

**DJMC 3**  
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ଓଡ଼ିଶା ରାଜ୍ୟ ମୁକ୍ତ ବିଶ୍ୱବିଦ୍ୟାଳୟ  
ସମ୍ବଲପୁର  
**Odisha State Open University**  
**Sambalpur**

**Diploma in Journalism & Mass Communication**  
**(DJMC)**

# **Editing Process**



Journalism & Mass Communication

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Odisha State Open University, Sambalpur, Odisha  
Established by an Act of Government of Odisha.

## **DIPLOMA IN JOURNALISM & MASS COMMUNICATION**

**DJMC-3**

### **EDITING PROCESS**

Block

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## **Editing Process**

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**Unit-1**

**News Selection: News Value and Other Parameters**

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**Unit-2**

**Handling a News Copy, Planning and Visualizing of News,  
Rewriting News Stories**

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**Unit-3**

**Headlines and Intro**

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**Unit-4**

**Style Book, Style Sheet**

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**Unit-5**

**Translation and Trans creation**

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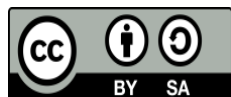
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## **UNIT – I: NEWS SELECTION: NEWS VALUE AND OTHER PARAMETERS**

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### **1.0 UNIT STRUCTURE**

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- 1.1 Learning Objectives
- 1.2 Introduction
- 1.3 Assignment desk
- 1.4 Adversities while selecting a news item
- 1.5 News Value and Newsworthiness
- 1.6 Other parameters in selection of news
- 1.7 Check your progress

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### **1.1 LEARNING OBJECTIVES**

In this unit, we will learn about the newsworthiness of information, the informal ways in which journalists, reporters, writers and editors sub-consciously select a copy and make it news. By the end of this chapter you would have learned about various factors that affect the selection criteria of a copy.

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### **1.2 INTRODUCTION**

Before we learn how a copy is selected to become a news item, we need to understand the working of an assignment desk from where news assigning takes place. Assignment desks are not just notorious for assigning story ideas and beats to reporters; they might intervene when a sports copy will no more be a first lead story on the sports page, but the story will make it to the lead of the front page of the newspaper.

### **1.3 ASSIGNMENT DESK**

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The assignment desk is busy allotting tasks in a newsroom. This desk directs the newsroom and often takes rapid decisions on ground leads. It also decides on the deadline of a story. Keeping track of the beat reporters and their stories, assigning reporters and other desks, assigning photojournalists, deciding on the importance of a story and its positioning in the final draft, changes in the layout of the newspaper, dropping a story or saving it for another day, managing other subordinate desks and copy editors, and assuring the release of all the pages for publication in due time are some of the critical functions the assignment desk.

In India, the Editor, Deputy Editor or a team of senior editors perform the major duties of the assignment desk.

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### **1.4 ADVERSITIES WHILE SELECTING A NEWS ITEM**

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The editorial desk is divided into various sub-desks like state desks, international desk, national desk, page-2, page-3, centre-spread or editorial desk, Front page, sports desk, feature desk etc. When a reporter covering crime beat or political beat brings a ground breaking piece of information, it can be assigned to the front-page desk rather the regular pages it is usually carried on. The news items of a day are distributed among the pages and desks.

The problem of selecting a piece for any page arises when there are contending news items within a category. Those that suit the best to the agendas of the editorial desk or the one that suits the readers are given preference over the other. Professional ideologies of what constitutes ‘good news’— the newsman’s sense of news values – begin to cloud the process. Generally, orientation comes towards a news item which ‘stands-out’ of the ordinary or has more impact value. This phenomenon is called the primary or cardinal news value. All categories of news item find their way in the page according to their suitability. As a result, journalists pace up to find a suitable and better placement of their stories in the paper and tend to bring in elements like drama, shock, humour, sadness or sentimentality in a copy in order to enhance its newsworthiness. Events which score higher than the other stories on this supposed cardinal news-value indicator have more chances to make it to the page.



You must have noticed that events or issues like a catastrophic natural tragedy or assassination of a world leader or dignitary, a terrorist strike or break of a war between nations, gets sudden preference over any running news (routine) on a radio channel or TV news channel. It becomes a news flash or breaking news so that these can be conveyed immediately.

