

KANSAS HIGH SCHOOL JOURNALISM:
JOURNALISM WORKSHOP DESIGN

by 6408

SHARON LEE SMITH

B. S., Kansas State University, 1964

A MASTER'S THESIS

submitted in partial fulfillment of the

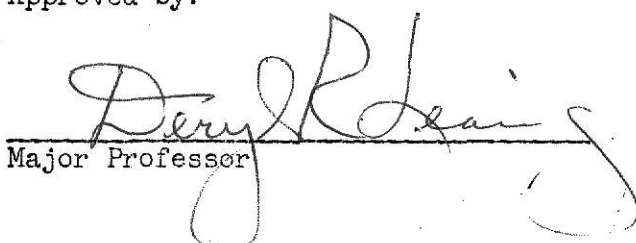
requirements of the degree

MASTER OF SCIENCE

Department of Journalism and Mass Communications

KANSAS STATE UNIVERSITY
Manhattan, Kansas
1971

Approved by:


Major Professor

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INTRODUCTION

Although there is a strong case for integrating the study of journalism with other courses such as English or social studies and having journalism as a literary study, there is also a valid demand for a strong, separate high school curriculum which would give students training in the techniques and responsibilities of journalism. This type of curriculum is needed in order that student publications will be the product of trained, responsible student journalists and will provide an effective news medium for the school community.

However, with a lack of qualified high school journalism teachers, there are deficiencies in many high school journalism programs. To help correct these deficiencies, some type of supportive program is needed.

More than sixty colleges and universities, including some of those in Kansas, offer workshops to aid high school journalists. These programs vary widely in scope and design.

This thesis is to show the need for a journalism workshop in Kansas and to provide a curriculum designed to fill these needs. The curriculum designs could also be used as units within a high school journalism class.

The curriculum is a compilation of ideas and methods from numerous sources---many of which cannot be documented. In presenting the areas to be studied, general areas or topics have been used. This is so that as trends and new ideas change the specific details of a subject unit, the workshop can be adjusted to meet this change without being totally revised.

The workshop has been broken into units designed to fill needs of specific personnel of high school publications and in many instances is further broken down into sessions for experienced and inexperienced journalism students. With this type of organization, each student will be able to add to his knowledge instead of merely repeating what he has already learned in the classroom.

A special section of this thesis is a collection of examples of journalistic writing. This includes selections from both the student and professional press. The stories selected for use are typical of the writings available in the Kansas high school journalist's normal contact with other student publications and the professional press.

The appendix of writing examples is divided into sections classified by types of writing. A brief introduction gives general information on that particular writing style, but the introduction is meant only as an introduction. Notes from the workshop and other sources will give detailed information on how to write a particular type of story.

Although this collection will be revised and updated in practical use with a workshop, all examples are strong enough to stand the time test for journalistic quality.

Stylebooks and procedures manuals used in the appendix are to show what can be developed for use in journalism departments. It is recognized that the exact style and procedures presented would not be applicable for most schools represented at the workshop, but they can be used as guides for the development of other individual stylebooks and procedures manuals.

Bibliographies of books on journalism were deleted from this thesis because bibliographies must be kept current and the author did not want to be limited to a static list which would be quickly outdated.

The information and ideas presented in this thesis represents the collection of ideas and stories over a period of several years. Curriculum ideas came primarily from four years of teaching journalism courses at Highland Park High School in Topeka, Kansas, and experiences as an instructor at the Kansas State University High School Journalism Workshop and the Indiana University High School Journalism Institute.

Special acknowledgments go to Dr. Deryl Leaming of Kansas State University and P. Delbert Brinkman of the University of Kansas, who served as my advisers at Kansas State University, for their aid and enthusiasm for my topic; to Gretchen Kemp, director of the Indiana University High School Journalism Institute; and to the journalism students at Highland Park High School. A special tribute is given to the late C. J. (Chief) Medlin, whose encouragement helped to guide many of my developing ideas from 1962-1970.

CHAPTER I

TEACHER ACCREDITATION

High School journalism is a term frequently used synonymously with bad or immature journalism. This attitude or identification is re-inforced each week or month as thousands of high school staffs produce publications which fail to meet the criteria of good journalism.

To let these students and their readers complete their educational associations with journalism thinking that this is what journalism really is and that this is how the various media are produced is a disservice to both the student and society. For unless citizens know what constitutes good journalism, they cannot demand the quality of mass media necessary in society and they will not be able to utilize the media to maximum potentials.

The importance of a strong high school journalism program is stated in a rationale developed by the Kansas Organization of Publications and Advisers as they petitioned for increased certification standards for journalism teachers and advisers:

Two of the most vital outcomes of our secondary school education should be an understanding of the values and workings of democracy, including its handmaiden responsibility or maturity or good citizenship, or whatever you wish to call it. Journalism, from its mere enforcement of responsible on-your-own work habits to the sophisticated use of communications media for living a better life, can, in the hands of the properly trained teacher, be a large part of democratic or responsibility education. In a time when a communications media called the underground press is springing up all around us, perverting the real tenents

of responsible journalism, appealing to youth who are already in a natural time of revolt in their lives, it is most necessary that responsible journalism be taught well and be given a place of respect and prestige in the high school and college rather than be shoved into a corner, be made a dumping ground for unsuccessful students, and, hence, refuge for radicals and revolutionaries.

All citizens have the right to know what is going on in their world and they should have an understanding of the mass media in order to use them intelligently. To achieve this understanding and to use media intelligently are difficult unless the citizen knows how news is gathered and written and the conditions under which it is published in newspapers and magazines or broadcast over radio or television. . .¹

Scholastic journalism has developed from a program established in 1912 to improve scholastic publications to a program which is interested in developing intelligent consumers of the mass media and writers of concise, clear prose. In developing programs with these values, schools might have to face major problems.

One of the highest areas of concern in high school journalism programs is the training of journalism teachers and publications advisers. Only about fifteen states require journalism majors or strong minors for journalism teacher certification. And even in states with high certification requirements, there are escape clauses allowing a school to hire the best qualified applicant for the job even though his credentials may be below state levels.²

¹Kansas Organization of Publications and Advisers Proposed Change in Certification Requirements for Teachers of Journalism, John Knowles, chairman, Report to the Kansas Advisory Council on Education. Lawrence, Kansas, Oct. 10, 1968. p. 2.

²Sharon Smith, "Certification for High School Journalism Teachers" (unpublished paper, Kansas State University, 1968) p. 1.

Project Public Information, a study financed by funds provided under the Elementary and Secondary Education Act of 1965 and administered by the Wisconsin State Department of Public Instruction, was concerned with student involvement in learning about education. One major area in creating this involvement was student publications.

In commenting on student publications and their potential, C. J. Leabo, formerly assistant director of the National Scholastic Press Association and currently chairman of the Department of Journalism at Texas A and M University, declares that the unqualified teacher/adviser and the uninterested teacher/adviser are two of the major factors in the failure of high school journalism programs.

Lack of competent leadership, teaching and direction is fatal from the start. Too few journalism teachers or advisers have even a mechanical knowledge of journalism, let alone an understanding of its potential.

Perhaps even more deadly is the teacher/adviser to whom the newspaper is a chore rather than an opportunity.

Leabo sees the quality and performance of the journalism adviser as the critical difference between "great and insipid high school journalism".³

The need for strengthened journalism programs is apparent. The desire to increase the achievements of scholastic journalism is present in most areas. Logically, with this combination, real strides could be made. The answer could come from strengthened certification requirements.

³ C. J. Leabo, "News for Students," Now I Know Why (Madison, Wisconsin: Project Public Information, 1968).

But as long as administrators are willing to settle for less than minimum standards and teachers are willing to move into a field in which they are unqualified, journalism programs will continue to fail and uneven standards will prevail.

CHAPTER II

KANSAS HIGH SCHOOL JOURNALISM

University journalism departments and the professional press have expressed concern for development of high school programs. While these groups cannot and should not take over the administration of the high school journalism curricula, there are supportive programs which can be initiated and developed to strengthen and improve the existing high school journalism programs.

One of the most effective supportive programs to compensate for inexperienced or undertrained teachers and advisers is the journalism workshop where students representing a number of schools meet for common instruction and study. The workshops are effective, however, only if they provide a point of learning for the participants and not just give a repetition of basics already covered in the local classroom.

This means that the planning of the workshop must include knowledge of the types of journalism programs the students represent.

A study of the Kansas high school journalism programs shows the inequalities in teacher training and in journalism programs which would benefit from having a journalism workshop designed to complement the existing programs.

A study of Kansas high school journalism programs conducted in the 1967-68 school term by the Supervision of School Publications class at Kansas State University showed that adviser experience in Kansas ranged

from first year advisers to advisers with approximately forty years of experience. But even with this range, 63 per cent of the advisers in the study had five or fewer than five years of experience as journalism teachers. Only 11 per cent of the advisers had twenty or more years of experience.

Preparation for most advisers was in areas other than journalism. Incomplete information on returned questionnaires made this area impossible to tabulate accurately according to subject areas. Twenty-five per cent of the advisers marked secondary education without giving their major fields.

English was the highest single area of teacher preparation with 30 per cent. An additional 12 per cent had a combination of English and another concentration. Business was the major of 12 per cent of the advisers with journalism ranking fourth with 11 per cent.

Advisers included a speech teacher who reported that his assignment was "a misplacement that will be rectified next year by either hiring a qualified instructor or by taking journalism out of the curriculum" and a club sponsor who inherited the newspaper because the club published it as a project. The speech teacher had one hour of journalism training, the club adviser had none.

Six hours was the minimum number of hours required for certification for Kansas journalism teachers at the time the study was conducted, and 18 per cent of the advisers had only the six required hours while 53 per cent had more than six hours. This 53 per cent covered a range from seven hours to fifty-five hours. However, 25 per cent of the advisers were functioning with fewer than six hours of journalism. Nine

per cent of the advisers had no college hours in journalism. (The six hour minimum referred to teachers involved in journalism programs offered for academic credit. Where publications were an extra-curricular activity, no journalism training was required.)

Fifty-eight per cent of the schools offered only beginning journalism classes and 21 per cent had no journalism courses, making the program an extra-curricular activity. The remaining programs included combinations of beginning, intermediate or advanced journalism or they were sections of English.

Only 9 per cent of the schools included photography courses in the curriculum.

Requirements for journalism enrollment and staff membership varied from having completed beginning journalism, to senior standing, to being placed in the class by the administration.

Enrollments and staff sizes ranged from two to eighty-five.

The staffs put out newspapers ranging in frequency from two per year to weekly publications. Monthly papers headed the list with 38 per cent followed by weekly and bi-weekly publications tied at 16 per cent. Circulation ranged from eighty-seven to three thousand.

Although only 9 per cent of the schools had photography courses, 81 per cent of the schools had cameras and 44 per cent had darkrooms available for the student photographers.

Printing production methods included spirit duplicator, mimeo, letterpress and offset. The most dominate printing method was the mimeo produced in the school with 30 per cent. Commercial offset ranked second with commercial letterpress third.¹

¹Sharon Smith, "A Study of Kansas High School Journalism Programs" (unpublished paper, Kansas State University, 1967).

Although Kansas strengthened certification requirements effective September, 1970, there is no reason to believe that there will be much change in the Kansas journalism profile. For one thing, the certification applies only to academic programs and not to teachers advising extra-curricular programs. With the shortage of qualified personnel for the journalism teacher vacancies, a school need only use the escape clause (temporary certification for best qualified personnel available) or to satisfy the North Central Association of Colleges and Secondary Schools accreditation standard, change the academic program to extra-curricular status or merely change the name and classify the course in another academic area.

In 1968, Indiana, a state which maintains a high journalism hours requirement for high school journalism teachers, had approximately fifty teachers in the 150 schools offering journalism courses on temporary certificates. Other states show similar situations, and with the low number of graduates qualified to teach journalism each year, Kansas will have to follow these measures.

Because past results show that the low number of qualified journalism teachers creates a situation of unequal journalism programs throughout a state, there is a definite need for a supportive workshop which would give the high school journalist additional training which would be unavailable at his high school.

Any workshop program designed to meet needs of Kansas high school journalists will have to recognize and allow for the wide spectrum of sophistication in the training of the Kansas student journalists.

CHAPTER III

WORKSHOP DESIGN

The workshop designed and explained in the remainder of this thesis is especially for Kansas. With modification, it could work in other areas.

The structure keeps in mind the wide range of sophistication of journalism programs and offers sections designed for the various profiles of experience. No division is structured to fit a certain school but to fit schools of a general trend in journalism education. To fit each particular school, one would have to design an academic program for each school individually, taking into account teacher training, student levels, production methods, etc.

It is impossible to footnote the ideas in this workshop design. They are the result of five years of attending workshops, talking to students who have attended workshops, and teaching at the Kansas State University Publications Workshop and at the Indiana University newspaper and yearbook institutes.

Other ideas have resulted from drawing conclusions after reading books, hearing discussions on what journalism should be, and reading and studying high school publications.

The major goal of the workshop would be to aid student journalists in their fulfillment of staff positions. Secondly, by providing solid journalistic experiences, the workshop could help students gain further interest in journalism as a career.

If these first two functions were successful, the positive experiences would act as a favorable public relations program for the sponsoring organization.

To provide the positive experiences, however, there are needs which should be met. Since this workshop is designed to complement the Kansas high school journalism programs, there should be a person or persons responsible for constantly checking the pulse of the Kansas programs and making the needed revisions each year.

There should also be a comprehensive file of educational aids including files of publications, slides and other visual aids. As the workshop program is originated, these aids and examples will come from various sources, but it is suggested that as the program develops, the aids will be taken from the Kansas high school publications. These files should be updated on a continuing basis, with the workshop director checking the student publications frequently.

Each year a collection of stories and journalism study aids would be compiled and distributed to each student. This collection would serve as a teaching device the student can use as he works with his own publication the following school term. A sample of this type of collection is included in Appendices I-II.

Faculty members for the workshop would be selected on the basis of training, interest, and ability to adapt to a workshop situation. Many teachers and instructors can be effective within a regular school situation where there is much time to learn to know and relate to students and teachers. However, with only a two week program, teachers who can immediately gain the attention, respect, and response of students are essential

to the success of the workshop. The teacher-pupil ratio recommended for this workshop is one teacher for every fifteen to twenty-five students.

Faculty members would be reviewed on a yearly basis to determine their effectiveness.

There is no way a student can learn everything he needs during the two week workshop, so to supplement his training and to aid his fellow staff members, a fairly comprehensive list of reference aids should be provided. This should be current for each year with suggestions for additions and deletions coming from workshop faculty members. It would, however, be a primary duty of the workshop director to become familiar with the new materials published in the journalism and communications areas.

The two week workshop is scheduled on the basis of eleven days of study. The workshop would begin on Monday and the first week would continue through a half-day session on Saturday. After a Sunday break, classes would resume on Monday and run through Friday.

To meet the needs of Kansas high school journalists, eleven different courses of study have been provided. These include separate sections for business managers, inexperienced photographers, experienced photographers, inexperienced newspaper editors, experienced newspaper editors, inexperienced reporters, advanced reporters, inexperienced yearbook editors, experienced yearbook editors, yearbook copy editors, and yearbook staff members.

Assignments into the inexperienced and experienced sections would be made on the basis of the individual's publication and copies of work submitted by the individual student.

The eleven curricula are designed to add to the training the student has received at his high school instead of being a repetition of what he has already learned. Workshop assignments would be similar to the type of assignments the student will be completing for his own publication.

Conferences are designed into the workshop to be used for a more informal, intensive communications between instructors and students. These conferences will usually be a small group conference involving four students. With this arrangement, each student will hear and benefit from discussions of other students' work as well as his own.

A complete day-by-day curriculum guide for each of the eleven workshop sessions appears in Appendices III-XI.

Budget information has not been included because the cost of the workshop would depend on factors such as the sponsoring group, the location of the workshop, the number of students, etc., which could vary greatly.

APPENDIX I

STUDY AIDS

EDITORIALS AND EDITORIAL POLICY

To be successful in its editorial leadership, a newspaper must establish a plan or editorial policy. Although this policy or plan is not so rigid that issues which develop after the detailed policy has been established must be ignored, it does give the publication a direction for leadership which is not just a haphazard happening.

The policy can be a simple statement or a more detailed piece. Reproduced are three editorial policy statements--one high school, one collegiate, and one professional press.

BAGPIPER STAFF STATES GOALS FOR SCHOOL YEAR

As the official publication for Highland Park High School, we of the 1976-68 staff feel that the Bagpiper should represent the ideals for which the school stands.

Our primary purpose is to cover the news field in the most interesting and informative manner. In so doing, we hope to serve the community as well as the school.

Through colorful features and objective editorials, we also hope to add to the knowledge of every student at HP. We sincerely hope that students and teachers will take full advantage of their opportunity to express themselves on important issues concerning the school. A signed letter delivered to room 219 will be reviewed by the editorial board.

With the help of students and faculty, the Bagpiper staff intends to fulfill the above policies and help make this the best year ever at HP.¹

¹"Bagpiper Staff States Goals for School Year," Bagpiper (Highland Park High School, Topeka, Kansas), Sept. 22, 1967, p. 2.

POLICY ANNOUNCED

This is the first of two editorials outlining policy of the spring K-State Collegian. The following 11 points specifically concern the University.

Tuesday's editorial will discuss national issues.

The spring Collegian staff endorses this platform. Editorials and investigation throughout the semester will explain the proposals.

THE EDITORIAL policy:

Discrimination in University housing or any University related living group should be abolished;

University and Manhattan agencies to investigate housing complaints should be strengthened;

Special efforts are necessary by the University and Manhattan landlords to adequately house foreign students. The proposal for an international house deserves serious consideration by K-State officials;

Faculty and course evaluation are necessary. K-State was a leader in pilot evaluation programs. Efforts to improve and advance current programs should be assured;

Endeavors to encourage learning for the sake of learning, without pressure of grades or attendance, should be continued. The University for Man is a step in this direction and deserves support from the University and students;

A logical, long-range plan for parking on campus should be formed and presented to the University community for approval. Provisions for adequate student parking, as well as faculty and staff parking, should be supported to meet the needs of a growing University;

The leadership of the Student Government Association should be the best representatives of the student body. Enthusiasm is a chief criteria for SGA representatives. The Collegian will examine qualifications of candidates and present specific proposals for improved student government at K-State;

Apportionment Board should re-evaluate its allocations to events and organizations and form updated, complete guidelines to follow in reviewing requests;

Separate open-houses should be consolidated into an all-University event. Open houses, individually and collectively, should be thoroughly evaluated.

K-State should maintain its commitment to higher education through its legislative budget requests. Student and University officials should continue to inform legislators of the need for state assistance;

Efforts to draw the University community together should continue. The new University constitution, the conference on the goals of the University are steps in the right direction.

These proposals may be altered as the semester continues. But it is important to remember that every Collegian, every SGA meeting and every action of University government marks the passing of one more chance to improve K-State.²

²Al Messerschmidt, "Policy Announced," Kansas State Collegian, Feb. 2, 1970, p. 4.

THE CAPITAL--JOURNAL PLATFORM

For Topeka

Install city manager government.
Widen MacVicar and Gage as throughways
from I-70 on the north to I-470 on the south.
Construct Oakland Expressway from east
turnpike exit north across Kaw River to
US-24, via municipal airport.
Make Mid America fairgrounds into a sports
and recreation center.
Combine city and county functions, includ-
ing law enforcement and protection against
fires, into metropolitan government.
Extend public transportation, at low fares,
to an 18-hour day, 7-day-a-week schedule,
by subsidy if necessary.
Establish permanent branch libraries in Topeka
North, downtown and White Lakes.
Create a diagonal trafficway from southwest
Topeka to the municipal airport.
Build Grove Reservoir at the junction of
Big and Little Soldier creeks.
Create an industrial park under municipal
sponsorship.
Plat sidewalks in new subdivisions.
Make all of 21st and 29th four lanes.
Collect service fees from tax-exempt agencies.
Use schools as year-round civic and recreation
centers.
Create a Kansas Ave. mall with extensions
east on 7th to courthouse and city building
and west on 9th to statehouse.
Expand police force and provide more pro-
fessional training.
Continue rehabilitation of older residential
and business areas.
Extend Phil Billard Municipal Airport runways
for larger jets.

For Kansas

Extend highway construction on a pay-as-you-
go basis.
Share revenues from gasoline taxes with the
cities.
Expedite a start on Capital Plaza for develop-
ment as demand warrants.
Hold referendum on liquor by the drink.
Eliminate duplications in state services.

