to make it apparent that photography is becoming more important in the graphic arts.

Work in this section is aimed primarily toward aiding pupils

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<sup>13</sup> Ralph W. Polk, op. cit., p. 196.

<sup>14</sup> F. S. Knight and Damon Knight, op. cit., pp. 13-19.

in their own publication problems, but some basic principles of photo-engraving should be studied. All transfer of photographs, paintings, and the like, to the printed page is done directly by photo-engraving, or is a variation of that process.

The following information is adapted for use here from the Tasope "Operator's Manual," edited by Charles S. Martz:<sup>15</sup>

By the photo-engraving method, a negative is made from positive copy by inserting a screen between the film and the copy-camera lens. The opaque vertical and horizontal lines in the screen cause the copy to be broken into a "checkerboard" pattern of square dots. Highlights in the copy will produce dots that are smaller and farther apart than those in the dense portions of the original.

The negative is transferred to a metal plate (usually copper or zinc) which has been treated with a sensitized shellac covering. Exposure under bright light hardens the shellac in those portions that are clear in the negative, and leaves a soft covering where the plate is shaded by the opaque negative dots. The unhardened spots are washed away leaving a shellac-covered pattern on the plate.

An etching solution (iron chloride for copper, and nitric acid for zinc) is then applied and the bare portions of metal are eaten to a depth somewhat lower than the original surface of the plate. Etching is continued until the highlight dots (which are the

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<sup>15</sup> Charles S. Martz, Tasope Operator's Manual (Aurora Mo: The Aurora School of Photo Engraving, 1937), 96 pp.

smallest) are down to pinpoint size.

When ink is spread on the surface of the finished plate, it will adhere to the tops of the dots, and thus the "halftone" image is transferred.

Full-color reproductions are made by the photo-engraving method, the only difference being that a separate plate must be made for each color. Light filters are used for each negative, and when the plates are printed, the proper color of ink must be applied to each.

Photo-lithography uses an unetched plate that has been so treated that a special oil-base ink will adhere to the portions to be transferred. Water is used on the parts of the plate that are to be blank on the final copy.

Machines have been perfected that will transfer photographs by radio waves. Impulses caused by the highlights and shadows of a photograph "fed" into a sending machine, are accurately recorded by an electric needle in the receiving unit, and the copy so nearly resembles the original that it may be photo-engraved. The rapid transmission of pictures by radio waves is enabling newspapers to present immediate, complete coverage of happenings all over the world.

Two significant points concerning photo processes should be stressed in relating the study to the high school publication program.

1. Photography in all of its forms is a "copy" process.

Photo-engraving results cannot be better than the original copy, and pupils must strive for perfection in the pictures

that they use to illustrate their high school newspapers.

2. Photo-engraving is expensive. If a picture, or other illustration will not add something of value to the newspaper, the publishers cannot afford to use it.

#### VI. MODERN TRENDS IN PRINTING AND PUBLISHING

Inventions and modern practices have established definite trends in the typographic arrangement of modern newspapers. A study of these trends is significant to high school journalism pupils in that it charts a course for them to follow in solving their own publication problems.

Investigation will make the following points apparent:

1. Type faces are being designed according to a plan of simplicity and readability. Confusing cross-lines are being eliminated, and small openings (ink-catchers) within the letters are being enlarged.
2. Ornate borders and irrelevant illustrations are uncommon in modern typography.
3. More photographs and more full-color pictures are being used.
4. Newspaper headlines are simpler and contain fewer decks.
5. Page formats are being planned so that they are more informal.

## UNIT VIII: ADVERTISING, CIRCULATION

Unit objective:

To teach pupils to layout and sell advertising, to solve circulation problems, and to show relationships of advertising to social living.

Content of unit:

1. Ethics and policies
2. Selling problems
3. Layout, and the handling of copy
4. Illustration, borders, type faces
5. Circulation problems

Class work in the advertising and circulation unit is designed to cover ten lessons on a yearly plan, or five lessons if the course is arranged for one-semester. It should include pupil participation in the actual steps of advertising layout written content, and illustration. Some textbook on layout technique (a typical one could be "Technique of Advertising Layout," by Frank H. Young)<sup>16</sup> will be invaluable as a supplementary aid.