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## **1.5 NEWS VALUE AND NEWSWORTHINESS**

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News value, help journalists, editors, newsmen to be systematic in making routine and regular decisions of categorising a copy. Stories which are more newsworthy than the other, major ‘lead’ stories, anchor story, blurbs and snippets, which stories to run and which one to drop are decisions that the

*A news sense is really a sense of what is important, what is vital, what has colour and life - what people are interested in. That's journalism.*

**- Burton Rascoe,  
New York Herald Tribune**

editorial desk has to take on a regular basis. Although there is no ‘rule-book’ formally simplified for this purpose, it works like a mutual understanding according to the political stand or ideologies or preferences of the paper and daily agenda-setting of the desk.

The basic aspects in News-making:-

- The bureaucratic order of the departments and desks which categorises news, and
- A set of news-value that filters important news from relatively insignificant pieces.
- Identification and contextualisation – categorising news according to the reader’s familiarity with the news’ social context (i.e. the bracket of meanings familiar to the audience)
- A piece of news has to be located in the range of social and cultural identification. This helps newsmakers to map and make sense of a piece of information.
- Meaningful news – making sense and bringing events defined in the framework of reporter’s vocabulary.

## **1.6 OTHER PARAMETERS IN SELECTION OF NEWS:**

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### **1. NEWS AS A FORM OF KNOWLEDGE**

News is an organised effort. Newspaper office is like a network of communication channels, and news has been explained by concepts which loosely revolve around the cybernetic properties of such channels. This mode of analysis neglects the distinctive nature of news. The desk's knowledge of particular events in the world is condensed as news. These events have some extra-ordinary quality that makes them worthy of being reported to a large audience. Whatever they may be, their reporting signifies that they have been identified for the audience.

### **2. COMPLICATIONS WHILE IDENTIFYING**

The identification process is quite complex. Journalists and sociologists feel that the world does not appear as a structured entity to reporters. A few happenings have become remarkable by convention. Aircraft crash and elections are routinely reported. Other happenings are so engineered that they become eminently reportable. Some news items are ambiguous and rest are pulled out of ordinary and extraordinary occurrences.

Mostly this identification of news worthy items is based on readers' choice. And the readers' interest grows and wanes out naturally. 'Newsworthiness' is still regarded as an independent quality of autonomous events.

The world does not to be simply arranged for reporting purposes, when a reporter struggles to bring information to the desk; they sometimes are unable to explain how they impose the order of flux. There are no formal rules laid down to identify and record news. They are instead governed by an interpretative faculty called 'news sense' which cannot be communicated or taught. The bureaucratic set up of the desk further makes it difficult. The critical task of capturing news is entrusted to an indescribable skill sets which are undefined and uncertain.

### **3. INSTITUTIONAL IMPERATIVES**

The organisational setup or bureaucratic nature has lent a bad shape to journalism. A definite set of rules fail to emerge because of institutional imperatives. Imperatives like timetable and routine of work hours.

Layout policies: Policies affecting the layout of a newspaper predetermine what should

be reported. Some pages demand regular generation of news from their beats.

#### **4. RELATIVE IMPORTANCE**

Much of the layout policies i.e. space allocation to a news item in the paper is decided according to absolute and relative importance. This too is a matter of convenience, as what suits the best. Even popular morality and culture dominates the selection process of a news item.

#### **5. TIME SEQUENCE**

Events are expected to occur in relatively stable proportions, they are also expected to occur in definite sequences. Newspapers are published in editions which follow on another in definite time interval. So when a certain piece is selected for first edition, the second edition expects to carry relatively more information on the same copy.

Routine for of news gathering – Thus, in the place of random search, newsgathering take routine forms. Journalists tune themselves with sources which generate a useful volume of reportable activity at regular intervals.

#### **6. THE STORY LINE**

Walter Lipmann suggested that news is large part of filling out an established ‘repertory of stereotypes’ with current news. In a similar manner, network news has a limited repertory of story lines with appropriate pictures. In simple words, news development or a new piece of information is tried to be fit into development moulds or moulds shaped by the current readership trends. Whatever is selling, the desk is supposed to maintain the flow, following typical formulas, and to order stories along pre-determined lines.