Provide more equitable distribution of state aid to elementary, secondary and vocational education.

Subsidize non-state colleges and universities, including Washburn.

Straighten and broaden US-75 south.³

³"The Capital-Journal Platform," Topeka Capital-Journal, Mar. 2, 1969, Sec. A., p. 4.

Editorials should be concerned with real problems or issues. And since real issues are being discussed, the writer must first research the topic thoroughly and from the facts available take a stand. This position may or may not be the stand popular with the reader; but for editorial honesty, it should be the position which would best serve the need of the community which the paper serves.

BOARD SEEKS SOLUTION IN REZONING MEASURE

Overcrowded classrooms have plagued several Topeka schools and the Board of Education is seeking to relieve the situation. After discovering that Topeka High is not filled to capacity, the School Board decided to rezone the school districts, making the student load somewhat lighter on Highland Park and Topeka West High Schools.

According to the plan, students from the Jardine area will be transferred to Topeka High. This would relieve HPHS of around 45 students next year.

On the surface, this plan would seem the best solution. Another look, however, shows a different picture.

Students from the Jardine area have stated their preference as Highland Park or Topeka West. Over 100 students signed a petition against the rezoning measure.

A problem for parents would be transportation. Most of the students would have to go much further to school and parents would have to drive them or find other means. Students would have to leave earlier in the morning and they would get home later in the evening.

Mr. Erle Volkland, principal of HP, has stated that if the plan is passed, he is certain that it would cause a delay in the building of an already badly needed gymnasium. The needs for the gym were discussed in an earlier editorial.

Mr. Volkland summed up the feeling of many when he said, "I hope the Board will consider all other possible solutions before accepting this one."

The rezoning measure would, at best, be a temporary move. For the present, it would solve few problems and create many more. The Board of Education should consider any other, more permanent solution to the overcrowded classrooms.⁴

⁴"Board Seeks Solution in Rezoning Measure," Bagpiper (Highland Park High School, Topeka, Kansas), Mar. 15, 1968, p. 2.

STUDENTS SUGGEST 2-DAY HOMECOMING

All good things can be improved, and H.P. homecoming is no exception. With the football game, crowning ceremonies, and the dance held all in one evening, various problems have arisen.

To alleviate these problems, the suggestion has been made that the football game and the crowning ceremonies should be held on Friday night and the dance on Saturday night.

First of all this would remove the problem of people leaving the game early. This year's homecoming queen did not get to reign over the entire game, because she and the other candidates and escorts had to leave early for the dance.

After the game, people had to go home and change clothes for the dance. This spoiled the dance since many people arrived late. Also football players and their dates missed a great deal of the dance because it was immediately after the game.

The homecoming dance should be an important formal affair, but this year it resembled a casual varsity. Dress ranged from suits and ties to levis and sport shirts. If the dance was held alone on Saturday it would last longer and people could have longer to dress properly.

This suggestion for homecoming has future possibilities. Administrators should realize them and plan for next year?

⁵"Students Suggest 2-Day Homecoming," Bagpiper (Highland Park High School, Topeka, Kansas), Nov. 7, 1966, p. 2.

Sometimes the light approach to an issue or a situation accomplishes what a serious approach might not. Such was the case in the following editorial.

Sauph . . . Sphp . . . Oh Forget It!

Recently, when photographs were taken of the incoming students at HP, it was found that either the students do not know what they are, or else they cannot spell. Some of the brighter students called themselves softmores, sophmores, sophomers, and finally sauphmores.

Regardless of the confusion among these students, the upperclassmen are still welcoming them to HP, with the hope that by the end of the first nine weeks they will realize that they are really sophomores.⁶

⁶ "Sauph . . . Sphp . . . Oh Forget It!" Bagpiper (Highland Park High School, Topeka, Kansas), Sept. 22, 1967, p. 4.

Not all editorials are of a critical nature. Many times there are achievements or events which by the nature of their impact or success deserve editorial comment.

KING TRAGEDY UNCOVERS HOPE

Someone asks you, almost casually, "Did you know him?" And you don't ask, "Who?" You know they mean Dr. Martin Luther King, Jr. And you answer, equally casually, "Yes, I knew him."

And it's not until you're at home, in the still hours of the morning, that you reflect on the question--and the answer. Yes, you knew him. And you marvel in the memory of this. Now, two days after his death, is for me a time of roses.

During Montgomery Boycott

I first saw Martin Luther King in 1957. He spoke here at St. Stephen Baptist church. It was shortly after, or during, the Montgomery buss boycott, and I covered the story as a reporter for the Kansas City Call.

But it was more than as reporter that I heard him. It was Lena Rivers Smith, the person. A person with smoldering resentments, outraged at the white world. Lena, who could have limitless credit at a downtown store, but who couldn't sit down to eat at its lunch counter.

The word had not come into popular use then, but I think I would have been called a "black militant."

King talked about love and the power of love; how nobler it is to turn the other cheek. It was a lesson you'd heard as a youngster in Sunday school, that you hadn't thought much about, in the later years.

In your bitterness and anger, you want to scoff at the words. And had it been any other man, you could have shrugged his words aside, with a contemptuous "yuk!"
 Couldn't Be Matched

But it wasn't just any other man. It was Martin Luther King--and he had a magic about him. And you knew that even though you couldn't really be like him--you couldn't match his grace--you WISHED you could.

Does this mean I lost my anger, my resentment? No. It did mean that, afterwards. I could try to channel the anger, the frustration. Make it work for me, instead of destroying me.

It meant you could work with human relations panels. You could take the hard, vicious questions of the bigots and hold the anger. You could take the hate calls on the telephone and try not to remember them. And if we say we have succeeded in this noble resolve, we would be less than honest. But you try to remember his mountain--his dream.

In 1964, King told a group of Episcopalians in St. Louis, "The black man's struggle will be America's grace."

I thought then the statement was presumptuous. Noble as the struggle may be, I doubted we were to be the saving grace. Now, in his death, I don't doubt it. Two telephone calls and a rose make me certain.

Didn't Know Negroes

The first telephone call came early Friday morning. The woman told me her name, said she was white. She said, "I just want to express my sympathy to your people in the loss of Dr. King. I wanted to say it personally, to someone. But I didn't know any Negroes."

"I didn't know a single Negro."

The tragedy of that is as great as the tragedy of the assassination. For there also are many Negroes who don't know a single white person, a person they can talk with. And the need for talking, and listening, is so great.

We create the Stokely Carmichaels when we don't listen to the Martin Luther Kings.

Soon after that call from the white woman who knew no Negroes, came a call from a white woman who did. I was one of her friends. She said, "What now?" And I didn't have an answer.

During last summer's riots, we had often wondered if it came here, could our friendship survive the holocaust?

I think now we know the answer. For me, it came in this rose, sent to the TV station by this white friend. There was no note, no need for it. It was a reaffirmation of King's life and work and message. We carry on.⁷

⁷ Lena Rivers Smith, "King Tragedy Uncovers Hope," Kansas City Star, April 7, 1968, Sec. A, p. 3.

HP LIBRARY TRANSFORMED TO MODEL EDUCATIONAL UNIT

The transformation of an ordinary school library to a modern, well-equipped educational unit is now under way at Highland Park.

With the addition of hundreds of books, films, tapes, microfilms, and records the students of HP will have at their disposal one of the best school libraries in the state.

Numerous advantages, such as the Reader Printer, will supply Highland Park students with an abundance of information and services.

New carpeting and air conditioning will create an atmosphere inductive to enjoyable reading and study.

These improvements will be completed next Monday, and once again Highland Park students can add another achievement to the Scot tradition.

⁸"HP Library Transformed to Model Educational Unit," Bagpiper (Highland Park High School, Topeka, Kansas), May 13, 1966, p. 2.

NEWS REPORTING

In his introduction to Twentieth Century Reporting at Its Best, Bryce W. Rucker presented the following ideas on effective news writing which apply to the student journalist as well as to the professional:

Writing excellence stands out above all else in the stories in this collection, because that was the sole criterion used in their selection. Each piece in its own way glistens brightly as the best of American journalism. Note how each writer communicates clearly, creates an appropriate mood, relates his news skillfully.

One might ask, "What makes these stories the best?" Specific comments accompanying each article cite strengths. Generally speaking, however, the same ingredients that make any writing excellent are evident here. Most important, this involves using vivid, powerful, accurate verbs and crisp, specific nouns. These writers consistently used them to achieve interesting texture, toughness, temper. Repeatedly, these skilled writers selected nouns and verbs which fit the news event at hand, rather than threadbare, indefinite ones appropriate to a myriad of similar events.

This isn't to advocate discarding adjectives and adverbs. They contribute, too. But a wise writer realizes the most muscular adverb can't strengthen a cream puff verb. Nor can the most apt adjective revive a tired, general noun.

Hence, skilled writers select all words meticulously, including adjectives and adverbs and conjunctions as well as nouns and verbs. They reject the tired, the general, the vague, realizing freshness contributes to excellence.

Simplicity in sentence, paragraph, and story structure also heightens communication. These writers know when to use change of pace in sentence length and structure to avoid monotonous, singsongy, juvenile prose. None of these longer sentences, however, commits a writing sin condemned as early as 1888 by ex-newspaper reporter Samuel L. Clemens (Mark Twain):

. . . . At times he may indulge himself with a long one (sentence), but he will make sure that there are no folds in it, no vagueness, no parenthetical interruptions of its view as a whole. When he is done with it, it won't be a sea-serpent with half of its arches under the water; it will be a torchlight procession.

Writers evidenced imagination, a golden touch, in many of these stories. Repeatedly they showed keen insights and selected similes, metaphors, examples, anecdotes, etc., which heightened communication.

Even a cursory study of these stories reveals their clear organization. Note how one writer used a straightforward narrative chronological framework, another blended expertly direct quotations with summaries and paraphrases into an easy-to-understand story, still another constructed punchy story summaries of unpretentious simplicity.

Skilled reporting, too, contributes to the greatness of these stories. Some are reports of matters of great moment, Others of less significance still reflect prodding in depth.⁹

Although the same stories he was introducing do not appear in this section, hopefully the examples of reporting presented here exemplify the ideals and standards he presents. The stories in this manual have been selected because of their quality and most are from newspapers which are published in the workshop area.

A good news story is more than just a recitation of facts. It is the combination of facts presented in an interesting, readable style. Or as Roger Tatarian, editor United Press International, says, "A news story does not have to record great events to be memorable. It can also merit re-telling simply by being well-told."¹⁰ The following stories achieve this combination.

⁹ Bryce W. Rucker, ed., Twentieth Century Reporting at Its Best (Ames, Ia.: Iowa State University Press, 1964), pp. ix-x.

¹⁰ Roger Tatarian, Selections 1967, United Press International, p. 1.

UDALL DIES IN ITS SLEEP

Udall, Kan.---This quiet prairie town died in its sleep last night.

A tornado whooshed through it like a biblical sword of wrath. In less than a minute, 60 years of growing was cut down to sod.

Scott Mathews, 25, the town barber, was sleeping in a bunk at the rear of his shop. He can't be found. Neither can the shop.

George McGregor and his wife were sleeping in the rear of the main street cafe they ran. Their cafe is gone, but they managed to escape with their lives.

Only Shells Remain

Their luck was remarkable. All homes were shredded to splinters. Only the shells of stores and office buildings stand above the hip-level mess of kindling strewn across the area where Udall used to stand.

Fifty-six bodies were dragged from the debris. Possibly a dozen more bodies may be found. And from a population of 500 persons, no one has been found who was not injured in some way. Everyone has been taken to neighboring communities.

Aside from search crews, only the missing dead remain in Udall---truly a ghost town.

The funnel of smashing winds knocked out electric wiring and telephone service. A water tank which held the town's water supply high atop a skeletal steel tower was twisted inside out like a paper cup.

Few Saw Twister

The time of the catastrophe was set by the town's lone telephone operator. Operators along the circuit in other towns lost contact with her at 10:29 p.m. Her body was located at dawn.

Few residents can be found who actually saw the twister hit. Motorists stumbled on the horror¹¹ when they found flat darkness where Udall should have been.

¹¹ Ted Thackrey, International News Service, May 26, 1955.

WALLACE RALLY ATTRACTS 400 BACKERS

A small group of the people stood under a plastic tablecloth, their arms going bloodless and aching from the effort of holding it so long above their heads.

It was the only way to keep off the rain, falling hard now from a low, black cloud, and dripping like a fine silver curtain from the edges of their shelter.

The woman, her styrene Wallace-for-President hat askew on her head, spoke over the whine of the music provided by Leo Fellers and His Country Fellers. They strummed away under the park shelter.

"Wallace," she said, "is the only man who can keep these colored people from running over the country."

The young mechanic holding up another corner of the shelter was more blunt.

"George Wallace can take care of these niggers."

And said another man, "I'm getting tired of seeing all this money getting took away from working people and given to people who don't want to work."

Along with about 400 others, the group had gone to the Liberty city park last night, braving the threat and finally the reality of rain, to sing "Dixie" and two stanzas of "The Star Spangled Banner," hear speeches and donate money to George C. Wallace's crusade for the presidency.

They were all "working people" at the Wallace-for President rally last night; members, as the speaker told them, "of the fastest growing political movement in the nation."

For most of them, George Wallace like the plastic tablecloth, is a shelter from a downpour of emotion most often released by "this rioting in the streets."

Crime in the streets seemed to be the main concern of most of those attending the Liberty rally, including many college and high school students, some of whom have signed up for the campaign as "youth for Wallace."

A Wallace worker, busily handing out registration forms to the young faithful, said more than 100 young men and women have been recruited for the "Youth for Wallace" drive, which, he said, is only a few days old.

Apart from the abstractions of political issues, the rally-goers took delight in barbs thrown at Hubert Humphrey and Richard Nixon. Most of them were tossed by Floyd G. Kitchen of Maplewood, Mo., who is the Missouri chairman of the American party, which led the petition drive for Wallace. Kitchen also is a member of the Wallace national staff and, he said, had recently returned from a trip to California with the former Alabama governor.

Kitchen referred to Wallace's opposition as "Demopublicans," and predicted that Wallace would carry Missouri in November "not just by a plurality, but by a hands-down majority."

Kitchen referred to Nixon as "Tweedle-dee Dicky, whose idea is not to send troops to Hungary but to Alabama and to put Earl Warren on the Supreme court."

He received enthusiastic applause when he said: "Anyone who votes for Humphrey deserves everything they're gonna get."

Wallace, Kitchen said, is grateful to the Missourians who have been working for him, and he is planning to make more trips to urban areas of the state.

"I can tell you truly," Kitchen concluded, "that victory is within our grasp right now. All you've got to do is have the guts to reach out and take it."

James Kernodle, chairman of the Wallace drive in the Kansas City area, said Wallace is considering coming to Kansas City next month, September 22, 23 or 26. A rally may be held, he said, at the American Royal arena.

By the time the speaking was finished, the rain had passed, and a group of young girls waited in line to sign on the "Youth for Wallace" campaign.

Two of them who signed up formally last night have been working for Wallace for weeks, beginning with the signature drive to get the Alabaman on the ballot in Missouri.

Miss Gayla Cooper, 16, years old of 635 North Shore drive, said she was for Wallace because "I think we ought to win in Vietnam."

Her companion, Miss Linda West, 16, of 3915 North Filger avenue, Riverside, agreed. Wallace, she added, is gaining strength among the youth, although she admitted knowing few right-wing high school students.

"We find if we talk to people, they start waking up," Miss Cooper said.

"And pretty soon," Miss West said, "they find out we were really right."

As she spoke, her red-and-white "Wallace" sash slipped from her shoulder. Cheerfully she pinned it back in place as the evening grew darker and the band played mournfully of lost love.¹²

¹² Charles T. Powers, "Wallace Rally Attracts 400 Backers," Kansas City Star, Sept. 1, 1968, Sec. A., p. 29.

DEPTH REPORTING

Depth or interpretative reporting can take many forms; however, each form requires a thoroughness in investigation and reporting.

The following two depth stories center on the same news peg--segregation or integration in Topeka, Kansas, where the Brown vs. the Board of Education case was filed bringing an order to end segregation in the schools.

The stories were written approximately a year apart so some facts will naturally differ, but mainly compare the approaches, the sources used, and the actual construction of the stories.

The first reporter actually has written two separate stories, basing one on the news peg from the other. The second reporter narrowed the subject to the impact of integration on the Topeka high schools. Both stories are well written but there is a difference. The first story is factual, interpreting the current figures.

While being well written and seemingly a good report on the current situation, the second story, however is very incomplete. From reading this story, one would assume that there were only two high schools in the Topeka system and the reporter had written an analysis or report on how effective integration has been on this level.

In reality, however, there are three high schools in the school system and just a few months after this article appeared, Black students at that third school set fire to the auditorium and created a situation which closed the school for at least one day and disrupted the normal schedule for a week.

From reading this supposedly depth account, a reader would not have been prepared for these developments although the under currents were present in the school when the article was written.

BROWN VS. THE BOARD OF EDUCATION

Fifteen years ago a tiny Topeka girl walked 24 blocks to school because she was black.

Linda Brown's father objected and the suit he filed reached the U.S. Supreme Court, which then opened the doors of public schools to Linda and millions of black children in the nation.

Today Linda Brown's son is attending the very school her father fought to keep her out of.

Linda could find the situation ironic, but she doesn't.

"I don't mind Chuckie's going there at all," she says. "It's an integrated school now. I feel he's getting as good an education there as he could any where."

Chuckie, the son of Linda and Charles Smith, is in Kindergarten at Monroe Elementary School. Next September, Kimberly Ann Smith, now 4, will join her brother at Monroe.

The Smiths live only a block from Monroe, not the 24 blocks Linda had to walk when she was nine years old.

Linda then lived only three blocks from Sumner Elementary School. But Topeka, like most American cities in the early 1950's, operated separate school systems for black and white children.

There were four black schools at the time and Linda was sent to Monroe. Some mornings she walked four blocks and caught a bus to school. Other days she walked.

"Some mornings I would come back home crying because I couldn't make it," she remembers.

Linda's long journey to school so angered her father that one morning in 1952 he walked with her to Sumner. There she was denied admission. That denial became the basis for a suit on Linda's behalf against the Topeka Board of Education.

Linda remembers little of the legal proceedings. The suit, even after victory, had little effect on her education. Her family moved to North Topeka and she finished the elementary grades at the all-black McKinley School.

She attended integrated classes at Curtis Junior High School and Topeka High School, but the secondary schools had been integrated for years and were not affected by the suit. Linda completed her education in an integrated school in Springfield, Mo.

"At the time of the case it didn't have much effect on me and I wasn't aware of what was going on," she says. "The older I got the more I became aware of its meaning and I was glad I played a part in something which affected so many children."

What Linda remembers most is the strength shown by her Father, the Rev. Oliver Brown, who dies in 1961 at the age of 42.

"I don't think he ever got discouraged," Linda Says. "He was the type of man who really had the stamina for going ahead."

Neither Linda nor her mother, Mrs. Leola Brown, believes the Rev. Mr. Brown knew how far reaching the suit would become.

Mrs. Brown says, "He was a strong believer, a dedicated man who believed in what was right."

Linda believes her father would have become active in the civil rights movements of the 60's and that he might have become a national figure.

Because of her father's early death, she has inherited much of the recognition that might have gone to him. Nearly every year since 1961, she has received dozens of requests for interviews by newspapers and magazines. This year the National Education Assn. asked her permission to use her photograph in a film about school integration.

Linda readily grants the requests for interviews, though they often interfere with her time with her family. "I feel this is something I should do. It's something my father would have wanted me to do," she says.

Linda works daily in the data processing department of the State Motor Vehicle Department. Her husband is employed by National Cash Register Co.

Before her present job, Linda spent one year as a teacher's aide in the school district's Head Start program.

She would like one day to return to Washburn University to finish the music degree she began in 1961. For the present, however, she is more interested in the education of her children.

She believes it is important Chuckie be in an integrated classroom and is pleased with the composition of his class at Monroe.

"That's the way life is. It's not just a world of all white people or all black people," she says. "But I don't think children know the difference between black and white. Someone has to tell them."

Linda believes the U.S. has yet to reach a stage where Chuckie won't have to struggle for acceptance into society. But she believes it will come in his lifetime.

Much of it has come in her lifetime and a small part came because of her father, but she wants more for her son and for all black children.

"I still think, after all these years, education is the answer," she says.