The pupil does not need to be an artist to handle the illustration problems in his layout. If, for example, he wishes to picture

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<sup>16</sup> Frank H. Young, Technique in Advertising Layout (New York: Crown Publishers, 1946), 185 pp.

a ladies' coat in his ad, and he is unable to make an actual drawing, he may block-off the space desired and simply label that space "Cut of ladies' coat."

Commercial and high school examples of advertising should be collected by the pupils, and these examples displayed and discussed in the class.

It was pointed out in Chapter III that 70 per cent of the Montana high schools answering the questionnaires depended upon advertising as one of the means of paying for the school newspaper, and that variations in rate were from 15 cents to \$1.50 per column inch.

It appears important to direct the study of advertising and circulation toward the establishment of more equitable rates, and more consistent methods of procedure in Montana high schools.

Spears and Lawshe,<sup>17</sup> in speaking of advertising and circulation problems point out at least three conclusions which appear pertinent to the maintenance of proper relationships between advertisers and sellers of advertising space.

1. That high school newspapers should not be "beggars."
2. That advertising should be sold and handled on a thoroughly businesslike basis.

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<sup>17</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., p. 129.

3. That the school newspaper should not enter the advertising field solely as a profit-making enterprise. (Advertising should pay its share of the costs, but rates should not be exorbitant.)

#### I. ETHICS AND POLICIES

Work in this section of the unit can center around the establishment of general rules of ethics and policies which are particularly adapted to high school use.

Pupils should be reminded that the rules of decency and good taste are just as important in the advertising sections of a newspaper as they are in the news or feature sections. A general review of codes of ethics found in Chapter V may help to remind pupils of this important point.

If advertising is to be handled in a businesslike manner, and if high school advertising solicitors are determined not to become "beggars," it seems logical to assume that the school is justified in maintaining some control over advertising copy.

Neil H. Borden in "The Economic Effects of Advertising" says concerning ethics in advertising:

The criticisms of advertising on ethical grounds arise primarily from three practices of advertisers, (1) the use of advertising to sell certain products which the critics hold to be undesirable and hence immoral and unethical; (2) the employment in some advertising of false and misleading statements which violate ethical standards; and (3) the employment of illustrations and statements which offend the critic's idea of good taste.<sup>18</sup>

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<sup>18</sup> Neil H. Borden, The Economic Effects of Advertising (Chicago: Richard D. Irwin, Inc., 1942), pp. 838-39.



Although a few Montana high schools have solicited advertising from bars, taverns, night clubs, and the like, they usually have received criticism from school patrons for such practice.

If the school's general policies are opposed to the illegal sale of liquor and tobacco (Revised Montana Code--Law 11047) to minors, it seems unbusinesslike to say the least to ask the seller of such articles to advertise a product which is not legal for use by high school pupils.

When codes of ethics dealing with advertising are formed, at least some of the following points should be included.

1. That state and national laws will be obeyed.
2. That advertising copy must not lower the standards of the newspaper.
3. That honest and fair business associations between the advertiser and the school newspaper should be maintained.

## II. SELLING PROBLEMS

It was pointed out in Chapter IV that between 30 and 40 per cent of the total space of a high school newspaper was all that might be devoted to advertising, and that a larger amount detracted from the news value of the publication.

Because the space offered for sale is relatively small, it seems necessary that effort should be directed, during the study of this section, toward establishing procedures which would assure that advertising will become a legitimate and a worth-while function of the school newspaper.

Carl G. Miller in "High School Reporting and Editing"

says:

Like other types of business, the newspaper becomes profitable and permanent business only when it offers a valuable type of service. It will gain most of its advertising space if it constantly thinks of service to the average reader.<sup>19</sup>

In order to sell space to advertisers on a basis of business, the seller must convince the buyer that the newspaper has something to offer. The ad in turn must convince the reader that the advertiser really has something to sell.

A number of selling points suggested by Spears and Lawshe, and around which pupils could direct their sales messages, include the following:

High-school students form a common age group of from 14 to 20—a market group with common characteristics. The advertiser knows exactly at whom he is aiming, and does not have to scatter his shot as is the case in many of his other advertising media.