#### **7. NEWS PATTERNS**

News media often tries to give public the news it wants to have. Most mediums follow a pre-set formula. Sometimes important copies get looked over before popular copies. A story is expected to have a larger word-count than the information it runs. Sometimes the word counts are dramatically increased to fit the space allotted in the layout of the page.

#### **8. READERSHIP SURVEYS**

Readership survey was brought up by George H. Gallup. It involves interviews with a sample of the public, that is a typical cross-section of those who read the printed news medium. Factors that are considered in making the cross-section may include

income and occupation, sex and race, politics and religion, education and war service. If the data gathered in such surveys is tabulated and interpreted carefully it becomes useful for both editorial and marketing team of the print. But then, this too has its limitations as propaganda may lurk in the newsroom in disguise of news.

**9. THE PHENOMENON OF LIBEL**

Defamation in the press and radio is libel. The person defamed may sue the paper. The editorial desk has to protect the paper from carrying any potential defamatory content.



**Check Your Progress:**

1.1 What is the major role of assignment desk?

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1.2 What are the basic aspects in Newsmaking?

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1.3 What is the phenomenon of Libel in News Selection?

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## **UNIT – II: HANDLING A NEWS COPY, PLANNING AND VISUALIZING OF NEWS, REWRITING NEWS STORIES**

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### **2.0 UNIT STRUCTURE**

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- 2.1 Learning Objectives
- 2.2 Introduction
- 2.3 Helping reporters write their stories
- 2.4 Basics to keep in mind to ensure an error free copy
- 2.5 Planning and visualising a story
- 2.6 Revise and rewriting at the editorial desk
- 2.7 Handy tools for the desk
- 2.8 Check your Progress

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### **2.1 LEARNING OBJECTIVE**

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In the previous unit we studied the news worthiness; this unit will help us understand how to handle a copy. How reporters and copy-editors are interdependent in producing a quality story. How planning and visualising for a story takes place and how editors revise and rewrite a copy. By the end of this chapter, we will be able to enumerate certain tools that are helpful for the copy-editors and editors in revising and rewriting a story.

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### **2.2 INTRODUCTION**

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A news copy is handled, nurtured and nourished with the help of editors at the desk. Editors and copy editors of an organisation filter and manage the news copy till the final draft is released for publication. In a nut shell, the news desk is the lab of any

media house. A news item or a news report is submitted by a reporter in haste. The copy provided by the reporter is polished and honed by a team of editors, comprising of the editorial desk. The team of the editorial desk work in strictures of time limit or deadline, they not only have to edit the copies but also have to ensure the factuality and quality of a copy. They make copies print-worthy. This chapter will identify with a few nuances of editing, revising and rewriting a story.

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## **2.3 HELPING REPORTERS WRITE THEIR STORIES**

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Reporters and correspondents require copywriters. Reporter is dependent on the editing desk. A copy-editor comes to the aid of reporter in many ways than one, as

- Reporters often end of piling their stories on the desk to meet deadlines. If a reporter is assigned too many stories they barely get time to revise their stories and the chances of committing mistakes while filing the story is high.
- At times, even a good writer gets carried away and produces an overwritten and wrongheaded copy. Here, the editor has to convince the reporter they could have mistaken the ‘purple nose for a Pulitzer prize’ material.
- Sometimes good reporters get over-tasked and get buried in their own information. Over load of facts and interesting details has the potential to distract and the reporter loses sight of the story. Editors who are less involved in the project are in a better position to judge what needs to be kept and what needs to be cropped out of the body. Even jargons picked up the reporter from the sources end up in the copy, if not removed the story might go overboard and an average reader may not feel connected with the story.
- Reporters might excel at gathering information but they often turn out to be lousy writers. They cultivate sources easily and have uncanny instincts about planning and visualising a story. But putting these excellent set of skills to produce a good draft is rare. Editors have to edit copies those range from overwrought to mundane or boring. Narratives that are disjointed with appalling sense of grammar.

- The most common problem for writers is to read over or over look own mistakes. While reading their own copy, they read what they want to say and often miss out on what has been actually typed.

