

JRN 151-4

BROADCAST NEWS I

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# 3W 151-Af ^:-

BROADCAST NEWS - 1

JRN. 1 - MR\* ILEY

KM, E467

COURSE OUTLINE

## PREFACE:

This particular subject in the Journalism course: is designed for future broadcast journalists. It is about writing. No skill in broadcast: journalism is more basic. The correspondent broadcastings from London or New. Delhf, from Ottawa or Vancouver, ia reading a story he wrote. (Or she) Often he has less tharc two minutes on television - one minute on radio - to tell his. story\* The newsroom writer, for the same story\* may have only 20 **seconds\*** Al special economy in language, a most ~~sophisticated~~ kind of editorial judgmfc\*/ is required: if in that limited time he can report what is essential - the undistorted essence - of what took place. And this must be done gracefully. Writing for broadcast:, whether radio or televiaion, demands a style which ia "comely and clean".

This subject is like an expanded stylebook. A set of pratical guidelines. Inevitably, among the guidelines are some rules\* Butt this course of Broadcast News; makes no pretense of being the last word. Each network, each station, has its broadcasters, each of whom has his or her own individual style.

Butt there are ways which make for good writing. No rule exists for whether you do this from a crouched position, or by using the touch system, or with two fingers, or by dictation. You will hear me make a scant Reference in this course to grammatical rules. However, you must be grammatical in what you write. You ~~must~~ be; accurate\* You must be conversational. And<sup>1</sup> you must be succinct. Think of each wasted word in your broadcasts as a wasted second:. Through such waste, (conVdi)

Outline....2..#.2....2

in longer broadcasts, whole minutes are lost. Whole stories are dropped!.

The trick is how to be accurate - how to report the essential facts - and be conversational and brief at the same time. No other medium matches broadcasting's insistence on clarity and compression. In no other newsroom is such high premium placed on the writer's crafts. The news must be written as lucidly as possible because the listener has to understand at once what he hears - there is no going back to listen again.

The graduate in broadcast journalism enters an expanding field. Each year, more hours have been devoted to news programming. Licenses are being granted to more F.M. stations in Canada and the United States; UHF-stations are multiplying. News, writers are needed not only at radio and television stations, and at the networks, but at O, BN, AP, and UPI. These press associations have increased their broadcast services. They employ writers for their radio wires; other newsmen specializing in audio reports are assigned to overseas bureaus:.

Networks and group stations, syndicate news and publishers of Journalism textbooks require editors and writers. Cable television promises opportunitaea for the broadcast journalist which cannot yet be measured.

Surely a word about responsibility belongs in the preface. More people turn to radio and television for news of ~~wha~~tt is happening- than to other media, and this makes: it, incumbent upon the broadcast journalist!: to fulfill with integrity his informational role. Truth is the only justification of the profession.

This course is about the art of using words, man's most important invention, in man's most influential media. Of necessity, the practitioners of broadcast: journalism have created a specialized style to suit their media - a new verbal form.

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COURSE OF STUDY:

1# A NEW KIND OF REPORTING:

a) Introduction b) Came the Revolution c) The Eyewitness Medium,

2# THE FIRST GENERATION:

a) Introduction b) The First Roundup a) This is the News\*

% FASIC WORK RULES:

a) Introduction b)Format c)Corre<rtions  
d) Punctuation e) Abbreviations f) Numbers  
g) Datees:, Symbols, Active Voice, Grammar.

4\* NAMES AND PRONOUNCIATION:

a) Introduction b) More about names c) Know ffhatt You\*re Reading.

% TELL YOUR STORY:

a) Introduction b) The enemy is Complexity c) The Challenge d) The Broadcaster's Nightmare e) Con-  
tractions f) You got rhythm? g) The scriptless atory.

6, WATCH THAT WORD:

a) Introduction b) Mor© than a Matter of 4-letter words c)"The other Network" d) Beware the Cliche e) Other words: to watch for f) Those Latin words g) No moon-tailed peacocks, h) Prepositions can help i) "That" is more conversational j) The Sound of Words k) Sound-alikes.

7. HOW TO USE THE WIRE SERVICES:

a) Introduction b) What the wire services provide  
c) Handling the wire copy d) Reading the Wire Copy  
e) Advisories f) Bulletins g) The; skeds h) Study the copy thoroughly i) Plan Your Story j) Copying Wire Copy. (contt'd)

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8. THE TIME ELEMENT:

- a) Introduction
- b) Don't Cheat
- a) Unnatural Usage
- d) What time is it?
- e) The Midnight Writer
- f) The advance textt.

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Grading:

- a) Average mark of writing assignments,  
handed in plus theory tests.....•• 60jJ
- b) Radio Lafo responsabilitea . . . . . 20#
- c) Special Assignments.. . . . .••••• 20j6

TOTAL: 100jt

SCALE::

- 80 - 100 = A
- 70 - 79 «- B
- 60 - 69 = C
- BELOW 60 = I (Incomplete)

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