While adults have already formed definite buying habits, high-school students compose a group whose habits are still plastic.

High-school students greatly influence the buying done by their parents, having the final word in many family purchases. They influence the purchase of mother's and father's clothing, the new car, and the radio.

This group will in ten or fifteen years form the buyers of a large part of the goods consumed in the community. The firm that looks ahead is eager to establish faith and good will with these youngsters who will form the bulk of tomorrow's buyers.

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<sup>19</sup> Carl G. Miller, High School Reporting and Editing (New York: McGraw-Hill Book Company, 1929), p. 18.

Merely keeping its name before the high-school student at this important period of his life does much to assure the firm a steady influx of customers in the future.<sup>20</sup>

It can be readily seen that the pupil and the school newspaper has a number of "talking points" when he confronts the advertiser.

The tabulation of data from buying-power surveys which can be conducted among pupils, faculty members, and other school newspaper readers can form a part of the investigation in this section of the unit.

### III. LAYOUT AND HANDLING COPY

In this section of the unit, it would seem well for teachers to remind pupils that they have a two-fold purpose in studying advertising layout.

First, there is the immediate problem of selling advertising space in the high school newspaper.

Secondly, the pupil as a potential buyer of advertising space, needs to know some of the fundamentals of advertising layout.

From the immediate-sale point of view, Spears and Lawshe, say:

When the ad salesman for the high school newspaper approaches a prospect and attempts to sell him an ad without presenting him with some rough sketch, his task is much greater. However, if through his contact with the business he has prepared a layout which features some item which the merchant has that might appeal to the

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<sup>20</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., p. 131.

subscribers, he increases his chances for selling the ad. Then, too, merchants frequently refuse the ad salesman when the actual reason for their refusal is the fact that they haven't time to write the ad...<sup>21</sup>

An advertising layout consists of the drawing of a rough draft of the ad as it will finally appear. Scissors and paste are usually needed for this work.

Regarding qualities to be sought in advertising layout, Edwards and Howard list five:

1. Simplicity.
2. Eye appeal.
3. Sales appeal. Besides being easy to read because of its simplicity, and inviting to read because of its eye appeal, an advertisement should be hard to resist because of its sales appeal.
4. Representative Character. No retail store in the country is exactly like any other....It is these individual features that advertisements should reflect.
5. Continuity. Once a representative style of advertising is found, it is highly important that continuity be maintained....<sup>22</sup>

Pupils may be directed at this point to practice the making of advertising layouts. Examples of commercial and high school advertising can be valuable guides.

Handling of copy. Special emphasis should be given to the fact when advertising space is sold to a customer, the seller takes the responsibility of making certain that the service rendered is fair

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<sup>21</sup> Ibid., p. 269.

<sup>22</sup> Charles M. Edwards, Jr., and William H. Howard, op. cit., pp. 244-248.

and adequate.

1. The buyer should be assured that his copy will not be handled carelessly.

2. He should be given the opportunity to see a proof of his ad before it is run.

3. He should be able to know that any special directions that he has given concerning his ad will be carefully executed.

It was pointed out in Chapter IV that written agreements between the advertiser and the school were usually desirable. Such agreements should clearly explain the rates, the special services offered, the dates of publication, and any other information that is necessary to constitute a businesslike agreement between two parties.

Page make-up. The page make-up for advertising in high school newspapers may follow many styles, and there are numerous variations.

F. S. Knight and Damon Knight<sup>23</sup> in speaking of the duplicated publications favor either a "pyramid" arrangement with the larger ads at the bottom of the page and the smaller ads "stair-stepping" above them, or the "well" arrangement, which calls for reading matter to run to the bottom of the center column, and the ads arranged in pyramid blocks at either side.

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<sup>23</sup> F. S. Knight and Damon Knight, op. cit., p. 76.

Spears and Lawshe<sup>24</sup> divide make-up into three distinct classifications:

1. Pyramid. In this type of arrangement the pyramid is usually built up to the right, and an effort is made to place the largest ads in the lower right-hand corner.
2. Double pyramid, or well-type. The space between the ads resembles a well.
3. Magazine. A modification of the double pyramid, with no effort made to balance the two sides.