So under these circumstances the editing desk comes as a saviour for the reporters and their copies in order to present or package the stories appropriately for an average reader.

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## **2.4 BASICS TO KEEP IN MIND TO ENSURE AN ERROR FREE COPY**

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The two basic components by which a news copy is handled on the desk are accuracy and attribution. A copy editor needs accuracy in the language, format, style and usage in writing. A copy editor should be positively motivated and should be in a right state of mind to filter false information, half-baked information or about anything doubtful. Before passing on a final draft a copy-editor should make sure that the data and identifications are correct, numbers in a story add up properly and locations mentioned in the copy are correct. Reader of the end product should never be considered to be a novice. If a copy is not accurate, paper will lose its credibility and it will directly affect the circulation or readership of the paper.

- Spell-check on names, locations or an address- A misspelt name is a blunder to be avoided. Editors always stress on a spell check of a name- the way that the concerned person spells it. Often referring to the telephone director helps for correct spelling and information provided by the concerned person.
- Correct attribution- Misquoting and quoting out of context are very common. Often alibi of a source backs out after the story has been published, or in some cases writers are at fault. Quotes can be direct or indirect, utmost effort should be put to retain the words by the source. However faulty grammar can be corrected or edited. In an indirect quotation or paraphrase, a copy editor has the liberty to express the view of the source in different words. Caution should be maintained, so as the meaning does not change.

Attribution is important as it reveals the source of the information and whether it is reliable or not. This also saves from misleading information in a story. Thus, readers

can blame the source but not the carrier of the information. Attribution also helps building up credibility. Copy editors should manage the piece by maintaining a balance between the too much or too little attribution, because it affects the flow of a narrative.

Words such as, explain, point out, add, reveal or disclose can be used instead of using ‘said’ while attributing a source. This way mundane and monotony can be avoided. Attributions in the form of quotes enliven a copy, when well placed within the story.

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## **2.5 PLANNING AND VISUALISING A STORY**

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While working on the sources a journalist can get new story ideas. And while generating ideas for a story, visualising and planning the narration proves to be an asset. Editors and assignment desk gives direction for covering an event and sometimes give story ideas to journalists. A fresh take on an idea makes the story ‘exclusive’. Here, are some ways visualising comes naturally:

- 1 While going through the newspapers, spotting certain stories that can be further developed into a feature article helps is an example of planning in advance.
- 2 Even letters to the Editor, are a good source for ideas, as it helps a journalist to see a fresh perspective or opinion of the commoners. This helps in visualising.
- 3 Magazines, helps in giving ideas to visualise a narration as well.
- 4 Building an active networking with the sources, who might not give a fresh lead immediately but may prove helpful in long run, as they might come up with a random piece of information and that helps a writer planning a story in advance.
- 5 Personal observation in surrounding and on people during an event helps in planning for a fresh take and creating a good offbeat piece.

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## **2.6 REVISE AND REWRITING AT THE EDITORIAL DESK**

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We come across rewritten writing when we read anything in print. Very few writers can put their ideas across the paper.

**Getting started:** The first thoughts are like building a skeleton or structure of the story. First flash of thoughts can be put on writing; the final draft comes



after polishing up the body once it is done. This helps an article stand out beautifully.

**Post writing:** Habit of reading and re-reading your copy after drafting it helps spot repetition, monotony and errors. This helps in making some changes on own. Then a trustworthy friend or colleague can be passed on the copy before passing it for further editing, this helps in getting feedbacks and constructive criticism. Writing and dumping the copy directly on the Editor's table brings embarrassment in case of too many errors.

**Revisiting a story on hold:** Picking up your own copy after a day or two and then revising it helps filter out discrepancies. Thus it can be corrected before submitting to a senior editor.

**Rewriting:** It is done in many phases. During the course of re-writing more information is added to the existing copy, superfluous items are deleted and language of the narration or story is continuously improved and made more effective. Clarity and writing with precision is done in order to make it more appealing to the readers. Rewriting stage expects the editor to be critical and dynamic while incorporating changes in the article.

**Compress:** The key mission of an editing team is to weed out or filter unnecessary words. As readers these days are too preoccupied to read bloated and overtly long sentences.

