

Prof writing

PROPOSAL NUMBER: 99- 211

CURRICULUM PROPOSAL FORM



***DEADLINES:**

REGULAR COURSE PROPOSALS: OCTOBER 23, 1998 FOR FALL, 1999 AND FEBRUARY 19, 1999 FOR SPRING, 2000
SHORT-TERM COURSE PROPOSALS: DECEMBER 11, 1998 FOR FALL, 1999 AND MARCH 26, 1998 FOR SPRING 2000

PROPOSAL TITLE: Electronic Journalism II: Television
SPONSOR/S: Carl Hausman, Associate Professor, Journalism
DEPARTMENT: Journalism and Creative Writing, College of Communication
0602.305

CHECK ALL THAT APPLY:

UNDERGRADUATE GRADUATE

COLLEGE: Communication
IF LAS: History/Humanities
 Math/Sciences
 Social/Behavioral Sciences

TYPE OF PROPOSAL (Check ALL that Apply)

General Education
 New Course in Bank
 Existing course, Add To Bank
 Multicultural/Global Designation
 Writing Intensive Designation
 Literature Designation
 New Minor/Concentration/Specialization
 New Major/Degree Program
 Short Term Course Proposal

New Course (NOT Gen. Ed.)
 Name Change (Dept., School, Major)
 Changes in Degree Requirements
 Changes Involve Gen. Ed. requirements
 Minor Changes to Existing Courses
 Course is NOT General Education
 Course IS General Education

DEPARTMENT

(SIGNATURE INDICATES APPROVAL)

Committee of the whole Dept of Journalism
DEPT. CURRICULUM CHAIR / DATE DEPT. CHAIRPERSON / DATE *2/2/99*

COLLEGE CURRICULUM COMMITTEE

DATE OF OPEN HEARING (if necessary) *As be low*

APPROVED

NOT APPROVED

COMMENTS:

add: Change title to Electronic Journalism II: Television.

M. J. [Signature]
SIGNATURE *4/25/99*
DATE

ACADEMIC DEAN (& GRADUATE DEAN, for New Graduate Programs Only)

APPROVED

NOT APPROVED

COMMENTS:

[Signature]
SIGNATURE (Academic Dean) *4/2/99*
DATE
SIGNATURE (Graduate Dean) DATE

UNIVERSITY CURRICULUM COMMITTEE

DATE OF OPEN HEARING (if necessary) 5/23/99 College level only

APPROVED

NOT APPROVED

COMMENTS:

Thomas A. Kubat 5/12/99
SIGNATURE DATE

SENATE

Date announced at Senate 4/30/99

Voted upon at Senate: Approved Not Approved Date:

EXECUTIVE VICE PRESIDENT/PROVOST

APPROVED

NOT APPROVED If no, reasons are as follows:

STUDENT CREDIT HOURS _____ FACULTY LOAD HOURS _____ EQUALIZED CREDIT HOURS _____

OFFICIAL COPY & APPROVAL SHEET FILED (DATE): _____

DATE/SIGNATURE EXECUTIVE VICE PRESIDENT/PROVOST [Signature] 5/26/99

REGISTRAR

DATE APPROVED COURSE DESCRIPTION RECEIVED _____

HEGIS TAXONOMY & COURSE NUMBER ASSIGNED 0602.305

DATE/SIGNATURE OF REGISTRAR Robert A. Kubat 7/16/99

NOTIFICATION FORWARD:

SENATE CURRICULUM COMMITTEE CHAIRPERSON

DEPARTMENT CHAIRPERSONS

ACADEMIC DEAN(S)

REGISTRAR

SPONSOR(S)

1 M 7/16/99

1. Details of the Proposed Course

This section lists and explains the *title, credit hours, course level, prerequisites, time and scale of implementation, curricular effect, adequacy of present resources, and recommended library resources* as they pertain to the proposed course.

Course Title:

Electronic Journalism II: Television 0602.305

Sponsor:

Carl Hausman, Ph.D., associate professor of Journalism, Department of Journalism and Creative Writing, College of Communication. The proposal is sponsored by the Department of Journalism and Creative Writing in the College of Communication.

Credit Hours:

The course will carry 3 credit hours.

Course Level:

Electronic Journalism II: Television will be a 300-level course.

Prerequisites:

0603.220 (Introduction to Electronic Media) or 0602.310 (News Reporting I) or 0603.222 Television Production I, or permission of instructor.

Suggested Time and Scale of Implementation

The course will first be offered in Spring, 2000, and is offered as a Special Topic in Spring, 1999. This course will be offered once per academic year.

Curricular Effect:

Electronic Journalism II (for brevity we will refer to it in this shortened form in the rest of this document) will be offered as an elective in the College of Communication. It is not anticipated that any other class will be dropped or offered less frequently due to the implementation of this course.

Adequacy of the Present Staff, Resources, and Space Needs.

Staff: The course will be taught by faculty from the department of Journalism and Creative Writing. Carl Hausman, who developed the course, will teach it in Spring, 2000. Hausman is the author of ten textbooks on journalism and electronic media, and has taught a similar course (Television Newscast) at New York University, where he also taught broadcast newswriting, advanced television reporting, and various media lecture courses. One of Hausman's books, *Crafting the News for the Electronic Media*, is specifically geared toward newscast production and may be integrated into the course. Two of his texts, *Modern Video Production* and *Institutional Video*, deal specifically with television production. Hausman has a professional on-air and production background in broadcast journalism.

Resources: Facilities are currently adequate and will be further upgraded by the end of the Spring 1999 semester. One completed upgrade includes the installation of a special satellite antenna that will allow students to download CBS's Newspath, a service providing news reports for insertion into newscasts; this is the same service offered to CBS affiliate stations nationwide, provided free as an educational tool to college campuses. Another addition recently completed is the installation of a digital editing system.