BUT WHAT'S THE REAL SCORE IN 1969.

It will be 15 years May 17 since the U.S. Supreme Court ruled that segregation on the basis of race, though facilities be equal, deprived children of minority groups of equal educational opportunity.

That decision was not on a case that arose in the Deep South or a Northern ghetto. That decision came on a case which arose in Topeka as Brown vs. the Board of Education.

That decision opened the doors of public schools to black children, not only in Topeka, where segregation as a policy ended before the court could act, but across the nation.

The impact of that decision still is being felt today. It may ultimately stand as the single most influential force upon education in the 20th century.

Where do the Topeka schools stand in the 15th year after Brown vs. the Board of Education?

In terms of mathematics, the answer is easy. As the case moved through the courts in 1953-54, there were approximately 625 black children in four separate black schools in Topeka. These children were among 8,000 attending segregated schools in Kansas and among more than nine million in the nation forced into "separate but equal" school systems under an 1896 ruling of the court.

Today, because that 1896 doctrine was overturned in 1954, there are 3,058 black students in the city schools. Of these 1,799 are in the 34 elementary schools and 1,232 are in the three high schools and 11 junior highs.

These youngsters represent 11.88 per cent of the total pupil school population of 25,737 students a percentage proportionate to the 10 per cent black population of the city.

In terms of the meaning behind these mathematics, the answer to where the schools stand is difficult.

Today, black and white children mingle in multi-racial textbooks and multi-racial classrooms. High school and college students study black history. Black teachers command classes of white children. Blacks are school principals, a college regent, school board candidates.

Today, also there is a rift in communications between blacks and whites. Black students walk out of a high school in a quest for recognition. Black children are stuck in the oldest buildings by the quirks of where they live. There are few black teachers and even fewer applying.

It is, thus, not in the mathematics but in the meaning of integration in which lies the answer to where the schools stand in 1969.

Three major problems face the Topeka school district today--increasing its black teaching staff, equalizing its physical facilities and earning the trust of parents and students, black and white.

The Topeka district has approximately 40 Negro teachers in the schools this year, according to Paul Boatwright, deputy superintendent for personnel. Boatwright stresses the figure is only an estimate since the district does not designate nor assign teachers by race.

Boatwright also emphasizes the district is aware the figure is too small. Forty teachers are only three per cent of the district's teaching staff of approximately 1,200 and the number is only 16 higher than the 24 teachers who were employed in the four Negro schools in 1954.

The district wants to hire more black teachers, but they are not available to be hired.

One factor limiting their availability is that all teachers, not only blacks, can earn higher salaries in other cities. The Topeka district even has recruited at all-black colleges with little success.

The greater factor limiting their employment is that few blacks are earning college degrees in education. The three largest sources of teachers for the Topeka district--the University of Kansas, Emporia State Teachers College and Washburn University--report few blacks enrolled in education.

At Emporia State, for example, an estimated eight per cent of 3,000 education majors are blacks, or 240 black students out of 1,800 secondary education majors and 1,200 elementary education majors.

At Washburn, black enrollment in education is about one per cent, or probably 10 black students out of an enrollment of 900, according to Dr. Wilbur Oldham, chairman of the department of education.

Dr. Oldham is the first to admit the number is too small.

"I have watched black students enter college as freshmen as likely candidates for education and I've tried to find out what happens to them that they never end up here," he says. "I guess the answer is that if they're going to get four years of college, there are more attractive fields available to them. Negro youngsters can make a flock more money in some fields today than they can in education."

From his position at Washburn, Oldham is aware of the Topeka district's search for black teachers. "The Topeka board and administrative staff are actively and earnestly seeking certified black teachers," he says. "They'll hire them. They just can't find them."

As a perspective on the problem facing the Topeka district, the Seaman district, where salaries are comparable to those in Topeka, has only two black faculty members.

Supt. Frank E. Colaw would like to hire more, but few blacks present themselves for interviews. "I'm lucky if I interview one Negro a year," Colaw says.

If the Topeka district has been stymied in its effort to hire more black teachers, it has not limited the opportunity for those

already employed. Of the 40 blacks estimated by Boatwright, a half-dozen hold administrative positions, including principals Merrill Ross of Avondale West Elementary School and J. B. Holland of Lowman Hill Elementary School.

But the appointment of black principals will continue to be a rarity until the district is able to increase the number of black teachers. And the hiring of black teachers will continue to be a problem as long as few blacks choose careers in education. Thus, the problem of fully integrating its staff will remain with the district well beyond the 15 years after 1954.

Solving the district's second problem, equalizing the physical facilities available to all children, will take even longer.

The recently completed Shawnee County Educational Master Plan shows most of Topeka's non-white population concentrated in circle surrounding the central business district. Thus, black children are concentrated in a few schools and these schools generally are the oldest in the city.

Parkdale, though it had an addition in 1962, was built in 1925 and is the oldest elementary school in the city. Eighty-three per cent of its students are black.

Monroe, built in 1927, is the only school still in use which was a segregated black school in 1954. Sixty-four per cent of its students are black.

Other schools with more than 15 per cent black enrollment and their date of construction are Grant, 1937; Clay, 1926; Belvoir, 1967; Lafayette, 1957; Lowman Hill, 1959; Highland Park North, 1955; Central Park, 1969; Crane, 1929; East Topeka, 1936; Curtis, 1927; Highland Park Junior High, 1935.

Though many of these schools are new, the fact that the black children seem stuck in a few 30 and 40-year-old buildings provides a visible reminder of de facto segregation. The district is aware of this and aware, also, that not only the black, but the poor of both black and white are the ones who must go to school in the older schools.

The question, of course, is whether the condition of the aged buildings hampers the education of the children within their walls. Certainly the atmosphere is not as inviting as in the newer schools.

But federal funds are helping the district compensate for the deficiencies of the older schools. Monroe, for example, had one of the first elementary libraries in the city. Hot lunch programs benefit both black and white children whose parents cannot provide a noontime meal. Head Start gives impoverished youngsters an introduction to education in a program that many parents from high income areas would like to enroll their children.

The six "Project Assurance" schools, those located in neighborhoods with high concentrations of low income families, have the lowest ratio of pupils to each teacher of all 34 elementary schools. That is, there is one teacher to 24.54 pupils in the PA schools compared with 1 teacher to 27.79 pupils in the other schools.

And because the Topeka system asks teachers if they are willing to teach in a low income area, those who say yes often are the ones who not only topped their classes in college, but whose sense of social concern compels them to take such a post.

"These teachers have to be good or they wouldn't be here," says one educator.

Convincing parents of that fact would be a step toward solving the third problem of the district: Earning the trust of its parents and students, black and white.

The district must earn the trust of its students by convincing them, black and white, that they are valued as individuals. That recognition comes harder, even to white students, as the schools grow larger and more impersonal, but it is sought most by the blacks who have gone without recognition for so long.

Black students walked out of an assembly at Topeka High School last fall because, in their minds, they were not represented equally in the school's student government. Black students walked out of Highland Park High School a few weeks later to protest the lack of a black candidate for homecoming queen.

Despite the stated reasons, underlying both walkouts was a quest for identity as individuals. The schools can provide a part of this identity in the classroom by showing the black student the value of his heritage, many educators believe.

Like most other education complexes, the Topeka district last year realized the blacks were the forgotten contributors to American history. The district instituted a black history course in summer school and this year directed its teachers to incorporate black history into regular history courses.

The effort has not been totally successful. Most teachers did not have a background in black history to enable them to evaluate black contributions to American life and to impart a fair appraisal to their students. Some tried to get this background, others ignored it.

Washburn University has stepped in to assist by offering several courses in Negro history for teachers. For its own students, Washburn is offering a course this semester and plans another, a fact that may be reflected in the preparation of teachers hired by the district in the future.

The Topeka district also has made a concerted effort to use multi-racial textbooks in its elementary grades. A picture of a black child in a textbook can give a black child reading it enhanced pride in himself as well as a character with whom to identify.

Because it has such tools as textbooks and black history courses, it will be easier for the school district to earn the trust of its students than of their parents.

The district's administration has limited contact with parents, black or white, and the board of education which is the parents' traditional means of contact with the administration

has no black members, though the recent election in which two black sought board seats was the first in 12 years in which a Negro ran.

Where race has been an issue between parents and schools in the past year, it often has resulted from misinformation or misunderstandings.

Parents who protested a change in boundaries between Topeka West and Topeka High Schools were accused of reluctance to send their children to a school with a large black population. When security officers were placed in the high schools in September, black parents protested that their children felt the security program was aimed at disciplining them rather than protecting the schools.

Such imputations of racial overtone, whether or not they are true, damages what trust already has been achieved between the school district and the parents.

It is particularly important the parents trust the district. All parents must be convinced their children are receiving a fair and equal education if they are to support the educational process.

Convincing the students, black and white, they are valued as individuals and convincing parents, black and white, that there is value in providing equal opportunities for all students is a challenge in communications.

Meeting this challenge is where the schools stand in the 15th year after 1954. It is not a challenge for the schools alone.¹³

¹³Judy Corcoran, "Integration Plus 15," Topeka Capital Journal, May 11, 1969, Midway magazine section, p. 8-11.

SCHOOL INTEGRATION BATTLE CONTINUES

TOPEKA--Charles Smith II and his little sister Kimberley go to the same school their mother attended 20 years ago.

They walk to school--it's only about a block and a half from their home.

But when their mother, Mrs. Charles Smith, attended Topeka's Monroe Elementary School she walked more than four blocks and traveled another 20 blocks by bus. Some mornings it was cold--so cold that by the time she neared the bus stop, she turned back and went home.

There was a school near her house too, but Mrs. Smith, then Linda Brown, didn't attend there.

Linda couldn't go to Sumner School because she was one of Topeka's 625 Negro children.

She also was one of an estimated 8,000 children in Kansas and over 9 million children in the nation that attended separate schools because they were black.

Then one day, Mrs. Smith remembers, her father walked with her to nearby Sumner School.

"We were talking about school and things. He seemed happy," she said.

But when the Rev. Oliver Brown walked home, Linda remembers that the tone of his voice changed. His voice was "gruff and he was walking more briskly," she said.

The Rev. Brown was angry. His nine-year old daughter had been denied admittance to Sumner because of her race.

That refusal was the impetus for the Supreme Court's first direct decision on segregation.

The case renounced legal segregation, reversing a policy that had relegated black school children to decades of second-class educational status.

The Supreme Court's ruling in 1896 in Plessy versus Ferguson sanctioned "separate but equal" accommodations, establishing the principle of segregation eagerly embraced as the basis for race relations for the next 58 years.

But in 1954, in Oliver Brown et al versus the Topeka Board of Education, the Court declared that separate educational facilities were inherently unequal and a violation of the 14th Amendment.

Segregation, the justices ruled, was incompatible with the ideals of democracy and a denial of constitutional rights for the nation's black people.

Mrs. Smith also remembers May 17, 1954, the day the court announced its decision.

Her family was all listening to the radio and her father and mother embraced and cried, she said.

Later Rev. Brown said "I feel this decision holds a better future not for one family, but for every child. This will no doubt bring a better understanding of our racial situation and will eliminate the inferiority complexes of children of school age."

Oliver Brown et al versus the Topeka Board was argued by a legal team sponsored by the National Association for the Advancement of Colored People and was one of four cases against school segregation heard collectively by the Supreme Court.

While the Rev. Brown, Linda and other families in Topeka were fighting against segregation in the lower courts, blacks in South Carolina, Virginia and Delaware also were arguing that their children should be admitted to school on the same basis as whites.

Deliberation over the package case continued for nearly a year and a half after the first arguments were heard in the Supreme Court.

But before the opinion was delivered the Topeka Board of Education adopted a resolution to terminate segregation in elementary schools "as rapidly as practicable."

The Board's September, 1953 resolution included a four step plan to desegregate the four black and 18 white elementary schools.

Two schools, Randolph and Southwest, were desegregated in the fall of 1953. By September 1954 only five all-white schools remained in the district with plans to finalize desegregation by September 1955.

Ironically, Linda Brown never attended integrated Sumner School. Her family moved to North Topeka where she enrolled in all-black McKinley School.

Later she attended Curtis Junior High and Topeka High, but the junior highs and high schools were integrated before the Brown case began.

Today in Topeka, 3,152 black students from kindergarten through high schools attend school in a legally integrated system with 25,847 white students.

But today in Topeka, as in almost all multi-racial school systems across the nation, de facto segregation still exists, and often the majority of black students are pushed into older schools in the city core, while whites attend newer schools in suburbia.

Forms of de jure segregation exist in areas in the South where integrationists still meet determined resistance.

And today in integrated schools black and white students clash. Black students demand recognition of their culture and a more relevant education.

Demands for cross-busing to achieve racial balance in schools are met with counter-demands for neighborhood schools.

The story of integration since 1954 is sometimes a bleak one. The better understanding envisioned by the Rev. Brown comes slowly, sometimes painfully.

Almost 16 years after the highest court in the nation offered the promise of integration, Charles Scott, a prominent Topeka attorney, says he "can't get too excited about school integration news anymore."

Scott was a friend of the late Rev. Oliver Brown--and he served as his lawyer in the suit against the Topeka Board of Education when the case was filed locally in 1951.

On a Thursday morning in 1970 when newspaper headlines reported the Senate's passage of the Stennis amendment as a victory for southern opponents of integration, Scott sat in his office amid books and papers, a painting of a black child and a yellowed handbill advertising the arrival of the Ku Klux Klan on the wall behind him.

He termed the amendment and its passage "disgusting."

"After 16 years we're still having problems with implementation," Scott said.

The lawyer said he has become disenchanted over a battle he thought had been won in 1954.

He said that the Stennis amendment, worded to require "uniform enforcement of school desegregation throughout the land" will dilute efforts to eliminate both de jure segregation in the South and de facto segregation in the North. He termed desegregation in the South "the worst" where "people have placed all kinds of obstacles" in front of integration proposals.

Opponents of the measure in Congress and elsewhere argue that the amendment is a ploy to collapse all federal efforts to break down segregation patterns.

They call the proposal a support of Southern segregation disguised as an attack on Northern segregation.

Lack of manpower, money and will in some areas will retard--or halt--desegregation in all areas, they say.

"The amendment is manipulation that perhaps many people are unable to see," Scott said. "It sounds good--equal application of the law."

"Of course, one would assume that all laws and court decisions would have equal application."

But Scott said, he was not surprised by the Senate's decision, nor the unexpected support it received from Connecticut Senator Abraham Ribicoff, former head of the Department of Health, Education and Welfare.

"No one in Congress surprises me," Scott declared. The history Scott sees since his battle to integrate Topeka elementary schools is one of unfulfilled promise. It is a discouraging story to those who believed that equal educational opportunities was assured by the Supreme Court decree in 1954.

The 16 year hassle over integration has led some black leaders to conclude that integration is not all it was cracked up to be.

Roy Innes, the director of the Congress of Racial Equality, who spoke at K-State during Black Awareness Week Feb. 18, argued that integration efforts result in white people making basic decisions for blacks.

He told a predominantly white audience that establishment of separate black and white school systems within cities is a solution to the desegregation problem.

"Integration is not the opposite of segregation," he said. "The true meaning of segregation is around the dynamics of control of basic institutions of society."

Innes said that segregation occurs when the control of services flowing into the black community comes from outside the community.

Forced integration will put blacks always in the minority and place control in the hands of whites.

"In Topeka or Wichita, the white school board will control the white schools and also will control the black schools. That is segregation," he argued.

In Topeka, where Linda Brown and her father first battled to end segregation, students and parents, administrators and teachers struggle with integration's problems.

The Topeka story is not unique; it tells much about the search for understanding and the communication lag in many American communities.

Topeka West High remains an almost all-white school, a typical example of the de facto segregation Southerners referred to in arguing for the Stennis amendment.

Senior Dan Katz refers to his high school as "lily-white West."

He characterizes the student body at the predominantly white high school as apathetic about integration and other racial issues. Racial tension, he argues, never touches most students at the high school in west Topeka, a white housing district.

"No one is close enough to the issue to know or care," he said. (Later, at the high school, a girl asked "What is de facto segregation?")

Attempts to discuss black-white relations in classes get little reaction, he said.

Katz and four other West seniors at an evening group meeting agreed that the lack of contact with black students was "bad."

But they disagreed about possible solutions.

Debbie Hackett considers the possibility of cross-busing as a way to insure equal facilities and up-grade facilities in all schools.

"At least if I went to an inner city school my parents would be interested in that school."

But, Miss Hackett said, the real solution to de facto segregation lies in changing the job and housing patterns that create it.

All five of the Topeka West seniors said they thought proposals for cross-busing in Topeka would meet with stiff opposition from most parents and students.

"Just the mention of the word 'busing' brings an explosion," Chris Henson, co-editor of the Campus View, Topeka West's school newspaper, said.

But none of the five believed that legally segregated schools, such as those proposed by Innis, would bring racial understanding.

"It won't do anything to ultimately solve racial tension," Miss Henson said. "It might make things run smoother in the immediate future, but it won't solve tension."

Segregated schools now would be a stop-gap measure, they contended.

The five seniors are not necessarily typical of students at West. They are all members of a larger group that meets informally and discusses a gamut of issues.

Earlier last fall they spent four days visiting Title I elementary schools in Kansas City.

For many it was the first exposure to the negative of Topeka West--schools that are almost all black because of de facto--segregation.

For some of it was the first continued exposure to resentment and hostility from many black students who did not welcome their "visitors."

First and second grade school children challenged them--"You want to fight, whitey?" Older school children refused to shake hands.

It was a time when white high school students felt the betterness bred by continued frustration over racial misunderstanding of racial tension in American schools.

Chris Moody recalls a Kansas City high school student who explained what he felt is "discrimination" in his legally integrated school.

"I call it discrimination when a teacher doesn't call my name on the roll--as if I didn't exist," he said.

The students reacted to the brief elbow-rubbing last fall with the problems of school integration, but by mid-February their isolation left them with a sense of deprivation typical of many youth from all-white suburbia.

It is a frustration explained by Ann Vigola, Topeka West: "We went to Kansas City, we got really excited. But you come back and what do you do?"

"I have no contact. I've never had a black student in one of my classes, never been taught by one," Miss Hackett said.

Downtown at Topeka High School the atmosphere is different.

The building itself is older, situated on the borders of the central business district. It is only a block and a half from the state capitol building and even closer to state government offices.

Topeka High has the largest enrollment of the district's high schools and the largest percentage of black students.

Integration is constantly visible here.

A Black Student Union, described by one of its members as "an outlet for frustration, complaints and discrepancies" as well as a social group, is a vocal force in the school.

A few students are only vaguely aware of racial tension. Others think racial conflicts have been over-played. Some are frightened; many are angry.

But for most of Topeka High's 2,000-plus students racial relations is a very real issue.

Frank Bolin, senior and member of the board of directors of the Black Student Union, remembers when black students walked out of an assembly last year reportedly to object to a lack of representatives in student government and to protest absence of black cheerleaders on the school squad.

The issue is not only one of representation in student government, Bolin said, but one of involvement in all school activities.

"Students need activities they're interested in," he said, "something they can identify with."

But "Medical Careers," "Jets," "Future Engineers" and "Chess"--typical organizations at Topeka High and other high schools--are "not something many black students identify with," he said.

"It puts them at a disadvantage, makes them feel frustrated and deprived of being a useful part of society," Bolin said.

Bolin contends his school is "oriented toward the white middle class" and sees the emphasis as a type of institutional racism.

One white student says she can't understand the reasoning behind the argument that blacks should control their own schools and that integrated schools result in whites making decisions for blacks.

"This doesn't make sense--'whites making decisions for blacks'--what do they mean?" she asked. "Just because the color of their skin is different doesn't mean their education should be different."

But Bolin and Peggy Lewis, another black senior, are not so opposed to the concept of segregated schools as their white counterparts at West High or many of their classmates at Topeka High.

"I'd just as soon be around my own people," Miss Lewis said. "I wouldn't mind it (legally segregated schools) just as long as I could get the best education possible."

Bolin feels there is racial tension in the high school, and he attributes it to lack of communication.

He said he blames the communication gap on white students who are "too unconcerned or scared to make attempts to talk."

At least one girl did express fear, and said that her parents were worried. She asked that her name not appear in the paper.

"There are just so many problems," she said.

Others, probably affected by different experiences, think the aspect of racial tension has been exaggerated.

Tension--or conflict--is not blatantly obvious in the halls, but three security guards patrol at Topeka High while only one each is at Topeka West and Highland Park, another integrated high school in the city.