**Newspaper style sheet and style book:** While writing or rewriting the basics, structuring the body, grammar and spell checks, and most importantly the style book of the newspaper or print house should kept in mind. Sometimes a small change gives a good make-over to the copy. Adding or removing a few words, jolts, puffs and jerks helps make a big difference to the copy.

**Avoiding procrastination:** It is difficult to remember to go back and check after editing. It is better to get done with checking while facing dilemma.

**Duck on confusion:** When confusion arises while rewriting or revising, the copy can be put on hold, and the reporter can be asked to check on the attribution or revisit the sources again. This helps in detecting probable errors.

Rewriting is always difficult than writing, as writing can be done from scratch. Rewriting often requires patience as rewriting a story becomes tedious as contents of the unedited draft might overshadow while reframing or rephrasing.

Time is a limiting factor, with writing, editing and rewriting one should not miss the deadline. A good article published with timeliness helps the paper grow.

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## **2.7 HANDY TOOLS FOR THE DESK**

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In this chapter we learnt that desk has to see and verify all aspects of a copy, story or news article before releasing it for print. In order to do what they do they need some basic tools:

- **Dictionaries:** These are a mandate for every desk. While hard-bind dictionaries still find a place in the newsroom, software applications of different dictionaries can be easily uploaded in the computer system. So instead of running after grabbing one dictionary from the desk, using these software help saves a lot of time and searching synonyms.
- **Thesauruses:** Reporters or writers often jump to the first verb that comes to their mind while typing their stories. Thesaurus can help the editors freshen up stories they edit, replacing dull verbs with active and vivid ones. Dictionaries typically list colloquialisms that can spark a headline idea. When editors write headlines they must find the right word to relate to the story and fit the space, they tend to seek help from the thesaurus.
- **AP Stylebook:** In addition to answering style questions, Associated Press Stylebook is a concise guide to grammar and punctuation. It also has lists of useful information. This was created by American journalists working for the Associated Press. It contains styles for capitalisation, abbreviation, spelling and numerical.
- **Newspaper's own Stylebook:** Most of the major print house, supplement the AP Stylebook along with their own customised Stylebook. These guides may explain the paper's preferences for dealing with sensitive issues or description or identifying with their own set of ideologies.

- **Almanacs and yearbooks:** Almanacs are annual calendars containing important dates and statistical information such as astronomical data and tide tables. They contain information of general interest on a sports or past time.
- **Atlases:** Maps and atlases are common tools for editors. The editor might depend on them to check the spellings of names of streets, cities and countries.
- **Phone book and city directories:** City directories are different than that of phone books. They contain more information than phone books. But city directories are more western aid than in use in India.
- **Other good books/ newsroom's library:** Books and novels of many authors make to the newspaper's library. These serves as reference materials for editors. Newspaper library has well documented ledgers stacking their newspapers on a daily basis. Here, old stories also serve as a reference material for new stories or for a follow up article.
- **Computer databases:** computerised data bases are now common tools for journalists. These days, newspapers save their old softcopy of the final draft of pages. Thus, making it easier for copy editors to call upon earlier stories to check upon facts as they edit.
- **Traditional sources:** Librarians were the safe-keepers for all kinds of data, before newsroom were computerised. Even newspapers employ librarians who are good at finding facts and maintaining a proper database for storing information.
- **Search Engines:** 'Google' has the largest database than any other search engines. 'Microsoft Network' ([www.msnsearch.com](http://www.msnsearch.com)) and 'Wisnut' ([www.wisnut.com](http://www.wisnut.com)) are newer sites. 'Yahoo!' ([www.yahoo.com](http://www.yahoo.com)) began as a directory of websites. Today, Yahoo! still uses human research to create its data files. But it also uses computer programs to provide more thoroughness to its users. In 2001, Yahoo! Began to supplement its own materials with Google's.

- Government and news websites: Several government offices and service providers, ministries etc. provide information on their websites. Anyone can access information about the office, the department’s achievements, news releases and public relation information, circulars and notices available on the site. Even news websites of broadcast medium or online medium serve as a constant source of development pertaining to a fresh story or an ongoing issue.