Space: When the course is implemented, the newscast will be cablecast on an existing on-campus cable network. The cablecast will be produced in TV Studio 1 in Bozorth.

Funds: The costs of the new antenna, digital news lab, and news set will be absorbed by a program improvement grant already committed to the College of Communication. The College of Communication will absorb the cost of operation of the television studio for an additional eight hours per week in classroom time and preparation for the newscast, along with the cost of furnishing a broadcast engineer for six hours per week.

Recommended Library Resources

The library currently has a reasonably large collection of books about electronic journalism and journalism in general. The listing of current holdings is attached as Appendix A. However, the collection is dated in parts and I recommend the additional purchase of 15 books and three periodicals, at a cost of approximately \$600 for the books and \$150 yearly for the periodicals. The proposed additions are listed in Appendix B.

2. Rationale for the Course

Electronic Journalism II will involve the production of a TV newscast which will be cablecast on the Rowan cable network. A version of the newscast will be adapted for the World Wide Web -- and thus be available world-wide through a new technology known as streaming video.

It is essential that students in our journalism program be offered course work in this area. Television is the nation's most pervasive news medium; more people receive news from television than anywhere else. Also, it is essential that we offer students background and understanding of how television journalism relates to the World Wide Web. Almost all television stations offer a web presence, and many offer streaming video through their web sites.

This holds a three-fold meaning for students who take this course:

- First, journalists-in-training will, after implementation of this course, have the opportunity to learn the tools and techniques of TV news.
- Second, anyone who takes this course -- whether or not he or she pursues a career in journalism -- can gain an understanding of the structure and function of television news. This in turn helps students become more critical consumers of news, allowing them to more powerfully engage in social and civic affairs, and to make informed decisions and value judgments.
- Third, this course prepares students to become more technologically competent in a world where many news genres are blending because of the capability of the computer to support print, audio, and video. (In preparing this proposal I consulted with a former colleague, Christopher Harper of Ithaca College. Professor Harper's article, *Doing It All*, deals in part with this trend of media convergence and is included in Appendix C.

3. Essence of the Course

This section lists and explains the course's *objectives, content, and evaluation procedures.*

Objectives of the Course

When students complete this course, they will be able to:

- Understand the stem-to-stern construction of a newscast, how stories are selected for air, and how the process of television news tends to favor selection of certain types of stories.
- Write in a disciplined way, putting facts into a concise broadcast style.
- Gather facts from a variety of sources and integrate those facts into a cohesive, coherent TV and Web presentation.
- Gather news according to methods used by professional news organizations.
- Write and assemble a television news package (report for insertion into a newscast).
- Integrate video clips into the script.
- Perform the basics of many positions involved in presenting a television newscast: editing video, writing copy, gathering news, running cameras, controlling audio, setting lights, and anchoring.
- Assume supervision of a crew or part of a crew for one newscast, and assume the responsibility for the work of that crew.
- Perform all these tasks on a rigid deadline.

Topical Outline and Content

Electronic Journalism II will meet once a week in the evening. Students registering for the course will be instructed that they will need to reserve a

substantial portion of the day for working on the newscast, which will be recorded in the evening. Some students will also work on content preparation earlier in the week.

Students' assignments will be posted a week in advance and, if appropriate, they will work on their assignments during the week. The executive producer, for example, will follow news stories throughout the week.

Students' assignments will rotate. Each student will have an opportunity to be in charge of part or all of the production of a newscast. While we will make use of students' particular skills and prior training through course work and professional experience, positions will be rotated as much as possible so that students can gain familiarity with the entire process. Every student, regardless of position, will be expected to gather and write news during the day of the newscast.

During a 13-week semester, the course content would be broken down this way:

- The first 2 classes will be devoted to lecture and hands-on explanation of writing, newsgathering and production techniques. Class content includes the fundamentals of news gathering, the difference between writing in broadcast and print style, the typical structure of a newscast, orientation to all equipment, and an explanation of duties and requisite skills. Classes one and two will include practice on writing techniques and on-air delivery techniques. We expect that there will be a mix of students with the requisite skills to jump-start this process. For example, students with television production backgrounds will initially be assigned to camera operation and will assist in the training of students who do not share that background. The same strategy applies for writers, on-air personnel, and editors. Some students will work throughout the week at various writing and production duties.
- Class during Week 3 will involve an off-air run-through of a newscast. Students will go through the entire process of newscast preparation and news gathering, and present a newscast that is taped and played back. A critique by the instructor will follow tape playback. This allows the students and the instructor to anticipate and fix problems that will arise during the live presentation.
- Week 4 will mark the implementation of the weekly cablecast of the program, which will continue through the final week of the semester. During the semester, students will rotate through several positions.

The strategy will enable students to observe and understand how individual functions mesh into an integrated whole.

- Lecture material from week four onward will largely be presented in the form of a pre-newscast briefing and post-newscast critique. For example, writing and production problems that should be addressed will be discussed when students convene in late morning or early afternoon to begin construction of the newscast. Similar learning takes place in the post-newscast critique (further described in the Evaluation section below).
- In addition, there will be continual “coaching” throughout the preparation of the newscast. The instructor will, for example, read and critique copy as it is written, evaluate the evolving structure and story selection of the newscast, and suggest additions or changes in focus.

Evaluation and Grading Procedure of Students

The key to the learning process in this class is an off-air critique, either as “post-mortem” or ongoing critique of writing and production duties carried out at different times of the week. The instructor points out the good and bad points of the presentation, identifies where teamwork was strong or lacking, critiques writing and performance, and sets goals for improvement in the following week’s newscast.