Ernest Hodison, a black counselor and assistant to the principal who was transferred to the high school in February, believes that any tension in Topeka High parallels tension in interaction outside the school.

"Topeka High is nothing more than a reflection of the community as a whole. If there is tension in the community, there will be tension in the school.

"So yes, there is some tension here," he agrees, "but not any more than in any community of 2,100."

Much progress is being made in the school and community, Hodison believes. "It's not so much what is said, as what isn't said," he argues.

What isn't said often enough, according to Hodison, is that communication is beginning and barriers are breaking.

"We are noticing a change for the better. Administrators, faculty and students are sitting down to talk about problems and to identify with them," he said.

The challenge is how to find the better understanding the Rev. Brown hoped for.

"We are beginning to see an end to passing the buck," Hodison maintained. "We are beginning to say how can I begin to help solve the problems?"

Hodison doesn't believe that legally segregated schools will solve problems.

An all-black or an all-white school is "artificial," he said.

"Society is multi-racial, where each culture has something to give. To segregate students is to deny them a part of the world as it really is," Hodison said.

Although he believes that cross-busing would be preferable to one-way busing, Hodison is not convinced that any busing is the solution to the integration dilemma.

"Solving the problem realistically means improving the education where the students are," he said.

Hodison said that improving facilities, providing highly qualified staffs and aids, limiting class sizes and upgrading guidance programs could ultimately solve integration problems.

"When students gain the tools to provide better jobs, they will move and integrate housing areas," he said.

The problems in Topeka and in Wichita, Kansas City and other midwestern cities are typical results of the de facto segregation that exists throughout the nation.

In Wichita, hundreds of whites marched to the Board of Education building late in January to protest a plan of busing white and black children to achieve racial balance. The proposal was initiated by a group of blacks.

The controversy in Wichita is magnified in Los Angeles where Superior Court Judge Alfred Gitelson ordered the school board to racially balance the sprawling 7-10 square-mile district by September, 1971.

Many predict the Los Angeles controversy may be the basis for another Supreme Court case--this time on the legality of forced busing.

But back in Topeka, where the far-reaching case that reversed 58 years of legal segregation began, there is not much talk of cross-busing yet.

Charles and Kimberley Smith still attend Monroe, their neighborhood school.

Someday Linda Brown Smith may also return to Monroe--or any one of Topeka's other 34 elementary schools--but this time she hopes to enter as teacher in an integrated classroom.

Mrs. Smith plans to return to Washburn University next fall to study for a degree in elementary education.

She thinks it would be a "great honor" to teach in the Topeka system after being involved in one of its major changes 16 years ago.

Mrs. Smith didn't plan for her children to go to Monroe School. She thinks it's "amazing that it just happened that way."

But she believes that Charles and Kimberley will get a better education at Monroe than their mother did because they are in an integrated classroom as a result of the 1954 decision.

How much better depends on people like Mrs. Smith who care about the quality of education for all children.

It depends on the students and parents, teachers and administrators, and everyone who must seek an understanding and solution to deadlocks over school integration.¹⁴

¹⁴ Sandy Flickner, "School integration battle continues," Kansas State Collegian (Manhattan), Feb. 27, 1970, p. 1, 14, 16.

FEATURES

Features fit no one mold or style; rather, they are stories of interest to readers which may or may not have a news peg. They are different from news stories in that they extend treatment of the subject matter from the basic presentation of news facts.

The stories reproduced in this section fit the loose classification of features and were selected because they cover similar topics to those of the high school press.

PROFESSOR B. E. ELLIS RETIRES AFTER 18 YEARS OF SERVICE

Most professors at some time retire, but not all leave with the respect and admiration which Byron Ellis professor of technical journalism, has acquired.

Ask anyone ever connected with K-State journalism since 1949 when Ellis came here. Whether student faculty member or press worker, each has a distinct and unique recollection of the man who will retire in June.

He was a powerful man physically and personally.

If a job was too big for anyone else, Ellis would slip his coveralls over his suit and tackle it.

"He was a real horse of a man; he would work like crazy," Al Estes, pressroom foreman, recalled as he grinned and told how Ellis would work right with the men in the pressroom.

When a large shipment of paper arrived, Ellis would pick up one end of a wooden box weighing about 700 pounds. It would take two or three men to carry the other end.

Ellis was superintendent of the University Press until 1955. His workers remember him as a vigorous and exciting man.

"That guy could go like a ball of fire," one said.

Under his leadership the University Press nearly tripled its volume of business. "He modernized and improved the printing procedures and services we provide for the University," Ralph Lashbrook, head of the journalism department, said.

His vigor in improving the press facilities at K-State is what many people remember most about Ellis.

The press was in pretty bad shape, he made a real printing plant out of it, Estes said.

Another worker tried to name the machinery Ellis added to the outfit but gave up. "Let's just say he got everything. We didn't have too much before," he said.

Ellis was head of the journalism department at Los Angeles City College from 1931 to 1947 and acting head at Baylor University, Waco, Texas for two years before he came here.

At K-State he arrived in time to help complete installation of the new web flatbed press and produce the Collegian on a daily, rather than its usual semiweekly, basis.

He completely redesigned the typography of the K-State daily and introduced horizontal make-up and modern type.

"This helped put the Collegian on the high plane on which it now functions," Lashbrook said. He believed the upgraded typography was reflected in improved contents of the paper.

Another person remembered his knowledge and authority in typography. "I don't think there is any better typography expert in the country," Lashbrook said.

"His knowledge of journalism and typography always astounded me. He was literally an encyclopedia," one printer said.

Ask him a question and he knew the answer, and could tell you the answer in a way you understood.

Another recalled the relations Ellis had with his workers.

"You know, that guy worked up from the ranks; he understood workers' problems as well as his own," one said.

This was perhaps because Ellis started as a linotype operator and printer. He knew the whole line of printing from the bottom up, through experience.

He was really for the employees, Clyde Spring, composing room foreman, said. Everyone enjoyed working with him but he demanded good work.

"If you had a chewing coming, you'd get it but you'd respect him for it. He pointed out mistakes," another printer recalled.

Another printer remembers Ellis for another reason.

"I got a kick out of his sense of humor," he said, describing it as dry, yet funny.

Ellis always looks so sober, he said, but he always had a joke to go along with his humor.

His humor often surprises his students. Ellis will be in the middle of a lecture and suddenly drop in a story about a libel suit with a cutline about a dog but a picture of its female owner.

Or he might tell about losing two jobs, one because he set too much type in one day and another because he jokingly set a line of type about his boss and no one took it out before press time.

In 1955, Ellis felt he had the operation of the press on a plateau and couldn't see much opportunity for improvement until the construction of a new journalism building (now new Kedzie).

These improvements and his health caused him to ask to be relieved of his duties as superintendent of the press and teach on a full-time basis.

Many students and alumni praise his effective teaching and his authority in graphic arts.

"He's really a nice guy and knows his business but I could do without his tests!" One student laughed.

Upon his retirement the students planned this special edition of the Collegian in his honor and presented it and a gift to him during Technical Journalism Lecture.

Lashbrook believes the retiring professor brought vigor and enthusiasm as superintendent of the press and in teaching.

"He is our idea of a man's man; what a man ought to be," a printer who worked with him described Ellis' personability. He still stops down in Kedzie's basement to greet his friends or in the news room to see how things are going.¹⁵

¹⁵Jane Pretzler, "Professor B. E. Ellis Retires After 18 Years of Service," Kansas State Collegian (Manhattan), May 4, 1967, p. 1

HIS CLASSROOM IS HIS HOME

Russell Laman and his Narrative Writing class at Kansas State University stand in sharp contrast to polished, computerized, mass education.

His classroom is his home. It is a little house with worn linoleum floors that nestles with its back to a hill on the north-east edge of Manhattan. There is a refrigerator, a stove and modern plumbing. They appear added as an afterthought, piece at a time, as civilization crept haphazardly and unwanted to this place.

Up and over a couple of hills is the K-State campus; many of its fixtures are shiny aluminum. The chairs are polished and in long rows. Instructors many times are a droning voice near a sterile microphone; every student has a number and tests often are graded by computer.

Laman himself, an English instructor at K-State and a published writer, fits the mood of his house. He once studied under the writer, Mari Sandoz, and she described him as a "reserved and sinewy plainsman." He is a small, lean featured man with a tanned face, stubbly gray hair and a look of the outdoors about him.

Laman's first love is writing and when he greets a new group of Narrative Writing students each semester, he says:

"I assume you are here to write. There is no substitute in writing for the hard, demanding work of sitting down and writing. I can't teach you how to write, nobody can; I can only teach you how not to write. In this class, my time is your time. Call me at home anytime."

Narrative Writing is, perhaps, a misnomer for the class. It really is creative writing, although students read aloud their manuscripts, and all kinds of writing are permitted with the exception of poetry.

"Never be afraid of writing what you feel, even if it's sentimental," Laman tells students. "You have to write what you feel."

The three-credit-hour class is limited to about 15 students each semester. A student can, with Laman's permission, take the course twice for six hours credit. There are no examinations and students are urged, but not required, to produce two separate pieces of writing a semester. There are few absences.

In addition, Laman said recently, the course teaches a student constructive criticism. At the end of each semester, each student recommends a grade for other students in the class.

Laman, who has taught the class since shortly after World War II, said the class has been filled to capacity nearly every year. Some interested students wait four years before finding a vacancy in the class.

Laman and his wife Jane, a former student he married in 1953, greeted arriving students one recent Thursday night for the class. There were few chairs, worn boat cushions were a soft substitute.

One student read his manuscript, a chapter of a budding novel. It was a detailed look at a boy's first encounter with sex and perhaps in a normal class it would have made some coed blush. When he finished, there was a long moment of silence. Then a female member of the class began the critical discussion: "You know, all that was too easy. It should have been more fumbling. It just wasn't real." She said it matter-of-factly.

"It's like that," Laman said later over a cup of the thick, black coffee that brews perpetually on the worn stove. "We get good constructive criticism and there is no vindictiveness on anyone's part. I've been in some classes like this where the criticism got rather pointed and there were hard feelings."

Emphasis is on writing for publication and the rustic little class has produced at least one writer who now regularly publishes short fiction in several national magazines.

"There have been several manuscripts that were written in here which will someday be published," Laman said.

Laman's first novel, "Manifest Destiny," was published in 1963 and has sold nearly 4,500 copies. It tells the story of a pioneer Kansas family from the late 1880's to the end of World War I. Shortly after the historical novel was published (the book had been turned down by publishing houses 23 times), it earned an honorable mention award from the Friends of American Writers.

Laman, who teaches several other English courses on campus, plans two more novels, one of which is partly written. The first will tell of the depression years and its effect on the young of that time. The second will be devoted to college life.

Laman once told his students that writing is such a demanding business, "I really would be hesitant to recommend it to anyone."

There were several nods of agreement from the students gathered in the tiny house.

"But once it gets into your blood, you are hooked forever and then you have to write," Laman said. There were more nods.

The unusual class is devoted to exactly that.¹⁶

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Leroy Towns, "His classroom is his home," Topeka Capital-Journal, April 7, 1968, Midway magazine section, p. 3.

General rules for journalistic writing (except columns, editorials, etc.) call for use of the objective third person. In these stories, however, the reporters used a different person to achieve special effects. Notice how much more effective the story using second person is over the one using first person.

THE ECSTASY OF BILLOWING SILK: 'NOTHING LIKE IT'

Some jumpers say the butterflies come when they put on their parachutes. Others say it's when they get into the plane. Still others say it numbs them just as they climb from the cockpit.

A few, experienced parachutists all, say they don't get nervous.

There are some of us who notice, with that detached vacancy brought by apprehension, that our hands are clammy when we begin lacing our jump boots. And our stomachs are hollow and our temples pound through it all, right up to the last screeching, jarring ecstatic moment.

But, then, we are probably beginners.

* * *

You have help putting on a borrowed jump suit, a bright orange cover-all with a unique zipper system. It is bedecked with patches, all testifying to the experience of its courteous owner.

The parachute is next. It is folded and packed by someone else and inspected by someone especially licensed and qualified for the job.

The parachute pack is thin and spiny-looking, like a crab's back. The straps: two between the legs, two over the shoulders, one across the chest. They are binding and make it difficult to walk; the weight cuts into the shoulders.

Two experienced men, it is happily noticed, get you ready. One, Chuck Klein, is the president of the 20-member K-State Sports Parachute club. You rock back and forth off-balance as he tugs and tightens at what seems to be a dozen straps.

A reserve parachute is fastened to the harness in front. It is in a much smaller pack than the one on your back. It is to be used only if something goes wrong with the chute on your back. You've been told several times and even rehearsed, but you are not sure you'd know how to use it if you had to. Klein tells you again, but as you walk away from the lesson, you still wonder.

A parachutist's commanding officer is his jump-master. He is an experienced and accomplished jumper. The one you draw, besides the other qualities, is just plain crusty.

He is Spec. 5 Cliff Harris, 34, head of the Ft. Riley club and a parachute veteran whose red jump suit sports patches sewn on in such far-away places as Viet Nam.

Harris points, as you stand with helmet in hand, and says, "I want to put him out myself." You don't know if that's a threat or a compliment.

You stand with him under the wing of the aircraft, a single-engine Cessna. You both are ready to go. After you are "put out" at 2,800 feet the pilot will take him 3,000 feet higher and he will jump.

"All right," he growls, "When we get above the drop zone, I'll tell you to swing your feet out. When I do, hold on here and swing 'em out onto this step."

He demonstrates. There is no door on the right side of the plane, and the seat by the door has been removed.

"Then I'll tell you to get out. And you get out. Like this." He shifts his feet on the tiny step, and puts his hands on the wing brace, or strut.

"And when I say go, you push off. Hard. And count: One thousand-one, one thousand-two, like that. If you ain't felt that chute by seven, go for your reserve."

By seven.

"Right," you say, and hope your voice doesn't quaver. You are not afraid. But you're nervous. As you climb into the plane it occurs to you to wonder if there's a difference.

The plane is airborne and climbs. Below, the Kansas plain is ugly brown, scarred by gullies and dark, jagged patches of leafless trees.

You are strapped into the plane, but when it banks to the right, you have the sickening sensation that you are going to fall out the open door.

Harris leans forward and yells in your ear. He tells you to lean up when he gives the word so he can spot the place to jump.

Your safety belt comes off.

The hand on your shoulder is reassuring. Maybe Harris isn't such a bad guy. It's nice to have someone like that telling you what to do.

"Lean up." A hand crams you forward. The noise of the engine ominously levels off.

You look out to the ground, but your mind, facile instrument that it is, knows what you need and so you consider, academically, how surprising it is that there are so many ponds on the land and that they are different colors, ranging from muddy brown to olive drab to . . .

"Get your feet out." Your mind shifts gears.

"Get 'em out." You get 'em out.

You hold on for dear life.

You do not want to go any further. The wind is blowing your feet from the little step. Eighty miles an hour. How are you gonna . . .

"Swing out." A thump on the back. Engine cut more. You reach for the wing strut.

* * *

To qualify for a parachute jump by static line, the K-State Sports Parachute club insists that a person have 11 hours of instruction on the ground. Most importantly, he is drilled on how to land.

A parachutist should land in a special way, using a roll called a PLF (Parachute Landing Fall) which absorbs the shock of landing on the fleshy parts of the body. Once the rhythm of the maneuver is learned, it is easy to see why few parachutists are injured in landing.

Sport parachute clubs, most of which are affiliated with Parachute Club of America, are growing rapidly in size and number, according to proud statements by club members.

Safety is emphasized, almost paranoically. The national organization characterizes the sport as "one of the safest and fastest growing" in the nation. And Chuck Klein, the local president, insists that sky diving as the sport of free-fall parachuting is called, "as a bad name," and bridles at cracks made by outsiders about the chute not opening.

"If you've done your job right," Klein said recently, "nothing is going to happen to you. The chute has to open."

Of course, there are malfunctions. And when a parachutist says the word malfunction, it is immediately clear the word is gloriously euphemistic.

Malfunctions range from a mere fouled line to the ultimate. With some, it is possible to land safely with the malfunction. But in all cases, the reserve chute is deployed.

"We all talk about 'creaming in' or 'buying the farm,'" Klein said. "But when we get out there on the drop zone, it's all pretty serious." The two expressions, if they aren't obvious refer to hitting the ground without a chute.

Proponents of sky diving also are quick to point out the real thrill comes from free falling, in which the jumper dives from the aircraft at high altitude and plummets earthward at about 120 miles an hour and opens his chute at about 2,500 feet.

A static line jumper has almost no feeling of free fall, they insist. His chute is opened automatically by a line running from the plane to the parachute release mechanism. The chute opens in two to three seconds after exit. The novice jumper has nothing to worry about except maintaining the face-down, spread-eagle position in which he is supposed to fall.

To the true sky diver, as Klein said, the parachute "is just the means to an end. The airplane takes us there and the parachute gives us a chance to get back. That's all."

In their insistence that parachuting is a safe sport, the sky divers are very correct. It is not so much that what they do is dangerous as it is that what they do defies normal conceptions of danger. It is against all standards of safety to climb out under the wing of an airplane and let go. Or to even think about it.

Probably most prospective jumpers don't worry about it--indeed, most look forward to it--until they are making preparations for it.

It was unnecessarily that jump-master Harris said to his most recent pupil after his last training session: "If I jump-master you, I guarantee you won't come down in the airplane. I guarantee ya."

* * *

You can't get your feet set on that damn step. The wind.

"Go!" Your feet.

"Go!" A tap on your back.

You push off. Because of the wind you can't see well. Plane gone. Rustle behind you. Thump.

Something cuts under your arms, between your legs. Your breath is wrenched from you and you swing downward like a pendulum, but hard, painfully.

But there it is, by God. There it is. White and full.

You talk to yourself, ready to burst inside; you have to say something. Just for the hell of it you squeal, and then, as you look around the countryside, you curse just enough to prove to yourself that it was all pretty easy. And part of it is simply an exclamation that there is nothing like it--nothing.

Alone. Completely alone without any sensation of falling. The ground is getting closer, though.

You swing under the chute and play with the lines that guide the chute. It turns. That's pretty good.

And the land isn't nearly so harsh-looking now.

You locate the target, a big "X" laid out on the air strip. And then you hear the voices and you are no longer alone and it is time to get about the business of landing.

They guide you in.

And then, almost before you know it, you hit the ground, tumble, and get up. Not far off target. All in one piece, not even any aches. It's all over.

Someone tells you "hit a beautiful arch; stable all the way." You think you're pretty good.

Jump-master Harris comes down in his specially modified red and blue chute. He lands very near the target, a mark of skill.

In the presence of Harris, someone tells you you looked good coming off the wing.

Harris nods, but looks at you and says, "Yeah, but I didn't hear you countin'."¹⁷

¹⁷Chuck Powers, "The Ecstasy of Billowing Silk: 'Nothing Like It'," Kansas State Collegian (Manhattan), Dec. 6, 1965, p. 1, 6-7.

'CHUTE, IT WAS NOTHING'

"One thousand . . ."

"Two thousand . . ." I had gotten about halfway through two thousand when the rest was rammed back down my throat. I was still counting but was aware only of moving my mouth and the faint possibility that I was hearing my own voice very far away.

When a person jumps off a diving board--or anything else--the force of the jump takes him up or out, diminished, and then he starts accelerating downwards. But when I kicked off the plane, the bottom of everything fell from under me as if my skeleton and skin were shot downward while the rest of me tried to go up.

My insides felt as if they were jammed against an invisible lid, somewhere in my upper chest, whose function was to keep everything inside where it belonged.

"Three thousand . . ." My thoughts flashed back to this morning, an hour ago. I hadn't planned on jumping today. I had never jumped from a plane before.

I had driven to Wamego Airport to take some pictures. Dave Snyder saw me and asked me if I were going to jump. Snyder is a member of the K-State Parachute Club and an area safety officer.

"You're going to jump, aren't you?" Snyder asked again. Not a typical comment from someone who jumped the morning after he was married.

"Well, I guess so," I replied. It was settling-up-time.

"Four thousand . . ." My mind rifled through all the procedures and techniques I was supposed to remember. Snyder and I had gone over them in the plane.

I didn't have to worry about pulling the ripcord, because I had a static line hooked inside the plane. The first five parachute jumps are made that way, so the novice doesn't have to remember to pull the cord.

I was still shouting a count which I could hear only at a distance, even though later Snyder said he could hear me from the plane.