#### IV. ILLUSTRATION, BORDERS, TYPE-FACES

From the standpoint of the publishing of a high school newspaper, commercial illustration problems hold a relatively small significance in Montana schools. Since most of the papers are mimeographed, the methods used by the majority of schools call for hand drawing of display material used in advertising.

As it is contended by F. S. Knight and Damon Knight,<sup>25</sup> the duplicated publications have a definite advantage over most of the printed high school papers, in that the number of illustrations available for mimeographed papers is much greater than for printed sheets.

The Knight text devotes a chapter to the creation of illustrative material. This would prove valuable as a supplementary guide in those schools where the school newspaper is duplicated.

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<sup>24</sup> Harold Spears and C. H. Lawshe, Jr., op. cit., pp. 273-274.

<sup>25</sup> F. S. Knight and Damon Knight, op. cit., p. 111.

A few of the printed newspapers in Montana high schools have mat services available for advertising purposes, and where it is possible it seems advisable for schools to ask for that service in connection with the signing of the printing contract.

A general study of some of the principles of illustration, and other decorative devices as they affect the advertising in newspapers should prove valuable to high school journalism pupils.

Edwards and Howard<sup>26</sup> divide illustrations into two general classifications:

1. Descriptive
2. Decorative

The purposes of illustration, according to these authors, are:

1. To improve the physical appearance and the attention-value of the advertisement.
2. To picture clearly the advertised merchandise.
3. To show the merchandise in use.
4. To "glorify" the merchandise.
5. To add an appropriate atmosphere to the advertisement.
6. To direct the movement of the reader's eye.

Samples from commercial and high school newspaper advertising should be studied by pupils to see whether or not illustrations are performing their intended functions.

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<sup>26</sup> Charles M. Edwards, Jr., and William H. Howard, op. cit., pp. 275-288.

Borders and type faces. Illustration so far has taken into consideration only halftones, line drawings and the like, but other artistic devices including type faces and borders are important in the designing of advertising copy.

Some general rules for pupil consideration at this point are compiled from the Edwards and Howard text:

1. The promiscuous mixing of type faces is usually dangerous, for too many families of type in one advertisement are as likely to clash as are too many families in one house.
2. Variety and emphasis in the typographical set-up of an advertisement will be of little avail unless the various type units, like the other display elements, are surrounded by sufficient white space....
3. Whenever an advertisement occupies less than a full-page space, it generally needs a border of some sort, first, to establish its boundaries and to define its form; second to segregate it from, and make it stand out in contrast with, the news columns and other advertisements on the page; and third, to hold it together so that it does not appear to spread irregularly into the surrounding printed matter.
4. The borders should be present but not conspicuous.<sup>27</sup>

## V. CIRCULATION

Circulation as it concerns newspapers deals with the distribution of the finished product to the readers, and is one of the major activities of many commercial publications.

The amount of time allowed for investigation in this section

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<sup>27</sup> Ibid., p. 302.



of the unit will necessarily limit the study of circulation to those problems that definitely affect the school and the school newspaper.

Similar to the procedure of conducting buying-power surveys in advertising, the pupils may actively participate by preparing readership surveys, and by investigating possible circulation plans in the school.

Montana high school newspapers have reported that little attention is paid to circulation as a means of revenue, but there are possibilities for study in this field.

Three plans are in operation in Montana high schools:

1. Activity Fee Subsidy.

By this plan a definite fee is taken from the student's activity ticket at the beginning of the school term and turned over to the newspaper budget. It has the advantage of being a dependable source of income, and requires only a minimum amount of work.

2. Advance Subscription.

By this method the subscription is sold at the beginning of the school year, and in some cases at the beginning of each semester. Sales campaigns are usually necessary to make this plan a success.

3. Subscription "By-the-Copy."

By this plan the pupils pay a certain amount for each issue of the paper. It is usually an uncertain and cumbersome method of receiving revenue.

Regardless of methods used, it seems advisable to aim toward a 100 per cent reader coverage in the school. Graduates and other friends of the school are also potential buyers of the school newspaper.

As large an exchange list as possible is usually desirable. If the advertising solicitor can truthfully tell his customer that the school paper is received by many readers, at least one of the main selling problems is solved.

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