Grading will be based on the assessment of each student’s performance in all of the assigned positions. In addition to accuracy and style of writing, news judgment, and skill in learning and carrying out each task, the students will be graded on their overall contribution to the team effort, attendance, level of effort expended, and amount of cooperation demonstrated. Students’ accomplishment in these areas will be continually monitored by the instructor, who observes the preparation of the newscast, questions students about their assignments and progress in carrying out those assignments, and observes the newscast. The instructor also monitors students’ capacity and willingness to accept responsibility, and closely observes the improvement of students’ skills during the semester.

Course Evaluation

Standard student evaluations will be administered during the final weeks of the course. Also, members of the departmental curriculum committee will be invited to view the process and the product. The course will be reevaluated by the curriculum committee after the initial semester.

4. Consultation

This course does not duplicate content of any existing course. Current journalism courses offered through the Department of Professional Writing focus almost entirely on print journalism. The other Electronic Journalism course offered in the College of Communication covers news techniques for radio, centers on long-form pieces rather than daily journalism, and does not deal with television nor the television newscast. The Television Production course offered by Radio/TV/Film does include some course content on newscasts, but the course focus is on production (i.e., studio operation) rather than journalistic construction, writing, and delivery. A Television Documentary course offered by Radio/TV/Film deals with long-form, cinematic presentations and not daily electronic journalism.

Electronic Journalism II, while not duplicating content, will offer complementary learning opportunities, because departments and organizations will be encouraged to contribute program content. Radio journalism students, for example, will be encouraged to adapt their pieces for television, and documentary students will be similarly encouraged to re-package portions of their work for televising.

Carl Hausman has met with members of the University community, including the chairs of Communication Studies and Radio/TV/Film and the general manager of the campus radio station, explained the course, and has received support from them. Hausman also has received the support of his department.

Letters from interested parties are attached in Appendix D.

5. Additional Information and Comments.

Please see the article attached as Appendix C.

6. Catalog Description

ELECTRONIC JOURNALISM II: TELEVISION. Students write, gather, edit, and present a cable newscast on Rowan University's closed-circuit cable system and adapt that newscast for transmission over the World Wide Web. Students learn the duties and responsibilities of all television newscast personnel, including anchors, executive producers, writers, directors, camera operators, audio operators, graphic artists, and editors. During the semester, students rotate through various duties, including writing, anchor and reporter positions.

Appendix A

Current Library Holdings

Books About Electronic News Reporting and Writing

Broussard, E. Joseph, Writing and reporting broadcast news. New York: Macmillan; London: Collier Macmillan, 1982.

Fang, Irving E., Television news, radio news. 4th ed., rev. St. Paul: Rada Press. 1985.

The Functions of mass communications [videorecording]. Maumee, Ohio: Instructional Video. 1989.

Mayeux, Peter E., Broadcast news: writing & reporting. 2nd ed [rev.]. Madison [Wis.]: Brown & Benchmark. 1996.

Books about "Authorship" of Television News

Bliss, Edward, Writing news for broadcast. New York: Columbia University Press. 1971.

Block, Mervin, Writing broadcast news: shorter, sharper, stronger : a professional handbook. Chicago: Bonus Books. 1987.

Broussard, E. Joseph, Writing and reporting broadcast news. New York: Macmillan; London: Collier Macmillan. 1982.

Hall, Mark W., Broadcast journalism; an introduction to news writing. [1st ed.]. New York, Hastings House. 1971.

MacDonald, R. H., A broadcast news manual of style, 2nd ed. New York: Longman. 1994.

Smeyak, G. Paul, Broadcast news writing. 2nd ed. New York: Macmillan. 1986.

Zousmer, Steven, TV news off-camera: an insider's guide to newswriting and newspeople. 1987.

Books About "Authorship" of Radio News

Brooks, William F. , Radio news writing. 1st ed. New York, McGraw-Hill Book Co. 1948.

Howe, Quincy, The news and how to understand it in spite of the newspapers, in spite of the magazines, in spite of the radio. New York: Columbia University Press, 1968.

Books About the General Study of Broadcast News

Carroll, Marie, A study examining the effectiveness of elementary students using commercial television. New York: Perigee, 1993.

Carter, Jimmy, 1924. We are prepared to meet confrontation or cooperation [Sound recording]. 1978.

Efron, Edith, The news twisters. Los Angeles: Nash Pub. 1971.

Green, Maury, Television news; anatomy and process. Belmont, Calif.: Wadsworth Pub. Co. 1969.

Gunter, Barrie, Poor reception: misunderstanding and forgetting broadcast news. Hillsdale, N.J.: L. Erlbaum Associates. 1987.

Neuman, Johanna, Lights, camera, war: is media technology driving international politics? 1st ed. New York: St. Martin's Press. 1996.

Singer, Eleanor. Reporting on risk: how the mass media portray accidents, diseases, disasters, and other hazards. New York: Random House, 1985.

Skornia, Harry Jay, Television and the news; a critical appraisal. Palo Alto, Calif.: Pacific Books. 1968.

Tyrrell, Robert, The work of the television journalist. New York, Hastings House 1972.

Wood, William Almon, Electronic journalism. New York: Columbia University Press, 1987.

Yorke, Ivor, The technique of television news. 2nd ed. Boston: Focal Press. 1987.

Zousmer, Steven, 1942. TV news off-camera: an insider's guide to Newswriting and newspeople. Boston: Houghton-Mifflin, 1987.

Books About Political Aspects of Television News

Barrett, Marvin, The politics of broadcasting. New York, Crowell. 1973.

Graham, Fred P., Happy talk: confessions of a TV journalist. New York: Norton. 1990.

Hosley, David H., Hard news: women in broadcast journalism. New York: Greenwood Press. 1987.

Iyengar, Shanto, Is anyone responsible?: how television frames political issues. Chicago: University of Chicago Press. 1991.