When I jumped, I was so intent on the count and what had to be done at what number that I have absolutely no idea of what I saw. The jumper is supposed to be looking slightly to the left and up as he arches backwards and should ideally see the jumpmaster in the door of the plane. At least, that's what Snyder had said.

"Five thousand . . ." I started to turn my head and shoulders to my right to see if my chute was opening when a rush of orange and white flashed by the corner of my eye. At the same time, the sound of flapping nylon replaced what had been air rushing around my helmet.

The turn to the right was not just a random movement; it is supposed to be done at that time.

Sometimes the arch of a jumper's back will cause a vacuum as the air flows around his body. This vacuum may keep the pilot chute from inflating and pulling the main chute from the back-pack.

Turning will break the vacuum and allow the air flowing around the body to catch the pilot.

"Six thousand . . ."

The risers slapped against the side of my helmet and my body jerked like a rag doll hitting the end of a loosely coiled spring. The chute had opened. My legs flopped up as the tight lines ended what seemed to be a meteoric fall.

I experienced very little opening shock. I just bounced and that was it.

Had I reached count 7,000 without my chute opening, I would have had to pull the ripcord on my reserve chute.

But I looked up and saw a fully inflated canopy above me and realized I was home free. Sure, there was still a landing, but the important thing to me was to see that canopy.

Wow. This was me floating above the earth.

All I could do was look around at what lay below me and grin. My hands found the steering toggles above me and I made a slow turn to the right to get my bearings. I didn't pull on the toggle too hard or far and the turn was very slow.

I picked out a miniature airport among the miniature farms, roads, tree lines and a river whose shallowness was observable even at 2,800 feet.

After the canopy opened I had no sense of falling. Rather, it was like floating in silent nothingness that has ground painted on its floor and sky painted on its horizon.

There is no ceiling because you are not aware of one.

Once I had checked my chute, I never looked up again.

And there was silence. Maybe a sound of wind rustling by and somewhere the distant sound of an airplane motor, but for the most part--silence.

I was practicing turning when I saw Snyder drift across slightly below and in front of me. The plane had taken Snyder higher and he had free-fallen and pulled at a lower altitude to get below me.

It's hard to describe how divorced from his surroundings a jumper hanging from a canopy looks. In a sense, the man and the chute are a single entity--like a bird.

Snyder was taking pictures so all I could think to do was hang there with a self-satisfied grin and wave at him once.

I really felt good.

I looked around and saw that I was south and across the road from the airport, so I turned and drifted with what wind there was.

Another 180-degree turn back into the wind stopped my drifting and I started to look around at my surroundings again. I was pretty satisfied with what I had done until I saw a tractor pulling a leveler below me. To avoid an obviously undesirable landing, I had to make two more turns.

I knew my feet were together, but I kicked them just to make sure. Snyder had told me to keep my feet together.

Inexperienced jumpers are told not to look at the ground as they land because of a tendency to raise their feet in anticipation when they see the ground rising to meet them. Such action can cause back injuries, so the jumper is told to look straight ahead after he is below the horizon.

Because of the tractor, I waited until I was lower than that, but I did what I was told.

I think I heard myself land more than I felt it. There was so much adrenalin flowing in my system, my thoughts and reactions were so speeded up, that there really wasn't too much time to think how hard I landed.

I thought the landing was pretty good and I tried to get up to collapse the chute. Tried, that is, because it yanked me back onto the ground and twisted the risers in front of me.

It must have been my inexperience, because there was very little wind. I got back up and collapsed the chute.

The realization of what I had done struck me. I took my helmet off and laughed. What I had done suddenly was very funny.

Our plane leveled off at 3,000 feet and I climbed out of the door onto the inch-and-a-half-wide step, grabbing the strut with both hands.

Maybe what they said about Mr. and Mrs. Shoemaker raising a fool was the truth.

I had two people to thank for getting me where I was---my news editor and Johnny Carson. Carson gave me the idea about making the first parachute jump to see how it felt and my editor had given me the okay to do a story on it.

Sport Parachuting is not as dangerous as it seems. The military service encourages members to participate under the auspices of the United States Sport Parachute Club. In fact, parachuting is rated as one of the safest sports on a participant-injury percentage basis. Tennis adds more people to the sprained ankle rolls than does parachuting.

Still, statistics aren't too comforting to the novice contemplating his first jump. One moment I would be apprehensive about the whole idea; the next moment I couldn't wait to jump.

The instructors in the K-State club are experienced, interested in the safety of the jumper, and have credentials that make it hard not to have confidence in them.

But I can write all I want about safety and the quality of the instructors and not accurately describe why I or anybody else does it. I can say I jumped to write a story, but I know it wouldn't be the whole truth or even a motivating force.

At 3,000 feet, Snyder told the pilot to cut the engine so the plane would be coasting.

"Feet out," he said, and I slid forward on the floor and stuck my feet out the door, the prop blast flapping the legs of my jump suit.

"Go!" I heard Snyder yell and he hit the side of my leg. I kicked off into sudden and total silence. As soon as he had hit me I started to count off by thousands as loud as I could.¹⁸

¹⁸Mike Shoemaker, "'Chute, it was nothing'", Kansas State Collegian, March 27, 1970, p. 4.

Columns, reviews and other similar types of writing takes a special talent and knowledge on the part of the writer. On reviews and other opinion pieces, the reader needs to learn the tastes of the writer and with this knowledge can compare the opinions in the review with his own tastes. It is essential, therefore, that opinion be printed under a by-line so the reader can identify the author.

The following reviews and columns were selected to show different approaches and styles in these types of writing.

HALF PAST THE WEEK--HE'S AT IT AGAIN--IT'S ROYALS TO WIN

It has been my professional lot to fall, from time to time, among sportswriters. And while they are, in many respects, a merry lot, quick with the quip while slow with the billfold, they have one unfortunate habit.

They like to speak of the exclusive stories they have produced. Other news folk are more reticent. They will wait around in the hope that someone else will mention their "scoops," to use a technical journalistic term. But not the sportswriter. He is eager to tell you, before you are well settled in your chair, about the time he was the only man to pick Rosebud in the Futurity, or whatever the occasion may have been.

It is only in the field of sports, therefore, that I conquer my latent modesty and am sometimes heard to recount the predictions that I made before anybody else did. Not only did I have 13 exclusives in a row, which is believed to be a record for brown-eyed, right-handed columnists, but my exclusives have stood the test of time.

Nobody else has ever had them.

Throughout the entire, thrilling 13-year career of the Kansas City Athletics mine was the only minor voice raised to suggest that they would win the pennant and the World Series. There weren't any major voices either.

For an unbroken string of exclusives this puts me right up alongside Nostradamus, even though he is believed in some quarters to have been spasmodically correct, which might eliminate him. At least he should have an asterisk after his name.

After all, in athletics, desire and 100 per cent hustle are considered to be worthwhile attributes. The athlete has to know in his heart (or somewhere in the thoracic cavity) that he will win. So why shouldn't the same thing be demanded of the sportswriter?

Of course, the real professionals among the big binocular set would say that the scribe must not get emotionally involved. As

a mere once-a-year prognosticator, however, I don't have to be constrained by considerations of objectivity.

There are those who will say that I am making my prediction too early. Quite the opposite. I want to be the first. There would be no glory in being the second man to pick the Royals. Wait around too long and someone like Joe McGuff might slip in there ahead of me. It's not overwhelmingly likely, I'll admit, but it's possible.

In fact, I have waited this long only because I wanted to be sure that baseball would indeed be played this summer. Now that the owners and the players have called off their tiff, it would be hazardous to wait any longer.

Others will pretend to recall that in past years, along about the All-Star break, I have pretended that I was only joshing when I picked Kansas City to win. However that may be, this year I pledge to make no such face-saving excuses.

The Royals and I are in this thing together all the way.

I may also point out that I never deserted the Kansas City Athletics. It was the other way around.

Anyway, this is a business in which there is very little carry-over or momentum of reputation. People will come up to me and tread upon my feet or jostle my elbow and say, "Yaah, you didn't have a single sports exclusive in 1968."

Which was true. I didn't pick anybody to win either gonfallon, and look what a strange World Series we had, possibly as a result.

But the pressure is on me this year to restore a little lustre to the status.

It is, therefore, with a sense of both duty and pleasure that I predict that the Kansas City Royals will pick up all the marbles, go all the way, emerge triumphant and be the first expansion team in history to float the symbol of the world championship over its stadium (if it has one) in its second season.

As a quondam sportswriter I don't have to fog my thinking with analyses of pitching staffs and bench strength and details like that. The chaps that work at it full-time have to provide all this trivia in order to justify their expense accounts in the sunshine.

All I need to say is that I feel it right here (a pain in the chest about the size of a dollar). If this is not hearthurn or worse it is a signal that the Royals will cop the pennant.¹⁹

¹⁹ Bill Vaughan, "He's at It Again--It's Royals to Win," Kansas City Times, February 26, 1969, p. 1-2.

FIFTH DIMENSION 'DYNAMIC'

The Beautiful People soared up, up and away Wednesday but never let their audience down.

Discarding their lighter-than-air sound for most of the show, The Fifth Dimension concentrated on jazz, hard-rock in a combination that seemed to please the K-State crowd.

As they switched from the soft melodic notes of their hit "Up, Up and Away" to the slow-moving blues rhythm of "On Broadway," the five singers enticed their audience into the mood, but never lingered too long.

Especially effective was the theatrical rendering of "Ode to Billie Joe," with the different voices portraying different members of the family, in a much more beautiful, passionate version than Bobbie Gentry's.

Although the crowd seemed to like the jazz and hard rock songs best, the Fifth also sang two selection from their new album, "The Magic Garden," which adds a quiet, soothing dimension to their sound.

Equalling the variance in sound, however, was the kaleidoscope of sight--from the startling contrast of black-and-white shapes in nearly continual motion with the tempo of their routines to the yellow-and-reds of "pop art" fashions.

The second set of costumes were more colorful but not as dynamic-looking as the mixing of black faces, black-and-white bodies and white legs.

Two songs, "Yesterday," and "Ode to Billie Joe," illustrated the overwhelming voice range of the two female singers as they shifted from soprano to alto.

Despite the strenuous singing and nightclub antics, the Fifth sang for more than an hour and a half, then jumped off stage, clowned around with the audience and kidnapped several students for dance partners.

And understandably the Fifth Dimension were brought safely down to earth with a standing ovation they fully deserved.²⁰

²⁰ Liz Corner, "Fifth Dimension 'Dynamic'," Kansas State Collegian, (Manhattan), May 3, 1968, p. 4.

AND THIS THEY CALL 'REFORM'

The average 'hardened' convict is a graduate of a reform school. Something is wrong. If reform schools don't reform--what DO they do?

Floyd Salas shows you what's wrong in an important novel, "Tattoo the Wicked Cross." He knows. He's been there.

His novel is about Aaron D'Aragon, a typical reform school kid. He's not really bad--but he needs a little straightening out.

The first thing Aaron learns at the reformatory is that, if you're 6 feet tall, mean, and vicious, you can get along without any trouble.

But Aaron is small, a practicing Catholic, and has fine Spanish sensibilities.

He meets the Buzzer.

The Buzzer is too brutish to recognize anything abstract like courage, decency, humanity--he is limited to recognizing his own immediate wants and needs. These wants and needs consist of deflowering any delectable young boy who can be coned or beaten into submission.

Aaron is forced to watch the Buzzer rape his best friend, Barneyway--forced by an unthinking adherence to the Nietzschean code that a friend has got to fight for his own rights before anyone else can intervene.

The Buzzer decides to rape Aaron too.

Aaron discovers that there are two ways to handle people like the Buzzer--fight them or snitch on them.

The Buzzer is three times his size. Aaron would lose the fight and the Buzzer would rape him anyway.

He can't snitch. (If he does, he'll have everyone after him).

And, since he's in reform school, he sure as hell can't run.

Quite a predicament isn't it?

After he's finally been stomped and gang-banged, his friend, Barneyway, comes to see him in the hospital.

Aaron says, "I'm glad you came to see me, Barneyway. It took me this messed-up body and this face to really see what you've been up against. I mean really see. I know what kind of pressure you were under when you didn't fight the Buzzer back. I'd like to stop fighting too."

A guy like Bill Sands, a big man who has made a big thing about tough he was ("My Shadow Ran Fast" etc.) would hold a little guy like Barneyway up by the scruff of his neck and shout "A punk!!Egad!"

But Floyd Salas can make you feel sorry for Barneyway and this is important. The Barneyways are the kids who come out of reform school with the heart of a Vincent (Mad Dog) Coll of the Prohibition era. They're been abused until they feel no guilt over anything they may do to you. After all, you didn't lose any sleep over them.

A friend read my copy of this book the other night. The next morning he said, "You know, Joe, that kid in the book, D'Aragon--I felt just like that when I first went to reform school. And that guy Dominic--I met a kid just like him the first day I was there. Damn, that book was real!"

For several years people like Caryl Chessman and Bill Sands have been influencing the writing being done by ex-inmates. Theirs is the old "I ain't-no-punk--I-ain't-no-snitch--I-was-a-hard-rock-convict" school of writing.

Salas doesn't try to convince you of anything. He shows you an awful lot, then permits you to draw your own conclusions.

He's not only honest. He's a good novelist also.

His characters are real. His dialogue is taken from reform school life.

There are no heroes in this book. Just as there are no heroes in reform school and prison.

Salas strips away the phony aura of glamour that has been attributed to institutional life²¹ in America.

It's about time someone did.

²¹ J. J. Maloney, "And This They Call 'Reform'," review of Tatto the Wicked Cross, by Floyd Salas, in Kansas City Star, Sept. 3, 1967, Sec. D, p. 8.

APPENDIX II

STYLE AND PROCEDURES

To be effective, every publication should have a style and rules of procedures to follow. These should be made available to each staff member as an aid to effective performance. The following style book and procedures manual were developed for a particular school but can be used as a pattern for guides for another staff.

Publications can and have been produced without the use of a guide or stylebook, but these publications usually lack the professional consistency which could rate it as excellent. Often as staff members, we find ourselves wondering about usage of words, punctuation, titles and other elements vital to our stories. This stylebook has been compiled to answer these questions and to provide a guide to consistency.

PURPOSE OF JOURNALISM

Student publications are included within the curriculum as an educational experience for staff members while providing publications serving the school and community population. It is hoped that students will learn maturity and responsibility in addition to the journalistic skills required to produce newspapers and yearbooks.

Although staff members assume their journalism positions as students, they accept the responsibility of providing the student body and community with a balanced view of the news of the school.

In the role of editorial leadership, the student paper views and explores issues involving students and takes stands which are in the best interest of the student body.

Through fulfillment of the news and editorial functions of a newspaper, it is hoped that this publication can make each student aware of his school and take pride in its tradition.

STORIES

1. Any event connected with the school will be considered for publication based on news value and space.
2. Editorial issues and stands will be determined by the editorial board.

ADVERTISING

1. The publication reserves the right to refuse the advertising for any product considered inappropriate for display in a school newspaper. If questions arise, decisions will be made by the editorial board.
2. Advertising rates are \$1.00 per column inch.

DUTIES OF STAFF

1. The editor is responsible for seeing that staff members perform functions effectively and in essence is responsible for the publication.
2. Page editors serve as the editorial board to make decisions on staff policies and editorial issues.
3. Each page editor is responsible for planning the contents of his page, assigning the stories to reporters, editing copy, planning makeup, writing headlines, reading galleys and checking page proofs. Page editors also will be assigned the task of writing editorials on a rotating basis.
4. The business manager is responsible for selling the required number of ads for each issue and then billing the advertisers on a monthly basis, circulating the paper within the school and mailing the exchange papers.
5. The business assistants are responsible for selling ads and performing any other tasks assigned by the business manager.
6. Reporters and sports writers will be responsible for writing the stories assigned, meeting deadlines, covering beats and writing headlines when assigned. All assignments should be completed using the rules of good journalistic writing and following the Highland Park stylebook.
7. Photographers will be responsible for completing the picture assignments and processing the newspaper pictures. Pictures should be of excellent composition and technical quality.
8. Each staff member will complete an evaluation of his own work for each publication period.
9. The adviser is to assist all staff members in completing their assignments for the newspaper. This does not mean that the adviser will do the work but means that she is available to anyone seeking help. The adviser will also point out any apparent deficiencies to the staff members.
10. It is the duty of each staff member to meet all deadlines. Anyone who does not meet deadlines is not doing average or above work.

COPY PREPARATION

Reporters' duties

1. Type copy on unruled $8\frac{1}{2}$ x 11 paper using a 65 space line and double spacing.
2. In the upper left-hand corner of the paper, give the following information:
 - Slugline (Name of story--should be short and specific)
 - Writer's name
 - Date written
 - Publication issue number and date of publication
 - Number of lines in copy
3. Begin the story one-fourth to one-third of the way down the page.
4. Indent paragraphs 10 characters.
5. Leave at least one inch margin at the bottom of each page.
6. If the copy exceeds the page, do not break a paragraph. Finish the paragraph and then write the word "more" in the bottom margin.
7. Do not break words at the end of a line. Either finish the word or write it completely on the next line of copy.
8. On the top of each succeeding page after page one of copy, repeat the slugline, writer's name and give the page number of copy.
9. At the end of the story, write either "30" or the symbol "#" and circle it.
10. Circle everything on the pages which is not to be set in type and copyread the story using the proper symbols. Use a heavy black pencil to make corrections.

COPY PREPARATION

Editor's duties

1. Use heavy, black pencil and use proper copyreading symbols.
2. Make any changes necessary to conform to style or to improve the story.
3. Mark printer's instructions at the top of each page. Give column width and type size in addition to any special instructions.
4. Circle everything on the page which is not to be set in type.

NAMES

1. Never use one initial alone. Use either both initials or one initial and one name. Follow the way the person uses the initial.
2. Names of adults
 - A. The first time a name is used, use the title, first name and last name. (Miss Sharon Smith, Coach George Bistline)
 - B. Each additional time the name is used in the story, use the title and last name. (Miss Smith, Coach Bistline)
 - C. When writing about married couples, use Mr. and Mrs. preceeding the name. (Mr. and Mrs. Erle Volkland not Mr. Erle Volkland and his wife)
3. Names of students
 - A. The first time a student is named in the story, give his full name. (Michelle Palm, David Schafer)
 - B. On each succeeding mention, use the first name only. Sports writers may make an exception to this rule and use the last name for boys.
4. The name of the school is Highland Park High School. When used as an adjective, use the abbreviation HP (no periods). (the HP marching band)
When used as a noun, refer to the school as Highland Park.
(exchange students will visit Highland Park tomorrow.)
5. Students are Scotsmen or Scots. Scotties has been phased out.

IDENTIFICATION

1. The first time a name is used in a story, the person should be properly identified in the context of the story.
2. If a student has no specific title in the story, he should be identified by class. (Mark Elrod, senior)
3. Teachers and other adults should be identified by their duty involved in the story. (Mrs. Linda Dayton, guidance counselor; Mrs. Carol Wilson, AFS sponsor; Mr. Ben Gaut, English teacher; Mr. Bill Borst, county agricultural agent;)
4. Identify alumni by year of graduation. (Miss Judy Green, '65,)
5. Short titles precede names. (Principal Erle Volkland)
6. Long titles follow names. (Mrs. Tom West, director of instruction,)
7. Do not use false titles such as laborer.