Iyengar, Shanto. News that matters: television and American opinion. Chicago: University of Chicago Press, 1987.

Keirstead, Phillip O., Journalist's notebook of live radio-TV news. Blue Ridge Summit, Pa.: G/L Tab Books. 1976.

Books About Print Journalism and Journalism in General

Barnhart, Thomas Frederick, Weekly newspaper writing and editing. New York, Dryden Press. 1949.

Bernstein, Theodore Menline, More language that needs watching: second aid for writers and editors, emanating from the news room, Boston: Houghton-Mifflin, 1962.

Berry, Thomas Elliott, Journalism in America: an introduction to the news media. New York: Hastings House, 1976.

Brennecke, Ernest, Magazine article writing. New York, Macmillan, 1930.

Campbell, Laurence Randolph, 1903. Newsmen at work; reporting and writing the news. Boston, Houghton Mifflin, 1949.

Cirino, Robert, Power to persuade: mass media and the news. New York: Bantam Pathfinder Editions. 1974.

Click, J. W. , Magazine editing and production. Dubuque, Iowa: W. C. Brown Co. 1974.

Coblentz, Edmond D., comp., Newsmen speak; journalists on their craft. Freeport, N.Y., Books for Libraries Press. 1968.

Copple, Neale, Depth reporting; an approach to journalism. Englewood Cliffs, N.J.: Prentice-Hall. 1964.

Cunliffe, John Williams, ed., Writing of today: models of journalistic prose. 4th and rev. ed. New York: The Century Co., 1925.

Dana, Charles A, The art of newspaper making. New York, Arno. 1970.

Doig, Ivan, News, a consumer's guide. Englewood Cliffs, N.J.: Prentice-Hall, 1972.

English, Earl, Scholastic journalism. Ames: Iowa State University Press. 1962.

Ferguson, Rowena, Editing the small magazine. New York: Columbia University Press 1963.

Gerald, J. Edward, The social responsibility of the press. Minneapolis: University of Minnesota Press, 1963.

Hohenberg, John, Concise Newswriting. New York: Hastings House, 1987.

Hohenberg, John. The professional journalist; a guide to the practices and principles of the news media. Boston: Allyn and Bacon, 1969.

How a magazine is published [videorecording]. Maumee, Ohio: Instructional Video. 1989.

Hudson, Frederic, Journalism in the United States, from 1690-1872. New York: Harper & Brothers, 1873.

Hughes, Helen, News and the human interest story. New York: Greenwood Press. 1968.

Improving Newswriting: the best of The Bulletin of the American Society of Newspaper Editors. New York, American Society of Newspaper Editors, 1982.

Journalism and popular culture. London: Sage Publications. 1992.

Kennedy, Bruce M., Community journalism; a way of life. [1st ed.]. Ames:Iowa State University Press. 1974.

Kobre, Sidney, Backgrounding the news. Oakland, Calif.: Acme Books. 1969.

LeRoy, David J., Mass news: practices, controversies, and alternatives. Englewood Cliffs, N.J.: Prentice-Hall. 1973.

Liberating the media: the new journalism. Washington: Acropolis Books, 1974.

MacDougall, Curtis Daniel, Interpretative reporting. 5th ed. New York: Macmillan,1968.

Mayer, Martin, Making news. Garden City, N.Y.: Doubleday, 1987.

Mayer, Martin, Making news. Rev. and updated [ed.]. Boston: Harvard Business School Press,1993.

Mayeux, Peter E., Broadcast news: writing & reporting. 2nd ed [rev.]. Madison [Wis.]: Brown & Benchmark, 1996.

McClendon, Sarah, Reporting from the White House [sound recording]. 1982.

Media, myths, and narratives: television and the press. Newbury Park, Calif.: Sage Publications, 1988.

Meyer, Philip, Precision journalism: a reporter's introduction to social science methods. Bloomington: Indiana University Press, 1973.

Moyers, Bill D., The human responsibility of journalism [sound recording]. 1982.

Neal, Robert Miller, News gathering and news writing. New York, Prentice-Hall, 1940.

The News media in national and international conflict. Boulder: Westview Press. 1984.

Newsmen's holiday. Nieman essays, first series. Freeport, N.Y.: Books for Libraries Press. 1969.

Patterson, Helen Marguerite, Writing and selling feature articles, 3d ed. Englewood Cliffs, N.J.: Prentice-Hall. 1956.

Peacocke, Emilie Hawkes, Writing for women. London, A. & C. Black, 1956.

Pesmen, Sandra, Writing for the media. Lincolnwood, IL: NTC Business Books, 1983.

Plain talk about the word business. Washington, Public Affairs Press, 1970.

Pray, Isaac Clarke, Memoirs of James Gordon Bennett and his times. New York: Arno. 1970.

Presson, Hazel, The student journalist and interviewing. Rev. ed. New York: R. Rosen Press, 1989.

Reid, Whitelaw, American and English studies. Freeport, N.Y., Books for Libraries Press, 1968.

Rucker, Frank Warren, Newspaper organization and management, 3d ed. Ames: Iowa State University Press, 1969.

Waldrop, Arthur Gayle, Editor and editorial writer, 3d ed. Dubuque, Iowa: W. C. Brown Co. , 1967.

Walker, Stanley, City editor. New York: Frederick A. Stokes, 1967.

Westley, Bruce H., News editing. Boston: Houghton Mifflin, 1972.

Wilhelm, Donald George, . Writing for profit. New York: McGraw-Hill. 1930.

Journalism Periodicals

The Author's & writer's who's who. London: Burke's Peerage, Ltd.

Columbia journalism review.

Editor & publisher.

Journalism & mass communication quarterly.

The Journalism quarterly.

Nieman reports.

Appendix B: Suggested Additions to the Library's Holdings

Books

Black, Jay, Bob Steele, and Ralph Barney, Doing ethics In journalism, A handbook with case studies. Boston: Allyn and Bacon, 2nd edition, 1995.

Boyd, Andrew, Broadcast journalism: Techniques of radio and TV news, 4th ed. Boston: Focal Press, 1997.

Brinkley, Joel, Defining vision: The battle for the culture of television. New York: Harcourt Brace and Company, 1997.

Cremer, Charles, et al. ENG: Television news. New York: McGraw-Hill, 1995.

Engelman, Ralph, Public radio and television in America: A political history. Thousand Oaks, CA: Sage, 1996.

Jankowski, Gene F. , Television today and tomorrow: It won't be what you think. New York: Oxford University Press, 1995.

Hausman, Carl, Crafting the news for electronic media. Belmont, CA: Wadsworth, 1994.

Hausman, Carl, Crisis of conscience: Perspectives on media ethics. New York: HarperCollins, 1992.

Looker, Tom, The sound and the story: NPR and the art of radio. Boston: Houghton Mifflin, 1995.

Murray, Michael D. and Donald G. Godfrey, eds., Television in America: Local station history from across the nation. Ames: Iowa State University Press, 1997.

O'Dell, Cary, Women pioneers in television: Biographies of fifteen industry leaders. Jefferson, NC: McFarland and Company, 1997.

Society of Professional Journalists. Tomorrow's broadcast journalists: A report and recommendations. Greencastle, IN: SPJ, 1996.

Van Tassel, Joan M., Advanced television systems: Brave new TV.
Boston: Focal Press, 1996.

White, Ted, Broadcast news writing, reporting, and producing.
Boston: Focal Press, 1996.

Wulfemeyer, Tim K. , Radio - TV newswriting: A workbook.
Ames: Iowa State University Press, 1995.

Periodicals

American Journalism Review

Journalism and Mass Communication Educator.

Television Quarterly

Appendix C: A Relevant Article by Christopher Harper, used with permission.

Doing It All

*The Chicago Tribune has a full-service web site, and staffers there are learning to integrate a wide variety of skills. They cover stories, take pictures, operate video cameras and create digital pages. This article deals with the increasing convergence of print, digital, and broadcast media. It is relevant to discussion of TV news as taught in **Electronic Journalism II** because it echoes our theme that versatility and cross-disciplinary journalism is becoming coin of the realm in the world of today's media.*

By Christopher Harper

From the American Journalism Review, AJR, December 1996

CORNELIA GRUMMAN PRESSES the sixth-floor button on the elevator at the Henry Horner public housing project. The City of Chicago has planted flowers outside the building in the West Side neighborhood often run by gangs and drug pushers. But the elevator does not work well and reeks of urine. After two tries at the button, Grumman finally reaches the fifth floor and walks up a flight of stairs strewn with garbage. Two young boys climb on a safety fence that's supposed to keep them from falling into the garden below, but the fence seems more like a cage to keep them in.

Grumman, a reporter for the Chicago Tribune, wants to know what people on welfare think about massive changes in the federal program. She visits 24-year-old Melineice Reed and her three children who live in a well-kept but tiny three-room apartment. Reed has lived in the projects all her life. The next day she has an interview for a job as a cleaning woman, and she's a bit nervous. "Do you have anything to wear that's nice?" Grumman asks. "Nice enough," the woman says.

Nearby, a group of worshippers gathers at a Baptist church for Sunday services. Grumman finds several people willing to talk about the federal plan that would limit benefits to the poor. One woman, Demitrius Dykes, has spent all of her 26 years on welfare. A recovering drug addict, she has five children. Dykes says she's trying to turn her life around, attending a course in office skills. "I don't want my kids to grow up and think they should sit around and wait each month for their check," she says. Grumman scribbles notes, runs a tape recorder and later takes a picture. Although she does not like using video cameras, Grumman wishes she had one along for this interview because Dykes is a good talker.

The 33-year-old reporter is one of a new breed of journalist--the digital journalist. Although more than 200 American newspapers offer an online edition, most are simply an electronic version of the printed newspaper--a "shovelware" version, as it's known on the Internet. The Tribune, however, is one of the few

newspapers in the country that has devoted reporters like Grumman to work exclusively for the Internet edition. The reporters write stories, take pictures, operate video cameras and even create digital pages. With more than 20 other staff members, the seven reporters produce one of the most innovative online editions available today.

Forty-three-year-old Owen Youngman, director of interactive media for the Chicago Tribune, seems like a high school science teacher behind his glasses, and his nasal-dominated cadence can put some people to sleep. But his zeal for the future makes this son of an evangelical minister come alive.

"My neighbor on one side buys the Tribune because he's a stockbroker," Youngman says. "My neighbor on the other side doesn't. Why? It's not really fulfilling for someone with two kids in school in suburban Chicago. She cares a lot more about what affects her kids. It's not her fault. It's my fault. Now I have a technology to provide information to her. We need to do a better job of understanding what is valuable to people and deliver on what we say we will deliver."

Online consultant Leah Gentry, who started the online version of the Tribune, wanted to deliver to users what she thinks they should have and what they want. She proudly called her team "the hardest working band in the business." Gentry was the band leader, and the 36-year-old former editor for the Orange County Register put into place a set of exacting standards, called "Leah's Rules," that would make any conductor envious:

1. All the regular rules of journalism apply. Reporting and editing must be solid. Facts must be checked and rechecked.
2. If you're going to use this week's gizmo, it has to help advance the telling of the story in a meaningful way.
3. No instant publishing. Everybody has his or her finger on the press, but nobody is allowed to post a page that hasn't gone through the editing process.
4. Reporters need to think of the medium while reporting. In addition to story information, they must gather or assign information for animated or still graphics, video and audio.