HEADLINES

1. The following system of counting is to be used in writing headlines. Every character has a count of one with the following exceptions:

Lower case j, i, l, t --- count $\frac{1}{2}$

Period, comma, semicolon, apostrophe --- count $\frac{1}{2}$

Lower case m, w ---- count $1\frac{1}{2}$

Capital m, w ---- count 2

Capital i ---- count 1

Other capitals --- count $1\frac{1}{2}$

YEARBOOK PURPOSES

- I. To provide a history of the school year
- II. To be a memory book for the school year
- III. To serve as a reference book for the school year
- IV. To be a public relations tool between the school and the community
- V. To provide educational training for staff members
- VI. To help boost school morale

DUTIES OF STAFF

Editor:

1. Make ladder plan
2. Approve layouts
3. Check pages to be sent to printer
4. Approve final cutlines and copy
5. Edit administration division
6. Plan division and opening pages
7. Design cover
8. Keep weekly progress of each section

Assistant Editor

1. Check copy and cutlines
2. Assign assistants where needed
3. Assign photographers for pictures

Section Editors

1. Plan page layouts
2. Plan, schedule and supervise pictures
3. Crop pictures
4. Write copy and cutlines
5. Check and edit pages before giving them to the editor
6. Keep progress chart for the section
7. Keep weekly personal time chart

Editorial assistants

1. Complete all assignments made by editor or assistant editor
2. Keep weekly time chart

Photographers

1. Take pictures as scheduled
2. Develop film and make contacts
3. Photographers are scheduled in the darkroom throughout the day so sometimes photographers will start or complete each others lab work.
4. Keep weekly personal time chart

Business Manager:

1. Supervise selling of ads
2. Bill advertisers
3. Organize sales campaign assembly and direct sales campaign
4. Collect purchase payments
5. Alphabetize receipts
6. Supervise selling of student directories
7. Supervise distribution of books in May
8. Keep weekly progress chart on ad sales
9. Keep weekly personal time chart

Business Assistant:

1. Complete tasks assigned by the business manager
2. Keep weekly time chart

LAYOUT

1. Use a one-fourth inch internal margin.
2. Pictures must either stay within the margin or bleed to the edge of the page.
3. Avoid trapped white space.
4. Avoid square pictures unless for emphasis
5. One line headlines are one inch.
7. Copy is $3\frac{1}{4}$ inches wide.
8. If the headline is one line and copy is only one column, it must read down from the right side of the headline.
9. Headlines can not extend across the gutter.
10. Use the proper symbols in making the layout form.

PREPARING THE PAGE FOR THE PRINTER

1. Type copy on copy paper. Double space and use character count line length.
2. Copyread copy using proper symbols.
3. Draw the layout on a three-r form using the proper symbols for page elements. Use a pencil.
4. Type cutlines inside the square designating its corresponding picture.
5. Number the squares for the pictures.
6. With the job number stamp, stamp each picture and label it as required. (page number, identification and number)
7. Check all elements for size and length and copyread the page.
8. Turn the page in to the editor, with form and all elements in a white envelope.
9. The editor will write the headline(s) and place it on the page.
10. Copyread and edit the page.
11. Fill out the instruction section at the bottom of the form.
12. Fill out the information on the white envelope.
13. Mark the copy submitted record.
14. Fill out the master control sheet.

WRITING

1. Although the yearbook writing style differs greatly from the newspaper style, yearbook copy and cutlines are based on good reporting. Writers should interview anyone necessary to get good factual information.
2. Copy is written in a bright, interesting style. Facts are related in order of interest. Get what is different or new about this year into the first part of the copy.
3. Copy should fit the character count for each line. Last lines of internal paragraphs should fill about half of the line. The last line of the copy block should fill at least one-half to three-fourths of the line.
4. Cutlines are written with a character count of 15.2 characters per inch. Unless noted otherwise, all cutlines have two lines.
5. Both lines of cutlines must fill the count. (Bottom line may be three less than maximum count.)
6. Begin cutlines with action as much as possible. (Participial phrases, infinitives and prepositional phrases are good action devices.) Do not fall into a pattern in cutline writing, however.
7. Headlines follow newspaper rules for writing and counting.
8. Headlines count $17\frac{1}{2}$ for one column and 36 for two columns.
9. Avoid overworking certain words in headlines. (Develop, plan, aid, etc.)

STYLE---CAPITALIZATION

1. Capitalize all proper nouns and proper adjectives.
2. Capitalize all titles when they precede names.
3. Capital first and principal words in titles of books, periodicals, speeches, plays, songs. In such titles, capitalize prepositions of more than four letters.
4. Capitalize sections of the country.
5. Capitalize names of nationalities and races.
6. Capitalize college degrees when abbreviated. B.S., M.S.
7. Capitalize names of clubs, buildings, departments, schools, colleges.
8. Capitalize names of streets.
9. Capitalize geographical names. Kansas River, Lake of the Ozarks.
10. Capitalize names of classes only when class is used. Freshman Class, seniors.
11. Capitalize names of specific courses. Journalism 1 (journalism).
12. Capitalize names of all languages.
13. Some proper names have acquired common meaning and are not capitalized. bermuda shorts, french bread, brussels sprouts.
14. Capitalize names of athletic teams.
15. Capitalize words of abbreviations, such as No., Fig., and Chapter, when followed by a number, title, or name.
16. Capitalize what the publication capitalizes in its flag.
17. All other words traditionally capitalized, such as names of the Deity and synonymous pronouns, political parties, and the like should be capitalized. Consult an English handbook when in doubt.
18. Do not capitalize titles when they follow names.
19. Do not capitalize parts of time. a.m. p.m.
20. Do not capitalize the subject of a debate.

21. Do not capitalize names of committees unless it is the full title of a federal congressional committee.
22. Do not capitalize names of rooms, offices, buildings, unless there is an official proper name. journalism room, library, Little Theatre.
23. Do not capitalize seasons of the year except when they are personified.

STYLE--ABBREVIATIONS

1. Abbreviate names of well known organizations. On the first use of an organization name in the story use the full name followed by the abbreviation only.
2. Abbreviate titles such as Dr., Rev., Mr., Mrs., and military titles when they precede a name.
3. Abbreviate names of states when they follow the name of a city (except for short names like Iowa, Ohio, Utah). Do not use Kansas with cities in a news story.
4. Abbreviate names of months when followed by a date (except for short months like April, May, June).
5. Abbreviate college degrees.
6. Do not abbreviate names of streets.
7. Do not abbreviate titles following names.
8. Do not abbreviate days of the week.
9. Do not abbreviate states used without a city.
10. Do not abbreviate Christmas.
11. Do not abbreviate the year unless identifying alumni.
12. Do not abbreviate United States except when it is used as an adjective.

STYLE--NUMBERS

1. Spell out all approximate numbers and numerals up to and including 10 except for dates, scores, addresses. If a series of numbers are used and there are numbers both below and above ten, use all figures.
2. Do not begin a sentence with a number in figures.
3. Do not use d, rd, st, or th in writing dates or numbers.
4. When two numbers need to be used together, avoid confusion by spelling out the first, whether the number is above or below ten. Fourteen 4-year-old children.
5. For sums of money less than one dollar, use figures and the word cents.
6. Do not use ciphers when giving the exact hour or an even number of dollars.
7. Do not use the date when an event occurs within the week of publication. Use the day of the event.
8. For numbers of four or more digits, except serial numbers--house, telephone, pages, years--use a comma.

STYLE--PUNCTUATION

Comma

1. Do not use a comma before the and in a series.
2. Do not use a comma between a man's name and Jr. or Sr.
3. Use a comma to separate scores in sports stories.

Semicolon

1. Use commas and semicolons in lists of names and identifying phrases.
John Jones, president; Marcia Brown, secretary;
2. Use semicolon before the final and in a series when commas occur within the series. John Jones, president; Marcia Brown, secretary; and Jim Smith, treasurer.

Colon

1. Omit the colon in a list following a "be" verb.
2. Use the colon to cite time in a track event. 3:05.2

Quotation marks

1. Use quotation marks around the titles of one-act plays, speeches, poems, short stories, songs, and articles within publications.
2. Do not put quotations around familiar nicknames.
3. Do not put quotations around slang expressions--to do so serves as an apology for using them.
4. Do not put quotation marks around names of animals or characters in books or plays.

Apostrophe

1. Form the possessive of all singular nouns by adding the apostrophe and s.
2. Form the possessive of a plural word ending in s by adding only an apostrophe.

3. Form the possessive of a plural word not ending in s by adding an apostrophe and s.
4. Use an apostrophe in abbreviations of classes or years.
5. Use the apostrophe followed by s to form the plurals of letters and symbols.
6. Omit the apostrophe in names of organizations when the possessive case is implied and in certain geographic designations. Teachers College, Pikes Peak.

Hyphen

1. Use the hyphen in compound numbers and fractions.
2. Use the hyphen in such words as: vice-president, all-state, sergeant-at-arms.
3. Use the hyphen with compound adjectives.
4. Use the hyphen in such phrasing as: 210-pound tackle, 6-foot guard.

JOURNALISM PROCEDURES

The information on the following pages is a description of various procedures and routines followed in the Highland Park High School journalism program.

Included in this report are only the general routines. Other procedures change with each staff and with each individual staff member. This is not intended to be a strict rule book but merely a guide to ideas which have been used successfully. Nothing is really beyond change. Probably many of these programs could be modified. In some cases, this is the only avenue open to the staff even though another way would be better.

Hopefully, this information will be a help to future students and teachers as they begin work on Highland Park publications staffs.

HIGHLANDER PROCEDURES

Identification pictures:

Individual pictures of each student are taken the first week of school. The exact dates are usually scheduled by the main office. Since these will serve as pictures for the underclass section of the yearbook, the Highlander staff supervises the activity.

The primary function of the pictures is to serve as identification, but students may purchase a picture packet if they wish. In previous years, all students had packets made and after seeing them, they could decide if they wanted to buy the packet or not.

The photographer lost money on this system so last year he required students to decide before the picture was taken if they wanted a packet or not. If the student had a packet made, he was expected to pay for it. This worked much more smoothly than before, but still there were students who did not pay their picture money.

For this year, I believe the photographer has requested that money be collected when the picture is taken so that when the packets arrive, the only detail is distribution. This may cause a decrease in picture sales, but it will save much time later in the year.

With this system, the student would pay his fee just before he was to have his picture taken. A duplicate receipt would be filled out with one copy going to the student and one copy being kept for the staff records. The student's English teacher and hour should be noted on the receipt to facilitate distribution of the packets.

Every student will be having his picture taken during the first week, a situation which could cause complete havoc in the classrooms. To avoid too much disruption, the students have their pictures taken during their English classes. Since all but a few seniors are enrolled in English, all pictures can be taken with disruption mainly to the English department. (They can't disown the operation since journalism is part of Language Arts.)

With the system of ordering packets, pictures must be taken in two groups--those who want packets and those who do not. Usually it is easier to take those wanting packets first.

The easiest schedule to follow is the language arts schedule for the year. Just follow the schedule for each hour calling sophomore and junior classes as there is room for them. In advance, the student can fill out a card with the following information: Name, classification, address, telephone number, English teacher and hour of class.

Usually the students wanting picture packets can be photographed in one day. The only difficulty may be with some hours which have several extremely large classes. These crowded hours may necessitate making a general announcement at the end of the day calling all students who wanted to buy picture packets from any class if they were missed during their English hours.

Seniors normally don't purchase packets because they will be having senior pictures taken later in the year and the packet becomes an unnecessary extra expense. There are a few, however, who will want to order packets. These students can be included in the general announcement call at the end of the first day or at the beginning of the second day, a special announcement for seniors could be made.

The same schedule and procedure is then followed for taking pictures of those not wishing to order packets.

Three staff members will be needed to take pictures of those wanting packets. One student will go to the various classes to call students for pictures; the second will collect the picture money and fill out receipts; and the third student will collect the information cards and number them.

Numbers are assigned students so that pictures can be identified when they come back from the printer. As pictures are taken, the photographer makes an identification frame every 25 pictures. This number is used to check against the student names in identifying pictures.

The information cards will be used for other procedures in addition to picture identification so to release the cards for further use immediately, the student collecting the cards can copy the name, number and teacher's name to a master list. It is this list which will be used to match names and pictures when the pictures are returned.

For taking pictures of students not wanting packets, only the two students will be needed to supervise. This series of pictures usually takes approximately a day and a half. To avoid too crowded a schedule and confusion, take only sophomores and juniors the first day. The second day, seniors with morning English classes can be called from class and others can be called from all classes with a general announcement. If enrollment is increased very much, the time element here may be wrong and should be adjusted accordingly.

Four different types of pictures will be returned and all will need identification. The four groups are the yearbook picture, the

activity card, the office identification card and the student identification card. Picture packets will be an additional group for those ordering pictures in packets.

The only group which can be guaranteed to be in proper order according to how the pictures were taken is the roll of yearbook pictures; therefore, this group should be identified first. Leaving the pictures attached in one large roll, the pictures should be identified by writing the name and classification on the back of the picture. Sometimes this identification process will start with the last picture taken and work toward the first depending on how the roll is made.

After identifying the master roll, the activity tickets should be identified. Usually the activity tickets are received about three days before a home game and must be identified and distributed before the game. Since students must sign the activity card, the identification should be written on the back of the card. Matching the pictures on the activity tickets against pictures on the master roll is the easiest procedure for identifying activity tickets.

As the activity tickets are identified, they should be alphabetized so distribution can be made. Activity tickets are purchased in homerooms not English classes so the teacher name on the list is of no value here. Instead, the staff uses the master list from each teacher's activity ticket sales to pull the tickets for each teacher's group. Not all students purchase activity tickets so any cards not appearing on the master lists should be given to the director of activities.

Either the student ids or the office ids should be identified next. After the first set of these is identified, the completed set can be used to identify the second. The cards are less bulky to handle than the picture roll. (Sometimes a student will find it easier to identify both sets at the same time but for most, this is too complicated.)

As soon as a complete set of id cards has been identified, the student editors can separate the yearbook pictures into classifications and begin alphabetizing them.

After the second set of id cards has been identified, the student ids can be matched to English teachers (from the Master List) and then distributed. The cards can be distributed as they are matched except that if some students get cards before others, you have a stream of students coming in to ask where their cards are. It is better to give the cards to all English teachers at the same time to be distributed on the same day.

The office id can be used to identify picture packets. After the packets are identified, they can be matched with teachers for distribution. Since the money has already been paid, there are no problems with collection.

The office ids are alphabetized as soon as packets are identified. They are then sent to the main office for use in files there.

The information cards which were used when the pictures were taken can be separated into classifications according to sophomores, juniors and seniors and the student editor can know how many pictures will be used in the section. This knowledge will enable the editor to

plan tentative layouts before the pictures have been returned from the printer.

A makeup day for pictures is scheduled in October to retake any pictures which did not turn out or to take pictures of students who were absent or had not enrolled the first week of school. The staff schedules this day rather than the administration.

Yearbook sales:

Traditionally, Highlander sales begin with a special assembly. This assembly is short, usually featuring a brief skit and telling basic information about buying the yearbook. The students plan the skit and usually get help from someone in drama for lights, etc.

The actual sales begin the day after the assembly. During the yearbook class period, staff members go to each classroom and take orders for books. The students can pay the full amount or one dollar down. With this system, every student is contacted personally at least once during the sales campaign. After this first day of orders, the students come to the journalism room before school to make orders.

Since the number of books must be ordered in November, sales end on November 1 or whatever school day is closest if November 1 is on a weekend or vacation.

In selling books, the triplicate receipt form is used. These books can be obtained from the office on special order from the stock room.

When the books come in, have the business manager or someone number the receipts. Last year about 900 books were sold so at least that many receipts should be numbered. (Actually these 900

included complimentary copies such as those for the school board, library, registrar, etc.) On the first day of sales, each staff member is given an individual receipt book so the initial sales are scattered throughout the numbering system. After the first day, however, sales are recorded in the receipt book according to numerical sequence. This way, by November 1, all of the gaps in the receipt books have been filled in and an accurate number of books needed is found by just checking the last book sold for the number. In this receipt system, all complimentary copies should be reserved by receipt numbers also.

Books which should be reserved include school board, 10; Topeka High School, 1; Topeka West High School, 1; Principal, 1; Assistant principals, 3; registrar, 1; library, 1; guidance office, 1; yearbook files, at least 2; advertising staff for cutups, at least 2; National Scholastic Press Association critical service, 1; anyone buying a full page ad and anyone who does service for the book, variable from year to year.

The receipt form used for yearbook sales looks like this:

	No. <u>156</u>
	<u>October 1 1968</u>
Received from <u>Sam Smith</u>	
<u>One and no/100-----DOLLARS</u>	
Account total	\$ <u>1.00 11-14 SS.</u>
Amount paid	\$ <u>1.00 12- 3 CR.</u>
Balance Due	\$ <u>1.00 2-18 SK.</u>
	<u>Paid</u>
	<u>Sondra Koftan</u>

When the book is ordered, the name of the purchaser and the amount paid is recorded. If the amount paid is the total amount of the book, "paid" is written across the three lower amount lines. The salesman then signs his name and dates the receipt.

If the student is using the budget plan to purchase the book, the amount paid down is recorded on the main dollars line. The three lower amount lines are left blank. The cost of the book is \$4.00 with an activity ticket and each line is used for additional payments.

Each time the student makes an additional payment, the amount of payment date and initials of the person receiving the money are recorded on one of the lower lines. When the balance has been paid, "paid" is written at the bottom of the lines.

When the book is ordered, the purchaser is given the white copy of the receipt. If he is purchasing the book on the budget plan, he should bring the white receipt with him every time he makes an additional payment to insure that he has a copy of the payment to insure proper credit.

Every time an additional payment is made, the payment should be recorded in triplicate in the receipt book.

If everyone keeps his receipt, the numerical order of the receipts is sufficient; however, students have a habit of misplacing receipts so as soon as sales close an alphabetical listing of students who have purchased books should be completed. Next to the name the receipt number should be recorded. This will serve as a cross check to find any receipt immediately.

The week before the signature party at which the books are to be distributed, students who are planning to attend the party should exchange their white receipts for the pink copy. When the exchange is made, the white receipt should be stapled to the back of the yellow receipt.

At the signature party, the student should sign the back of the pink receipt and exchange the receipt for a yearbook. No books are distributed unless the student has the proper pink receipt.

If a student is not attending the signature party, he may exchange his white receipt for his book on Monday.

The Sunday after the signature party, staff members should put receipts in numerical order and staple the pink receipt to the back of the yellow and white copies. After this is done, the staff can get an accurate count of how many books are left to be distributed and how many extra copies are available for sale.

Prices on books are \$4.00 with an activity ticket, \$6.00 without an activity ticket and \$7.00 for extra books at the end of the year. Unfortunately, the budget does not allow the practice of giving books to teachers. The teachers are given the special activity ticket price of \$4.00, however.

Usually there are a number of students who do not order books by November 1, but want books at the end of the year. This number is extremely difficult, if not impossible, to calculate. One year we were stuck with a number of extra books while for the last two years we could have sold many more than we did had the books been available. This will just have to be a matter of judgement based on what the budget could afford to absorb in terms of losses. It would be fairly accurate to say that at least 30-50 extra books could be sold at the end of the year.

Working along with sales and distribution is the sale of plastic covers. These are sold at the signature party for 25 cents.

Advertising:

Advertising is needed in the Highlander to complete a necessary income to finance production of the book. Rates are \$70.00 for one page, \$40.00 for one-half page, \$20.00 for one-fourth page and \$12.00 for one-eighth page.

Students are responsible for selling advertising. They can either sell by telephone or personal contact. All ads must be verified by a signed contract, however. The advertising manager and his assistants are allowed to sell ads during the yearbook class period with one stipulation: The pass allows them to be out of the school building one hour only. If they return late to the next hour, they can not have an excused tardy from the journalism teacher. It is up to the other teacher involved to decide what action will be taken as far as discipline and making up time is concerned.

When students are out of the building on ad business, they are to conduct themselves as representatives of the staff and school. In doing this, they must conform to school policies which include no smoking and no stopping for refreshments. Only advertising business should be conducted during this period.

Advertising is usually billed in January and again in late April or early May. Most people pay by then but any late accounts are collected in the early summer, if possible. Special letters are sent to advertisers who have paid their bills when the book is distributed. This is simply good public relations and is not a strict necessity.

Bills are sent on the regular form used by both the newspaper and yearbook.

Yearbook contract:

The contract for producing the Highlander is with American Yearbook Company, Topeka, Kansas. Currently we are on a five-year contract with the company. This was signed in 1965 and has two more years to run. Under this contract, the Highlander renegotiates a contract each year using new figures but because American knows that we will be an account for five years, we have a three per cent discount on the base cost of the book.

The contract for the next year's book should be signed by January 1. The contract can always be amended later but by signing by January 1, the previous year's prices are still in effect. This way the Highlander is a year behind in printing costs.

The salesman who works with the Highlander account is Gerry Kauffman. He is responsible for signing contracts and making sure our account is serviced properly. The customer service representative in the yearbook plant is George Sedgewick. If there are any problems with copy or anything else at the plant, he is the one who will contact the adviser.

Usually it is easier to call Sedgewick if anything is needed because he is usually available while Kauffman travels most days in servicing his schools.

The yearbook contract calls for the establishment of deadlines for getting pages to the printer. These are usually reasonable and give no trouble. The only real problem arises with the final deadline. In order to get an early May delivery, the final deadline is usually set for the last of February and no later than March 1.