"The main rule: What we're doing is journalism, not stupid technology tricks," she says. The Tribune Internet edition, which started in March, contains most of the information from the print version--news, sports, job listings, real estate and automobile advertisements, weather, stocks and television listings. For its readers, the Internet edition offers in-depth stories, special technology reports, games, discussion groups and everything someone would ever want to know about the Chicago Bears and the Chicago Bulls. The Internet edition also provides audio interviews and information from the company's radio station, as well as video from the Tribune's 24-hour news service, ChicagoLand Television News (see "The High-Tech Trib," April 1994).

The Internet band includes 44-year-old Thomas Cekay, a former financial editor of the Tribune. He is the associate Internet editor--the gatekeeper of what makes it online and what does not. "The traditional role of the editor stays the same. Do the readers need to see this? Is it intelligently done? Is it sophisticated reporting? Is it what the Chicago Tribune wants?" observes Cekay, a longtime Tribune editor who also has worked for newspapers in Ohio and Oregon.

"The differences are the demands on the editor are much higher because the editor has to know a lot more stuff than on the paper. The editor has to know about the audio that goes into these packages. The editor has to know about the video that goes into these packages." And, he admits, "I have to edit a whole lot faster" because of the constant deadline pressure of the up-to-the-minute Internet edition.

The rest of the band is young, energetic, serious and sometimes irreverent. The newspaper editors and reporters at the Tribune tend toward blue shirts, khaki pants and expensive shoes. With few exceptions, this group tends toward T-shirts, blue jeans and tennis shoes.

Grumman, by far the best-dressed in her business suits, studied public policy at Duke University and the Kennedy School of Government at Harvard. She worked as a freelance reporter in China and scouted rock 'n' roll bands there. Another reporter, Darnell Little, 30, studied computer programming and developed telephone software for Bell Labs before becoming a journalist. Stephen Henderson, 26, wrote editorials for newspapers in Lexington, Kentucky, and Detroit before joining the Tribune's Internet staff.

During the Democratic convention in Chicago, the Internet edition of the newspaper reached nearly 100,000 users a day by putting together a mixture of original reporting, audio reports from the Tribune's radio station, video clips from two Tribune television stations and articles from the printed edition.

Reporter Little had an idea for a historical tour of some of the 24 previous political conventions in the city, starting with the one that nominated Abraham Lincoln in 1860. Little, who received master's degrees in both engineering and journalism from Northwestern, went to the Chicago Historical Society to get a visual sense of how to conduct a tour on the World Wide Web.

"The idea was to take people on a tour that was a virtual museum. There were three parallel streams. There was the tour guide--a walk through six conventions. The second was a behind-the-scenes look at what was happening in Chicago at the time. The third part included archives and political cartoons," Little explains. "The reporting is the same as working for a standard newspaper--gathering the information and talking to people. But you put it together and write it differently."

Before writing the story, Little designs a story board for what each of the main pages will show--a practice used extensively in the film, television and advertising industries. The storyboard contains an outline of a page's content, graphics and computer links to other stories.

After Little reports a story, he then follows his original story board--with adaptations--to make certain that the reporting, photography, headlines and navigation make the story easy for the reader to enjoy.

Little likes to imitate the articles on the front page of the Wall Street Journal, a style that he says works well on the Web. The first page uses an anecdotal lead to draw the reader into the story. The second page broadens the story with the nut graph. The other pages flow from these first two pages to allow the reader to follow

a variety of links that expand on each report.

The process is called "layering." Because a computer screen contains less space than the front page of a newspaper, the first layer or page of a digital story contains a headline, a digital photograph and text designed to make the user continue to the next layer. The pages are usually about 500 words, with the option for the reader, with a click of a mouse, to follow a highlighted path. But a user may want to follow another path. He or she could read about the 1860 convention and want to learn more about what was happening in Chicago during that period. After searching through the archives of that time, the user can proceed to the next convention or even skip ahead to another convention. The layers provide a logical way to proceed, but they also enable the user to read the digital pages in any order.

"I write the story in chapters," Little says. "What works the best is when you have a design on the Web that is the equivalent of the layout of a magazine and your eye and attention are focused on one part, which is easily digestible, and it flows and leads you into other parts."

Reporter Grumman found her first weeks at the Internet edition frustrating. She started on the newspaper's print side, where she covered suburban police departments. "My first instinct was to do quick hits," she recalls. "They went nowhere. They were up for a day and, boom, they're gone." The reporter's first attempt at using the Internet for a more complex story involved the murder of a 24-year-old woman in suburban Chicago and the police investigation into the crime. The main story of "Who Killed Stacey Frobels?" appeared in both the online and print editions without significant editorial differences. In the Internet edition, however, readers could click on a chronology of events, descriptions of people involved in the crime and its investigation and a variety of background stories--far more than would have been available in the daily newspaper. Simply put, there are no space limitations on the Internet, and an online story can be as long as the reporter and editor think it should be.

Reporter Henderson studied political science at the University of Michigan. Within days of his arrival in Chicago, he noticed a story about the 1995 murder rates in the city.

"It wasn't a big deal. It was a story that the paper does every year," he recalls. "I said to myself, 'I bet there's a lot more there.'" Henderson asked the print reporters for all the information about the murders--the time, the neighborhood, the cause of death and a variety of other statistics. He put together a map of the city and allowed readers to look for information about their neighborhoods--again with a click of the mouse rather than a visit to the records office at the police precinct. "We got thousands of people interested," he says. "If we use a big database in telling a story, you also have to give the readers a chance to use that database. That's giving people information that's important to them."