Most winter sports end right around the end of February with basketball extending into early March. In order to include a complete basketball season in the book, it is necessary to move the last deadline back. This involves overtime and costs additional money. Usually this amount is not too excessive and is worth it; however, it is best to check in advance to find out how much the charge will be and make sure the budget can cover it.

When the final bill arrives check it carefully with the contract figures. Sometimes mistakes are made and if they are against the school it can really cripple the budget. Do not be hesitant to question a charge you do not understand.

Yearbook coverage:

In the past years the Highlander has had a summer supplement to cover all events happening after the final yearbook deadline. Because costs limited the size to 16 pages and the interest in the supplement was low, it was decided last spring to eliminate the summer supplement. Instead, the book will include a March-to-March coverage. All events happening after the last deadline will be pictured in the next year's book.

This arrangement will solve a space problem because like activities can be grouped together instead of having to have separate coverage in the supplement. The additional costs of extra pages to the regular books should not be any higher than the supplement cost although more than 16 pages can be added for the amount of the supplement cost.

To allow seniors to have coverage of their spring activities it was decided to allow them to purchase a book for the following year for only \$3.00. Only seniors who bought a book for their senior year are eligible to buy the next book at the reduced price. The orders for the book must be placed in the spring.

Results from this spring show there is little interest on the part of the seniors in following this plan. This is a reflection of the lack of interest they showed in the supplement.

Athletics:

Athletics is expected to pay a fee for pages devoted to sports in the yearbook. The rate is \$15.00 per page. The bill for this space is normally just sent through the bookkeeper and principal for approval and the money is transferred to the yearbook account.

Organizations:

Organizations are also expected to pay for their space in the yearbook. The amount of space for each organization is determined by the editor when she makes the dummy or ladder plan.

This is a new idea but might help to avoid confusion with some clubs or organizations. As soon as the ladder is completed, send a notice to all organizations telling them the amount of space they are to have and the cost. If the club cannot afford the cost, the ladder can be changed but usually the space should not be increased just because an organization wants more space.

As soon as the club approves the bill, collect the money. Getting the money early in the year will insure your getting it,

especially from clubs which do not have an activity fund controlled by the office. Art Club and Physical Science Society are examples of clubs which sometimes never get around to paying their bills. Just let them know that if the money is not paid by a certain date, they will not appear in the book.

Last year, the organization section went to informal activity pictures rather than group pictures in large clubs. Probably the staff will want to check reaction to this before retaining the new system or returning to the old.

The cost of organization pages is \$20.00 per page or \$30.00 for a double page spread. (These are new rates for this year.)

On both sports and organization pages it should be understood that while the group is paying for the space, it is the staff's editorial decision which will determine what goes on the page.

Photography:

The school (journalism department) owns two cameras (both twin lenses reflexes $2\frac{1}{4}$ square negatives), two light meters and darkroom equipment.

Student photographers are available to take pictures and to do darkroom work. The photographers are usually scheduled for different periods throughout the day to give maximum darkroom utilization time. Most photographers for next year lack experience. This lack of experience will probably require more supervision of the darkroom than normal.

Supplies are purchased by the journalism department. Usually, the supplies are billed to the yearbook and the newspaper just uses the yearbook supplies for the little amount of work it has to do. Both

Wolfe's on eight street and Zerchers offer a 20 per cent school discount. Last year, however, we switched entirely to Wolfe's because Zercher conceled advertising in the Highlander.

There are places which will do commercial photo finishing for the staff. For three years, we took our prints to Christopher Studio but last year it became too expensive when they raised their prices so it was decided to do all darkroom work at school. The effectiveness of this plan depends on the quality of photographers. If the photography staff is very weak, it will probably be best to try to find someone who will do the photofinishing at a reasonable cost.

Because of the nature of royalty pictures, the Highlander has had these pictures taken professionally. Baumgart's Studio has, in the past, taken these pictures free of charge (also the play and musical pictures.) Last year, however, two things caused the staff to quit using his services. One, too often he did not get things in on time. We would have to give him a deadline several days or a week before the actual deadline and even then we were not sure that we would have the pictures on time. Two, and probably most important, some of the girls reported that he had asked them to model for him in some rather unorthodox situations. We decided that we had no right to subject the girls who were candidates or any one else involved in pictures he might be taking for us to this type of situation.

Topeka has a photographers association which has set up some rules for senior pictures. The association has signed an agreement with the Board of Education that declares that no school can decide to have one photographer take all senior pictures but that the school must allow all (but only) association members to have a chance to take pictures.

The school must provide a list of the photography association members to each senior and the senior then can select any photographer he wants. The photographers are to follow the style of size, background, etc., established by the school. This system does not work effectively because the photographers do not always have the same backgrounds and they are not consistent on head sizes. Also, we have had difficulty getting all of the pictures on time. Some photographers have the idea that all schools incorporate extra time in the deadlines and take an extra week to finish pictures. Usually the senior deadline is a tight one and this late receipt of pictures creates a definite problem.

A check to make sure we are getting pictures is built into the senior information sheet. Seniors are to list the photographers they plan to use and return the form to the staff.

A list of the students planning to utilize his services is sent to each photographer. A copy of these lists is used by the senior editor to check to see if all pictures have been received from each photographer.

Photographers to watch for on meeting deadlines are Wichers, Baumgarts and Rembrandt. Rembrandt should also be watched for correct identification, the proper high school and making sure prints are made for each student photographed.

Highlander Ball:

Annually, the yearbook staff is responsible for the selection of Highlander king and queen. Traditionally, the candidates are seniors nominated by the entire student body. The king and queen are crowned at the winter or Christmas dance.

Approximately three weeks before the dance, students are given a ballot form on which they are to nominate five candidates for queen and five candidates for king. The 10 nominees are then announced at that week's pep assembly (or a special assembly if there is no pep assembly scheduled).

The next week students are asked to vote for the king and queen. Results are kept secret until the dance.

The dance is co-sponsored by the seniors, the Highlander staff and Student Council. In the past few years, the other groups have done everything for the dance except pay for flowers and crowns for the royalty.

The royalty usually wears formal clothing although the dance is basically semi-formal or dressy for the other students.

Yearbook distribution:

The receipt exchange procedure is explained under sales. The signature party is scheduled for about two weeks before school is out to give time for complete distribution and sale of extra books. The party is open to all students and admission is free.

BAGPIPER PROCEDURES

Staff organization:

Probably the most unique thing about the Bagpiper is its staff organization. Because of the heavy work and study load carried by many Highland Park students, it was decided that an editorial board system of editing would be less work for the student editors and result in a better publication.

The editorial board is composed of the editors for each of the four pages and the business manager. This group is responsible for making editorial decisions and formulating policies to be followed by the staff. Then individually, each is responsible for a segment of the editorial responsibility with each page editor responsible for the complete editing of his page.

Another feature of the staff organization is the utilization of beginning journalism students as beat reporters. As soon as the students have begun writing, they are assigned beats and are responsible for turning in all stories coming from their areas. This cub reporter system removes some of the pressures of routine news reporting from the regular staff members and releases them to do depth reporting and more feature writing.

Procedures:

Most procedures such as deadlines, etc., are detailed in the stylebook designed for the Highland Park publications and can be checked there.

Printer:

The printer for the Bagpiper is Hall Directory, 1010 N. Kansas. The deadlines established in the stylebook are quite sufficient for working with the print shop. Some allowances in times can be made if necessary.

The cost of the Bagpiper last year was \$125.00 per issue (1,000 copies). Charges are also made for over set type and extra copies. The price for the paper should be established before the first issue is published.

Hall Directory also prints the Topeka West paper so some scheduling needs to be worked out. Both papers are bi-weekly so by alternating weeks of publication, there is no conflict in the print shop.

Advertising:

Most of the Bagpiper financial support comes from advertising. Rates last year were \$1.00 per column inch with a discount rate of \$.90 for 40 or more inches during the year. It would probably be better if the discount rate were dropped.

To support the paper financially, an average of 80 inches of ads per issue is needed. Because the Bagpiper is only four pages, it is best to put a maximum of approximately 90 inches per issue on ads. The Bagpiper policy calls for no advertising on the editorial page and setting a maximum guarantees a minimum amount of space for stories on the feature and sports pages.

The advertising staff can sell either by phone or in person. Many ads are contracted for the entire year during September or October making the job easier after the first months.

Usually the staff tries to sell only merchants in the Highland Park area or merchants patronized by Highland Park students. This eliminates some of the conflicts created by having approximately six high schools selling ads in the same town.

The advertising manager should have all ads by the Friday before publication so page dummies can be prepared for pages three and four.

Advertisers are billed monthly. Most accounts pay immediately while some let their bills accumulate for several months. If bills run up too much on advertisers, cancel ads until the bill has been paid.

To close books by the end of May, advertising for May issues is billed at the first of the month as much as possible. (As soon as an order is placed, the space is prebilled.)

When the last payment is in, a public relations letter is sent to the advertiser.

Distribution:

Bagpipers are distributed sixth hour (newspaper staff classtime). A general announcement that newspapers are available is made over the intercom and teachers send students to pick up the papers. In this way the teacher gets papers when he wants to instead of having the newspaper staff interrupt classes to distribute the papers.

Since there are new teachers each year, at the beginning of the year explain to the teachers that students with activity tickets get the paper free and others can purchase a copy for 10 cents. Teachers receive a free copy. They should take a count of students with activity tickets at the time of the first issue so they will know the basic number needed each time.

Sometimes there are special events for which extra papers are needed (open house, debate tournament, etc.). The people in charge of the event will notify the staff of the number of copies needed. There is no charge for these papers unless an unusually large number is needed.

Exchange papers:

To study other papers and gain ideas, the Bagpiper exchanges copies with other high school and college papers.

The list begins with the Topeak area and Centennial League schools. Others are added each individual year. Sometimes papers are sent to a school just for public relations, but basically it is best to limit the exchange list to papers which will be an aid to the journalism students.

Since the Bagpiper is All-American, there are a number of papers from other areas of the United States which want to exchange. It is best to limit this list to other All-Americans.

The reason for the limitations is costs involved in mailing. If the budget were more expansive, we could do more public relations exchanges. As it is, we do the public relations which directly benefits the staff.

Quill and Scroll:

Top journalists are named to membership in Quill and Scroll.

An initiation fee is required for each membership. The responsibility for this varies. It is best if the publication budget can pay the fee for membership in the honorary; but if the budget is running tight, the student can pay.

Usually, the journalism funds are used and at the end of the year the students are asked to pay if there is going to be a financial problem.

APPENDIX III

BUSINESS MANAGEMENT

The section on business management is designed especially for business managers of the publications, although regular advertising staff members can benefit from attending.

The two-week study will give the students training and experience in planning and producing advertising copy and layout; teach effective use of ads for display within the publication; give training for servicing an advertising account; show various technical needs for different printing methods; give advice for planning budgets; give training for record keeping and management of the business staff; and give an introduction to broadcast advertising.

For most of the workshop sessions, yearbook and newspaper business managers will be together. They will be divided into special sections, however, for sessions on budget planning, record keeping and staff management, and display of ads within a publication.

The ad layout assignments include series of ads and although the yearbook business manager will not use ad series normally, the training in layout and copy will be beneficial.

There will be no set time period for lectures and lab each day; instead, a modular approach to scheduling will be followed allowing the schedule to follow the time needs of the topic or assignment.

Day 1

Introduction to advertising; Technical requirements and limitations of various printing procedures and methods; Advertising layout.

Day 2

Copy writing; Lab Assignment: Prepare copy and layout for an advertisement; Conferences on lab work; Students receive new copy assignments.

Day 3

Professional advertising staff in residence; Conferences with lab instructors on copy assignments.

An account staff from a professional agency in the area will be invited to present a planning session for an advertising campaign. This creative planning session will allow the students to see the various aspects and details included in establishing an advertising campaign.

Days 4, 5, 6

Advertising assignment:

Each student will be assigned an advertising account. He will then complete a short description of the account including such things as the type of company, consumer, and type of advertising needed. The student will then plan five ads for the account. Each ad will be different but contain a thread of continuity. Files of magazines and other sources will be available for obtaining illustrations, etc. Lab instructors will be available for conferences and other consultation during the three days.

Day 7

Servicing an advertising account; Budget planning and record keeping; Conferences on ad series.

The session on servicing the ad account will include both newspaper and yearbook needs; however, since budgets and records vary widely between the two types of publications, the section covering these items will be divided into two sessions.

Day 8

Placement of ads in publications; Plan advertising dummy.

For this day's work, students will be divided by type of publication. After hearing the lecture and demonstrations of ad placement, the students will be given the ad copy for a publication and the number of pages for the ads. Students will then do a dummy of the advertising placement.

Days 9, 10

Using original pictures in advertising; Plan advertising campaign using original photographs.

The students will plan a four-ad campaign using original photographs. Each student will be assigned a photographer from the workshop photography section; then, working with this photographer, he will plan the pictures, schedule the photo session, supervise the photo session, select prints, and complete comprehensives of his four ads.

Sometime during these two days, the student will schedule a conference with the lab instructor to review the advertising dummy prepared on the previous assignment.

Day 11

Broadcast advertising; Conferences and critiques of pictorial ads.

APPENDIX IV

PHOTOGRAPHY

The photography workshop will be divided into two sections--advanced and inexperienced. Basically, both groups will cover the same topics, but on different levels. For example, picture composition for beginners will emphasize simple but effective photocomposition, while advanced photographers will experiment with more artistic poses and effects.

Special emphasis for both sections will be on covering assignments for publications. Assignments will include taking pictures for magazine pages or photo essays and for advertising.

Darkroom techniques for producing good negatives and prints will be emphasized with the advanced photographers working with special effects.

Advanced photographers will have special sections on picture editing and cutline writing and on color photography.

Day 1---Inexperienced

Picture composition; Technical aspects of taking pictures; Shoot one roll of film.

The roll of film will be turned in at 5:00 p.m. and will be developed by workshop staff members so that results will be available on the second day.

Day 2---Inexperienced

Critique pictures from previous day; Shoot new roll of film; Darkroom techniques: Developing film, Develop film from the morning session.

Students will have individual conferences with instructors to check results of their previous day's work.

Day 3---Inexperienced

Shoot and develop film; Critique.

Day 4---Inexperienced

Contact printing, making proofs, etc.; Enlarging; Critique.

Day 5---Inexperienced

Shoot roll of film; Develop film, make contacts, and enlarge best three pictures; Critique.

Day 6---Inexperienced

Covering the journalism assignment.

Every student photographer will cover two assignments which will be due Monday noon.

Assignment 1: News photography, covering a news event

Assignment 2: Feature pictures, shooting pictures to accompany a feature story

Day 1--Experienced

Composition; Technical aspects of taking pictures; Shoot film.

Special effects in both composition and technical aspects of photography will be stressed. (Ex.--lighting, types of film, etc.) Students will take one roll of film to be due at 5:00 p.m. This will be developed by workshop staff members so that it can be used in the next day's work.

Day 2--Experienced

Critique; Darkroom techniques; Developing film and contact printing.

Instructors will critique the film from the previous day as to technical quality of the negatives, etc. During the session on darkroom techniques, students will use their negatives for making contact prints.

Day 3--Experienced

Critique of Darkroom work; Enlarging; Critique of lab work for enlarging.

From the contact prints, students and instructors will critique picture composition and the quality of contact prints. Students will then select three negatives to use for enlarging.

Day 4--Experienced

Covering the news assignment; Assignment Due 5:00 p.m.

Students will be given news event to cover pictorially.

The finished prints will be turned in at 5:00 p.m.

Day 5--Experienced

Covering the feature assignment; Assignment Due 5:00 p.m.

Sometime during this day, students will meet individually with instructors to critique news pictures.

Students will be responsible for taking three feature shots and completing the prints by 5:00 p.m.

Day 6---Experienced

Color photography.

Students will have lecture-demonstrations in small groups, but will not complete individual assignments because facilities are limited.

During the day, feature pictures will be critiqued.

Day 7--Inexperienced

Assignments; Lecture on special pages and photo essays.

Assignments will be due at noon and students will schedule conferences to critique them.

Day 7--Experienced

Picture editing and outline writing; Join with beginners for the rest of the workshop sessions.

Advanced students will combine with the beginning photographers for the afternoon session of this day and for the remainder of the workshop.

Day 8--Both

Yearbook photographers--produce a photo essay; Newspaper photographers--produce pictures for a magazine page.

Assignments will have been given on Day 7 with students to begin working as soon as they can. Topics of rather simple nature requiring a short shooting time will be assigned.

Day 9---Both

Pictorial advertising; Advertising assignments.

Each photographer will be assigned to work with a student in the Business Management section to produce an ad series.

Day 10---Both

Advertising assignments (cont.)

Day 11---Both

Managing a photo staff.

Students will be taught techniques for making assignments, keeping files, communication with editorial staffs, etc. Advertising assignments will be critiqued in small group sessions during the day.

APPENDIX V

NEWSPAPER EDITORS

The newspaper editors will be divided into inexperienced and experienced sessions. Emphasis will be on editing functions rather than on writing.

The first two days will be spent on theory areas with students exploring the functions and purposes of the newspaper, legal restrictions, communication theories, newspaper policy, and ethics. All of these areas will be presented in their relationship to the student publications with references to the professional press. Although both sections will be studying the same topics, the sections will have to be divided so that the inexperienced editors can have basic introductory material presented while the sessions for experienced editors will build on their previous experiences.

Since inexperienced editors have little or no background in journalism, their sessions will be set up to give the basic information on writing and then intensive work in editing. Editing and makeup of the different sections of the paper will be treated as a unit.

For the experienced editors, a two-day editing session will cover the editing training and a two-day period on makeup will encourage the editors to experiment with typographical and makeup styles and develop effective designs for their papers.

Both groups will work with magazine or picture page makeup with experienced editors covering it in more depth.

Experienced editors will have a session on development of ideas and long-range planning. Discussion and ideas in these sessions will be developed more fully through exchange of experiences. Inexperienced editors will get some of this training in their various editing sessions.

Both sections will have final conferences although the experienced editors will need longer periods to discuss development of their ideas.

Day 1--Both (Separate Sessions)

Functions and purposes of the newspaper; Legal responsibilities; Ethics.

Students will be introduced to the functions and purposes of the newspaper with specific application to the school community. Then the legal restrictions and responsibilities of a newspaper will be discussed. Emphasis in this presentation will be on libel and obscenity.

Ethics will be discussed through a presentation of situations newspapers could face and then discussion of possible actions open to the newspaper editors and staff. Also students will be introduced to the codes of ethics adopted by various journalism organizations.

Day 2--Both (Separate Sessions)

Communications theories; Newspaper policy; Staff organization.

So that students will be aware that communications theories exist and have some background in understanding them, a brief lecture on this subject will be presented.

After a discussion of newspaper policy, students will be assigned to construct a policy which could be used by their own paper.

This will be a continuing assignment throughout the workshop with additions made as each newspaper area is studied.

Various types of staff organization will be explained and discussed. Then using their knowledge of their own situations and staff members (number, experience, etc.),

the students will each prepare an organizational chart which could be efficient and effective for the staff he will be heading.

Day 3--Inexperienced

News function of the newspaper; Organization of a new staff; Planning news coverage.

In presentation of news function, students will learn how to evaluate news in relation to other stories, the newspaper's responsibility in presenting news to its readers, etc. News staff organization will include such information as establishing beats, provisions for source materials needed in news writing, etc. Students will each make a tentative beat chart, grouping similar areas for the same reporter; and if the staff is known, actual reporters can be assigned to the beats. Students will learn how to utilize future books, past volumes and issues, etc. to plan for efficient news coverage.

Day 4--Inexperienced

Editing the news story; Display of news (makeup and headlines).

In editing the news story, students will be taught the basic forms and style of the news story and points in a story which should be checked in editing. Students will then edit a story together on the overhead projector and after the group effort, each student will be given two stories to edit. A lecture/demonstration of news display will introduce various types

of makeup, but emphasis will be on horizontal makeup.

Also, headlines styles and their uses will be covered.

Day 5--Inexperienced

Makeup assignment.

Students will spend this day as a laboratory on makeup. They will be given news budgets and headline schedules and will then each design a front page. In this design, they will be working to establish some sort of makeup style to use on their own papers. There will be time during the day for each student to do several pages so that his experience and style can be strengthened. Lab instructors will watch progress of students, helping when they hit problems and critiquing when the page is finished.

Day 6--Inexperienced

Headlines.

After an introduction to writing headlines, students will use the remainder of the day; as an intensive lab. Lab instructors will act as deskmen, assigning headlines and editing them as they are finished. At the end of this session, students should have written enough headlines to have the feel of this type of writing.

Day 7--Inexperienced

Editorial function of a newspaper; Organization of the editorial staff; Planning editorial campaigns.

This will be similar to the day spent on news coverage only the topic will be editorials. Emphasis will be on the responsibilities faced by the editorial page and how the editorial staff can function to meet the responsibilities. Also editorial campaigns--their planning and execution--will be discussed.

Day 8--Inexperienced

Editing the editorial; Editorial page makeup.

After studying the key points in style, organization and construction of an editorial, students will edit one editorial as a group and one individually.

Following a lecture/demonstration on editorial page makeup, students will design a style for their own editorial pages.

Day 9--Inexperienced

Editing and displaying the feature story; Planning features; Magazine page layout.

Students will be given information on editing features and makeup for best displaying the feature. Then they will study feature planning.

Instead of working with inside page makeup for features, emphasis will be on magazine or picture page layout.

After a lecture/demonstration, students will be given copy and a group of pictures to use in planning a layout.

Day 10---Inexperienced

Magazine page layout (cont.); Sports editing and display.

After finishing the magazine layout, students will study sports editing and display. This presentation will be much like the form of the feature session.

Day 11---Inexperienced

Picture editing and outline writing; Final conference.

Students will study picture editing (selection, cropping and sizing) and outline writing in the first session.

They will then have a lab period to practice both skills.

During this time, however, each student will have a final conference with his lab instructor to evaluate ideas and work from the workshop. At this time the newspaper policy will be completed for discussion.

Day 3---Experienced

Editing the news story; Editing the editorial

After a brief review of the basic style of each type of story, students will be taught how to strengthen and edit the stories. They will then have practice sets of stories to edit. There will be time in lab to edit one story as a group and for each student to edit at least one story and check it with the instructor. The remainder will be done out of class.

Day 4---Experienced

Editing the feature; Editing sports

Day 5--Experienced

Long range planning.

The students will be taught how to make effective long range plans for news coverage, features, and editorial campaigns.

This will include such items as discussions of possible topics, different ways of treating various topics, and organization of a futures book.

Day 6--Experienced

Style and stylebooks.

After an introductory session of style, editors will be given copies of several stylebooks so that they can either start to compile stylebooks for their staffs or refine and edit the stylebooks currently in use by their staffs.

Day 7--Experienced

Picture and cutline editing; Headline writing and editing.

After introductory lectures in these two sessions, instructors will act as deskmen and assign pictures to be cropped, cutlines, and headlines to the student editors. Each of his efforts will be critiqued before he is assigned another piece of copy so that maximum improvement can be made in each student's skills.

Days 8, 9--Experienced

Makeup.

After an intensive review of elements of various makeup styles, students will experiment with the different styles and then develop a typographical style for their own newspapers.

Once a style has been developed, the editor should design several sample pages for each section to illustrate his plan.

Day 10--Experienced

Magazine page layout.

After an introductory lecture on magazine page layout, students will be given packets of pictures and copy to use in laying out magazine pages. Each student will do as many as he has time to complete with instructors critiquing each effort as it is completed.

Day 11--Experienced

Conferences.

Students will have conferences with lab instructors to review work and ideas from the workshop. At this time, the proposed newspaper policy will be finished for review. Group conferences will be utilized so that students can gain additional information through these small conference groups. When not in conference, students will use the time to finalize notes and examples from the library and newspaper displays.

APPENDIX VI

INEXPERIENCED REPORTERS

Emphasis in this section of the workshop will be on solid news reporting. Students will be given an orientation to research like that designed by Mike Printz for Highland Park High School in Topeka, Kansas. In this assignment, students are given an introduction to reference sources available for use and then are required to find the information requested on an assignment sheet. The information requested is similar¹ to information reporters would need for a story.

Students will also receive training in conducting interviews with emphasis on how to deal with various types of people (shy, talkative, etc.). For interview assignments, the subjects will have been briefed to act the² role of one of these types while he is being interviewed.

In studying feature writing, students will practice the literary techniques used in feature writing.

A study of the history of journalism will be included in the schedule as well as introduction to various other types of journalistic writing.

¹
Mike Printz, Journalism Assignment, Highland Park High School, Topeka, Kansas, 1968.

²
Mitchell V. Charnley, Newspaper Fund Seminar. University of Minnesota. Minneapolis Summer Session 1965.

Day 1

Functions and purposes of a newspaper and reporter; Law of the press;
What is news.

Students will be given a general introduction to laws of the press with special emphasis on the regulations students would most need to know (libel, obscenity, etc.).

The introduction to news will examine what makes news and the elements a news story generally contains.

Day 2

Research methods; Research assignment.

Students will be given an introduction to most of the printed research sources available to a journalist. This will include the source, the type of information found in the sources, use of the source and, authority of the source. After this introduction, students will be given an assignment sheet requesting information to be found in the reference sources. They will be asked to give the source and page number on which the information was found.

Day 3

History of journalism; Interviewing; Research for interview.

Students will be given a brief introduction to the history of journalism during five sessions of this curriculum. The presentations will be broken into a chronological grouping such as Colonial and post revolution journalists, early 1800's journalism, jazz journalism, and modern history of journalism.

Techniques of interviewing will be presented with emphasis on how to conduct interviews, how to deal with different personalities in an interview, and what type of background information is needed for an interview. Each student will be assigned an area in which he will be interviewing and the source person for the interview. He will then proceed to research his area and subject authority.

Day 4

Structure for news stories; Write assigned news stories.

Students will learn the various basic structures for writing a news story and then will proceed to interview their assigned authorities and write a news story.

These interviews will be arranged in a similar fashion to ones arranged by Mitchell Charnely for his journalism students at the University of Minnesota. To give students experience in handling various types of people in interviews, the authorities will be briefed by the journalism faculty to give an interview in which the student must exercise his newly-learned skills.

Day 5

History of journalism; Polishing the story; Conferences and rewrites of news stories.

Pointers for perfecting stories (wording, organization, special effects, etc.) will be presented and students will confer individually with instructors on their stories from Day 4 and will then rewrite the story.

Day 6

Rewriting of news assignment (cont.); Editing and copyreading.

Students will be taught copyreading and editing skills. Since most of these workshop students will be writing only, most emphasis will be on copyreading and editing to improve the story with some coverage of marking copy for the printer, etc.

Day 7

History of journalism; Assignment.

Students will be given two or three stories to edit. After the students finish the assignment, they will discuss their work through the use of the overhead projector.

Day 8

Feature writing; Using feature techniques; Assignment.

After an introduction to features and feature writing, the students will be taught how to utilize and write the various feature techniques such as description, characterization, organization for effect, etc. They will then write small stories or even just paragraphs utilizing the techniques.

Day 9

History of journalism; Sports reporting; Depth or interpretative reporting.

As beginning reporters, many students in this workshop section will not be required to write anything but simple news; but these two days are designed to introduce them to other forms and areas of journalistic writing. These will be primarily

illustrated lecture presentations with perhaps short,
simple assignments on areas such as editorials or headlines.

Day 10

Editorial writing; Headline writing.

Day 11

History of journalism; Conferences to evaluate writing and work completed during workshop; Compile final notes.

Students will have individual conferences with instructors to discuss their writing and various assignments completed during the workshop. Also, students will use some time to compile final notes on source materials, examples, etc. which could be used by other reporters on their newspaper staffs.

APPENDIX VII

ADVANCED REPORTERS

Emphasis will be on depth or interpretative reporting for the advanced reporters. Students will be given an historical approach to depth reporting putting it in perspective for modern times and for the high school community. Students will actually research and write a depth story during the workshop.

They will also do work with feature techniques, writing human interest features, and learning styles for columns and critical reviews.

During the second week of the workshop, students will be introduced to editorial writing, copy editing, makeup, and headlines.

Day 1

Functions and purposes of depth reporting; Research methods; Special session on reporting techniques.

Students will be exposed to the historical as well as current aspects of depth reporting in the lecture on functions and purposes of depth reporting.

The students will be given a brief review of resource materials and types of personal sources which would be valuable in writing depth or interpretative stories.

In a special session, students will be given a refresher course on reporting techniques such as interviewing, leads, structure, etc.

Days 2, 3, 4

Writing the depth story; Assignments; Research and write.

After a lecture on writing the depth story, students will each be assigned a topic that has both source material and people involved in the subject area on campus. They will be given the remainder of Day 2 and Days 3 and 4 to research, interview, and write the stories. Personal sources will be contacted by the journalism staff so that they will leave time in their schedules on those days for interviews with the workshop journalists. During these three days, lab instructors will be available for conferences to check ideas, help solve problems, etc.

Day 5

Feature writing; Exercises in feature techniques; Write human interest story.

Day 6

Columns; Writing critical reviews.

Students will be introduced to the various types of columns but since most of these require a certain amount of natural creative talent or specialized knowledge which many students do not possess, the stress will be on writing critical reviews. This has been selected because most students have been introduced to critical evaluation of literature and drama.

Day 7

Editorial writing.

After a lecture on writing editorials, students will be given background on a simulated school problem and will be asked to write an editorial. The assignment will be due at 5:00 p.m. During the writing period, half of the students will have individual conferences with lab instructors to discuss their depth and human interest stories.

Day 8

Headline writing; Story conference.

Students will be given an intensive review of headline writing and will then spend a laboratory period writing headlines. Several instructors will serve as deskmen to make assignments and then edit the headlines as students finish them.

The remainder of the students will have conferences on the depth and human interest stories during this lab time.

Day 9

Makeup; Feature assignment.

Students will be given an introduction to styles of makeup and will have a short lab to experiment with makeup principles. Most reporters will not be doing makeup, but need to have some knowledge of how pages are designed.

At the beginning of the afternoon, students will be given a feature assignment to be due at noon the following day.

Day 10

Feature assignment (cont.); Editing techniques.

The afternoon session will be on editing techniques with students completing exercises in editing and strengthening stories.

Day 11

Conferences on writing completed during the workshop.

Each student will have a conference on his writing with emphasis on the editorial and feature done since the last conference. The remainder of his time will be spent in compiling ideas and techniques from newspapers on display and source materials in the journalism library.

APPENDIX VIII

YEARBOOK EDITORS

Yearbook editors in both the inexperienced and experienced sections will be covering the same topics only with variation in depth and presentation.

Because inexperienced editors have never worked on a yearbook, they need more training in copywriting so that they will know the basics for editing. Therefore, longer time will be spent on copy in the inexperienced section. For layout, they will be introduced to the various styles and develop a basic knowledge of each through assignments.

Experienced editors will be able to spend less time on copy because they have already had experience in writing. These sessions will emphasize the editing aspect of copy. More time will be added to layout so that students will not only be introduced to various layout styles, but also start to develop more fully the layout styles they want to use in their books.

In these sections, editors will also learn things such as picture planning and editing, yearbook style development, staff organization, theme and mood copy, and page production.

Day 1--Experienced

Functions and purposes; Laws; Special effects.

In these sessions, students will be including ways of achieving functions and purposes in their study in the opening session. Laws, primarily libel and obscenity, which govern yearbooks will be presented during this lecture-discussion. Specific cases will be reviewed and possible situations will be discussed. Special effects will include such areas as color, screens, ways of setting copy, etc. so that editors will have this background as they study other areas which can utilize this knowledge.

Day 2--Experienced

Picture planning.

Editors will study picture composition, efficient photo scheduling, cropping and scaling during the session on picture planning.

Days 3, 4, 5--Experienced

Layout.

Students will study the different types of yearbook layout styles and then spend time developing a style for their own books. In this development, they will plan pages for each section showing how the style could be developed throughout the book.

Day 6--Experienced

Staff organization.

Various types of staff organization will be discussed so the editors can consider their own situations and staffs

and decide which types of organization could best work in their staffs.

Day 7--Experienced

Style; Theme and mood copy.

Editors will discuss and see illustrations of various copy styles and discuss themes and mood copy during this day's sessions.

Days 8, 9--Experienced

During these two days, editors will review the various types of copy studying rules, style, etc. Then time will be spent in labs with the editors editing the various forms of copy. They will also be shown various ways of organizing copy staffs and copy aids effectively.

Day 10--Experienced

Page production.

During this session, students will learn how to schedule to meet deadlines, how to organize pages to be sent to the publisher, effective proof reading systems, etc.

Day 11--Experienced

Conferences.

The last day is scheduled for conferences. These will be scheduled with four students in each conference. By having a group discussion of ideas and work done during the workshop, each editor can strengthen his own knowledge and experience. The remainder of time will be spent compiling notes and ideas in a special sketch book provided by the

workshop. The sketch book will have a miniature layout on one page and room for comments of explanatory notes on the facing page.

Day 1--Inexperienced

Functions and purposes; Law; Special effects.

Functions and purposes of the yearbook will be presented with emphasis on methods and ways of achieving them.

The other two sessions will meet with the experienced editors since they will both cover new information for the editors.

Day 2--Inexperienced

Editors will study all aspects of picture planning from having a picture idea file and picture composition to scheduling and editing pictures.

Days 3, 4--Inexperienced

Layout.

Students will be introduced to the various styles of yearbook layout and will experiment with layouts using each style. This will enable them to see which styles they can seem to use most effectively for development in their own books.

Day 5--Inexperienced

Style; Theme and mood copy.

Editors will study copy style and importance of establishing style rules in their yearbook production.

They also will discuss themes and how to develop theme through use of effective mood copy. The editors will attempt to write mood copy.

Day 6--Inexperienced

Staff organization.

Both sections of editors will meet together to discuss various ways of organizing a staff.

Days 7, 8, 9--Inexperienced

Copy.

Students will be given an intensive introduction to the types of copy including gathering information, style of writing, figuring copy count, and editing. They then will be given exercises in editing body copy, headlines, and copy. The sessions on reference copy will concern style, form, and procedures for gathering material and checking accuracy.

Day 10--Inexperienced

Page production.

Both sessions will meet together to study page production.

Day 11--Inexperienced

Conferences.

Conferences are scheduled for this day. They will follow the same form as for experienced editors, with four editors meeting together with the instructor. Again, the remainder of the time will be spent gathering notes and ideas in final form before leaving the workshop.

APPENDIX IX
YEARBOOK COPY EDITORS

Copy editors will receive intensive training and experience in copy functions of the yearbook.

They will study laws governing copy, copy fitting, and the styles of copy. Copy editors will work with developing copy style and have labs in which they will edit the various types of copy.

Students will see examples of information forms which can be utilized by the copy staff and will be taught efficient ways of managing the copy staff.

Day 1

Functions of the yearbook; Copy fitting; Writing the copy block (technique and style).

Students will be introduced to the functions of a yearbook with special emphasis on how the functions are achieved with copy. After an explanation of printing measures and the mechanics and mathematics of figuring copy specifications, students will work a set of practice problems to perfect the skills needed for copy fitting.

Day 2

Copy writing aids; The yearbook and the law; Write copy.

Having been introduced to the techniques and style of writing a copy block on Day 1, students this day will discuss the writing aids (reference books, mimeo forms, etc.) which can be utilized in writing and the laws which govern copy. They will then write a copy block.

Day 3

Critique copy with overhead projector; Write new copy assignment.

The instructor will give a general critique showing examples from previous day's copy assignment on the overhead projector. Students will then be given a new copy assignment.

Day 4

Developing a copy style; Editing copy; Editing assignment.

Students will explore copy styles and start to develop a style sheet for their own individual yearbooks. Editing techniques will be introduced and students will be given copy blocks to edit.

Day 5

Editing assignment; Outline writing.

After discussing the previous day's editing assignment with examples on the overhead projector, students will learn the styles and techniques for writing outlines and begin actually writing outlines. During the two-day period for this, the teacher will act as a copy editor, editing and critiquing outlines as the students finish them.

Day 6

Write outlines.

Day 7

Editing outlines.

Students will be given a set of outlines to edit. After the editing is completed, they will have an individual critique session with an instructor.

Day 8

Headline writing.

Students will be taught rules and style for headline writing and will be given a set of copy blocks to use in writing headlines.

Day 9

Mood copy.

Students will practice writing different types of mood copy. Examples of good mood copy will be provided as an illustration of how much can be accomplished with good mood copy.

Day 10

Reference copy (indexing, identification, etc.); Reference aids for the copy staff.

Styles and techniques for producing the various types of reference information will be presented and reference aids which can be used to guarantee more accurate reference copy will be displayed.

Day 11

Organizing and managing the copy staff.

A culmination of the copy function will come with sessions on organizing and managing the copy staff which will include areas such as scheduling copy to fit with deadlines, assigning copy, scheduling rewrites, accuracy checks, etc.

APPENDIX X

YEARBOOK STAFF

The sessions for the yearbook staff members will be a basic introduction to yearbooks. Students will work on all phases of yearbook production with emphasis on copy writing since most staff members work primarily as copy writers.

Other topics to be studied are photo planning and editing, current layout styles, and special effects.

Students will have a major assignment involving planning a double page spread and writing the copy for the page.

Day 1

Functions and purposes of the yearbook; Yearbook style; Body copy.

The lecture on functions and purposes will include such information as space allocation to give a meaningful presentation of basic information.

Students will be introduced to yearbook style and writing body copy. They will then be assigned to write a copy block to be due at 5:00 p.m.

Day 2

Copy writing (cont.).

The copy for the previous day's assignment will be critiqued on the overhead projector to correct both general and specific errors. Students will then be asked to write a copy block from information on a prepared information sheet. As students finish the copy, they will have individual critiques with the instructor and then receive individual copy assignments which will involve gathering information as well as writing.

Day 3

Outline writing.

After a lecture on outline writing, students will have an intensive writing lab. Numerous pictures with a photo card giving the event, persons pictured, etc., will be provided. Students will spend the day writing and the instructor will act as editor, critiquing and editing outlines as they are completed. This intensive session will give students a chance to write enough outlines to begin to get the feel of outline style.

Day 4

Mood copy; Headlines.

Students will study purposes and styles of mood copy and will be assigned to complete a series of mood copy for the opening and several divisions to be due Day 7.

After a presentation on headline writing, students will participate in a lab for practice writing. Copy blocks from Day 2 will be used as the copy needing headlines.

Each student will be given a packet of about 20 copy blocks to use for writing. Instructors will check with students several times in the course of the lab period to correct style and other errors.

Day 5

Headline writing (cont.); Picture composition and planning.

The headline lab will continue through the morning session.

During the afternoon session, students will study photography with emphasis on composition. A strong slide presentation will be used to present examples of good pictures with explanations of how to crop and scale pictures.

Day 6

Cropping and scaling pictures.

In a special laboratory period, students will practice scaling and cropping pictures. Each student will be given a packet containing rulers, grease pencils, contact sheets, and finished prints. Pictures will be numbered and a corresponding assignment sheet will give the required size of the

finished picture. Students will then crop and scale both contacts and large prints according to specifications. Instructors will check for both the effectiveness of cropping and correctness in scaling.

Days 7, 8

Yearbook layout.

Students will be given an intensive lecture/demonstration introduction to all forms of yearbook layout. Then the time will be divided into three periods and lab work will be divided into the study of two-column, three-column, and free form layout styles. Through these periods, students will be able to work with the most common and effective layout styles.

Days 9, 10

Page production assignment.

Students will be given pictures and information sheets. They will then select the pictures to be used, design the layout, crop and scale pictures, and write all copy for a double page spread.

On the afternoon of Day 10, students will meet with instructors in groups of four for critiques. By hearing several critiques, the student can absorb more information, especially that covering situations he may not have encountered in his assignments but which could develop during the next year.

Day 11

Page production assignment (cont.); Special lectures on special effects, covers, etc.

A series of lectures by experts on special effects, color, covers, etc. will round out the information needed by a yearbook staff member.

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KANSAS HIGH SCHOOL JOURNALISM:
JOURNALISM WORKSHOP DESIGN

by

SHARON LEE SMITH

B. S., Kansas State University, 1964

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Journalism and Mass Communications

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1971

ABSTRACT

This thesis is to show the need for a supplemental journalism program in Kansas and to give the design for such a program.

The thesis is divided into four basic sections. The first describes the journalism program in Kansas showing the lack of uniform standards and the need for a supplemental workshop. The second gives the description of a journalism workshop designed to supplement the current high school situation in journalism education.

In the third section, a day-by-day analysis of the course of study for each of the eleven workshop divisions are given.

The final section features examples of journalistic writing selected for its excellence and use as a teaching aid and a stylebook and procedures manual to be used as guides for individual schools as they plan such material for their own programs.