Now he intends to do the same with fires in Chicago to allow readers to find out when fires occurred, the causes and how well the authorities handled the alarm. "The medium really shapes the writing. It makes you write shorter and sharper. I try not to write long stories, but break the story up into digestible parts that people can read," Henderson says. "When I worked on the city desk, I would go do my story

and I might assign a photographer. Then I'd just pass the thing on. Somebody else edits it. Somebody else copy edits it. Another person would read it and decide whether it would go on page one. Someone would decide where the photos would go. Here, it's so much more important for me to be there through the whole process, shaping the thing so that it makes sense in the medium."

A large portion of the Tribune online readership mirrors that of the Internet--men with middle-class incomes between the ages of 25 and 35. As a result, the most popular section of the Internet edition is sports, where fans can follow the Bears and the Bulls, as well as college and high school sports. Internet Sports Editor Mike Reilley says that "the section becomes your bar stool."

The Bulls' site is a good example of what can be done online when there aren't the space limitations that there are in a newspaper. The pages include a list with stories about every game of the Bulls' 1996 championship season. There's even a reprise of how fans tore up the city during previous victory celebrations. And there's a section on forward Dennis Rodman, whose bestselling book and dramatic appearances in drag at book signings have attracted readers from throughout the world. "The Bulls and Dennis Rodman have been great for us," says Reilley, a former Los Angeles Times reporter.

The next step is taking the stories and sections and putting them online. Unlike the front page of a printed newspaper, there often is only one story that's promoted with a photograph and a large headline in the Internet edition. For other parts of the online edition, there is immediate access by section or specific story. "We looked at the daily paper and said, 'What works?' Our brand name--the Chicago Tribune--works," explains Andrew DeVigal, the 27-year-old producer and designer of the online edition. The major differences between the online edition and the printed version are immediacy, interactivity and multimedia, DeVigal says. During the Democratic convention in Chicago, for example, the online edition updated stories throughout the day, including the resignation of Clinton political adviser Dick Morris. In addition, "Buzz" and "For Junkies Only" provided offbeat tidbits and gossip of what was happening at the convention, the parties and on the streets.

Interactivity allowed the Internet edition to include a Tribune poll of 500 people about President Clinton and Robert Dole, and then asked readers of the Internet Tribune how they would respond to the same questions. The online Tribune's poll results tracked rather closely with the official poll.

Multimedia allowed users to listen to every speech at the Democratic convention through a program known as "RealAudio," which stores audio programs for use at any time. Video clips included interviews with ordinary people and delegates from the convention and a reunion of protesters from the 1968 convention. A new technology, PhotoBubble, presented a still picture of the convention site with an amazing 360-degree view of the United Center. The viewer could zoom in to take a look at the television network skyboxes, or widen the shot to see the entire convention floor.

Along the left side of every page is something called "the rail," which starts at the top of the page and runs all the way down to the bottom. The rail guides readers

to featured stories in the Internet edition. By clicking the mouse, the user can travel to a particular section or story. Basically, the editors do not want users to get lost going from one section to another. If the user chooses a section, the title will turn from red to blue. That shows the user where he or she is.

The bottom line of any publication, however, is the bottom line. How will this operation make money? It's difficult to pry much specific financial information from anyone. The Tribune Co. has spent several million dollars on Internet publishing in 1996. Youngman says he has a business plan that he thinks will make the digital operation a profit center after a few years.

"The newspaper business is really good at charging a token amount of money for an expensive product. Fifty cents doesn't cover the paper and ink, let alone the transportation, the gasoline," Youngman says. "We can recover a token cost by saying if the Chicago Tribune thinks something is interesting, it's free. If there is something you think is interesting and you ask me for it, that's going to cost you something. It might cost you something like information--your e-mail address or your zip code--a nickel or a couple of bucks a year. But it's going to cost you something."

At the moment, the Internet edition costs subscribers nothing. That is expected to change. There are no comics, no crossword puzzles and no business section--all of which will be added soon--possibly for a charge. A reader can search the archives of the newspaper--another service that may be provided for a charge in the future. The special sections for the Bears and the Bulls will almost certainly cost a fee.

At the Tribune and elsewhere, digital journalism remains in its infancy, and there are growing pains. The reporters at the Internet Tribune sometimes resemble one-man bands, carrying a variety of technical instruments without the necessary skills to do the job properly. At a printed newspaper the reporter generally takes a pen, a notebook and sometimes a tape recorder. At the electronic version, the reporter carries a pen, a notebook, a tape recorder for audio clips, a digital camera for single snapshots and sometimes a video camera for video clips. At the GOP convention in San Diego, Grumman sent back videotape after videotape.

"You have four things slung over your shoulder," she chuckles. "I had to run to Federal Express at 6:45 p.m. every day to ship the tapes. When they got them in Chicago, they said that there was too much movement and too many zooms. It was just a comedy of errors." The era of digital specialization, in which a reporter reports and a photographer photographs, is likely to come soon. But some glitches will continue to arise. Malia Zoghlin, who worked as a television reporter and producer in Hawaii, got separated from a reporter while shooting videotape of a reunion of protesters from the 1968 Democratic convention in Chicago. Zoghlin tried to conduct an interview while holding a microphone and a camera. She asked the interview subject, activist Bobby Seale, if he could hold the microphone. Unfortunately, Seale accidentally turned the microphone off, so there was no audio when Zoghlin returned to the office.

More important, there sometimes remains a gulf between those who work at the newspaper and those who work at its electronic edition. "When I first was going to the Internet edition, people would nod and say, 'It's the wave of the future,' and

they would smile and that was it. They couldn't think of anything to say about it," Grumman says. "People think it's an interesting diversion. A toy. It's not meaty. But it's another way for people to get their news."

There also is resentment among some print reporters because of the huge infusion of capital into digital technology. "There isn't much money for raises," grumps one writer. And there is some fear that the electronic newspaper may someday replace the printed edition.

In one rift, the print newspaper published a series about medical emergencies on airplanes, "Code Blue: Survival in the Sky," which went online in June. The stories ran more than 20,000 words--a daunting task for anyone to read. It was decided that the series should be added to the Internet edition with graphics, audio clips, video clips and even a demonstration about how a defibrillator--a device to help heart attack victims--works. One well-known journalist criticized the approach of the Internet version, and copies of the complaint circulated all around the Tribune. Still, there are converts from the printed paper. One reporter whose story faced severe cuts at the newspaper offered the original version to the Internet edition, which ran it. Reporters who saw stories left out of the newspaper for space reasons brought them to the Internet edition, where they were published online.

Those closest to the electronic product realize the medium must win converts--both readers and fellow journalists. "This medium is in its infancy," Gentry explains. "There are thousands of ways to do things. We just have to figure them out and convince people we're right."

Appendices D and E


Attached to this proposal on the following pages are letters of support from Professor Kenneth C. Kaleta, Acting Chair of the Radio/TV Film Department, and Professor Ed Streb, who endorsed this proposal as Chair of the Communication Studies Department. The letters constitute Appendix D.

During extensive consultation with the Radio/TV/Film Department we collaborated on design of a course that would meet the needs of journalism students as well as students primarily interested in news production.

Following the letters please find attached a copy of the syllabus for the pilot course for Broadcast Journalism II, now being offered as Special Topics: The Digital Newscast. While the permanent course to be added to our curriculum -- Broadcast Journalism II -- is in most ways identical to the Special Topics course now being offered, the broader description of the course in the text of this proposal is more accurate as to the shape of the course for years to come. The Special Topics course was designed to accommodate the introduction of a totally new technology and moves a bit more slowly than future courses will.

The syllabus is Appendix E.

To: Dr. Carl Hausman

From: Dr. Ed Streb, Chair, Communication Studies 

Re: Broadcast Journalism II: The Television Newscast

Date: March 18, 1998

Thank you for giving me an opportunity to review your course proposal for Broadcast Journalism II. It strikes me as the kind of course that is long overdue. I am certain that students in several of our specializations would benefit from taking such a course. It certainly does not overlap with anything that we offer in Communication Studies. Nor does it appear to substantially duplicate what is currently being taught anywhere else on campus. Finally, I was quite impressed with both the scope and rigor of the course. In short, I wholeheartedly endorse your proposal.



Dr. Carl Hausman
Professional Writing Department
Rowan University

Dear Carl:

As acting chair of the Radio/TV/Film Department this semester, I wanted to confirm that our department curriculum committee has assessed your proposed Broadcast Journalism II materials. We discussed your proposal at our departmental meeting and found the course as outlined to be substantive and productive. We can well appreciate your rationale of offering this course as a Special Topics elective this spring semester. This first section will provide an excellent opportunity to evaluate the course in the classroom.

As its catalog description indicates, Broadcast Journalism II will make an ambitious and exciting addition to the sequence of broadcast journalism courses listed in your department.

I join my colleagues in wishing you success with Broadcast Journalism II.

If I can be of any further assistance, do not hesitate to call on me.

Sincerely,

Kenneth C. Kaleta
Acting Chair
Radio/TV/Film Department

KCK/jlh

Course Requirements and Lecture/Reading Schedule

SPECIAL TOPICS
DIGITAL NEWSCASTING

Carl Hausman
210 Bunce Hall
256-4359
E-mail: Hausman@Rowan Edu
Office Hours: M, W 2:00-3:15
Rowan University
Spring Semester, 1999

GENERAL INFORMATION

The Digital Newscast is about the basics of presenting visual news in the electronic era. We will cover many aspects of traditional television news reporting, newscast construction, and interview production. We'll also cover the concepts of non-linear editing in news production and preparing material for the Web.

Be aware from the start that this is a new course based on new technologies. Be flexible!

Be aware, too, that news is a team-oriented profession. You'll have to rely on other people, and other people will rely on you. Be dependable!

There is one required text:

Carl Hausman, Crafting the News for Electronic Media, Wadsworth, 1992. Crafting is a stem-to-stern manual for production of TV news; it focuses on the process of news -- what news is, where it comes from, and how it's best presented to the viewer.

A schedule of readings and lecture topics is included at the conclusion of this syllabus.

sets, pre-interviewing, supervising crew, and many other tasks. The point: This isn't a one-shot class where you show up and leave it all behind on Thursday nights. Some of you, depending on your assignments, will be working earlier in the week and will not spend all of Thursday's class period in the studio.

In fact, there are three separate but inter-related activities connected with this class:

- Production of a five-minute newsbrief that will air on campus cable throughout the week.
- Putting video and print news on the web.
- Helping produce an interview program titled Context that will air on ComCast cable.

That's a lot of work for a handful of people, and we need to spread out the responsibilities. We will spend the first few class sessions deciding who does what and when.

Participation. Attendance is mandatory, as is participation in class discussions. I do realize that all of us encounter various health, transportation, and family problems, so one unexcused absence is allowed. Further absences will affect your grade. Be sure, if you must miss class, to call me in advance or leave a note in my box. I also understand that people have varying degrees of comfort relating to participation in public discussion. It is truly essential that you participate; if you are reluctant, feel you have language difficulties, or experience any other problem meeting this requirement please see me and we will work something out.

Grading: Grading will be based on the assessment of each student's performance in all of the assigned positions. In addition to accuracy and style of writing, news judgment, and skill in learning and carrying out each task, you will be graded on your overall contribution to the team effort, attendance, level of effort expended, attitude, and cooperative spirit. I will monitor your accomplishment in these areas by observing the preparation of the newscast and interviews, questioning you during the week about assignments and progress in carrying out those assignments, and by observation of your work and reading of your scripts. I also will monitor your capacity and willingness to accept responsibility, and closely observe the improvement of your skills during the semester.