### **Check Your Progress:**

2.1 What are the basic components required for an error free copy?

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2.2 How are dictionaries and thesauruses helpful to the editors?

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2.3 Name a few search engines that help editors in their work.

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## **UNIT – III: HEADLINES AND INTRO**

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### **3.0 UNIT STRUCTURE**

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- 3.1 Learning Objectives
- 3.2 Introduction
- 3.3 Writing Headlines
- 3.4 Traditional Rules in Writing Headlines
- 3.5 Fine points of Headline writing
- 3.6 How to Write a News Article: The Intro or Lede
- 3.7 Why write Good Story Leads and various types of leads
- 3.8 Check your Progress

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### **2.1 LEARNING OBJECTIVE**

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In the previous units, we have learnt how editing is important for a raw manuscript before it reaches the reader. In this unit, we will learn how headlines are coined, what are the basic principles to keep in mind while working on headlines, types of headlines. We will learn how to write Intros or Lead and the many types of intros.

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### **3.2 INTRODUCTION**

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A well written story might vanish into obscurity on any newspaper page if its headline does not attract or inform the reader. The headline must create a picture of an entire story in just a few words – and make it appealing to the readers at the same time. Apt headlines grab the reader’s attention, convey clear, concise thoughts, and dress up the publication. A reader often decides whether to read a story based on what the headline says. A headline tempts the reader to dig into the story. Poorly written headlines can mislead, confuse, and even embarrass the newspaper staff. Headlines must be free of libellous statements and must not contain violations of security, accuracy, policy and propriety.

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### 3.3 WRITING HEADLINES

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Most of the time, the headline is the key factor in a reader's decision to read a story or to skip it. Hours of news gathering and copy-editing will go wasted if a headline is not crafted well. As stories have started to be placed online, headlines are playing even more crucial role. As research suggests that unlike print media, online readers tend to see the headline before they see the pictures.

A good headline tells the story and sells the story. Here, are some steps to consider while writing Headline:

- 1 Read and understand the story before writing the headline.
- 1 Write a rough headline, experimenting with word combinations that will form one or more lines of the headline.
- 1 Choose specific, precise words.
- 1 Make each word count.
- 1 Use action-verbs – and some creativity.
- 1 Start over if stuck with the headline.

**Step 1:- Read and understand the story-** Having a good grip over reporter's version of the story will help in putting the whole story in eight to ten words for the headline. An inaccurate headline will fail to serve the reader and will also hurt the credibility of the newspaper. Understanding a story means more than just mastering facts. Copy editors also look at how a story is organised and the tone the writer is using. If the story is serious, it needs an equally strong headline.

**Step 2:- Write a headline like a sentence -** Various word combinations and story angles can be tried for an apt headline. Some compromises has to be made in the quality of the head to get it fit the allotted space.

**Step 3:- Choose specific precise words -** A one word description of a head that's too general: boring. And a boring headline achieves none of the goals of good headline

writing. Key elements of every story have to be thoroughly examined, so that it helps to write heads that allow readers to visualise what happened.

**Step 4:- Make each word count** – Filling up headline space with unnecessary words-padding – may make a head fit but doesn't serve readers or the reporter who laboured to produce the story.

**Step 5:- How to use action verbs and some creativity** – If a headline is weak, readers are likely to skip to the story. You can improve your headlines by second-guessing your choice of verbs. Colourful active verbs give you a head start on bagging a reader.

e.g. **Power outrage enrages hospital patients**

**Council slashes funds to day-care centre**

**Justice blasts prosecutor for witch hunt**

**Study doubts vitamins fight cancer**

**Step 6:- Start over if you're stuck** – Agonising to make a particular angle work just wastes time, a precious commodity on the copy desk. If an idea isn't working, abandon it. Look for a fresh angle and fresh word combinations.

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## **3.4 TRADITIONAL RULES IN WRITING HEADLINES**

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Over the years, copy editors have a set of customs that they follow when writing headlines. Some of these rules and traditions result in better headlines, but to be honest, some only make the job harder. Many desks are moving away from the split rules, but many religiously adhere to them. We will first look at the rules about avoiding bad splits and then at problems of repeating words and using attribution and qualification correctly.

### **3.4.1 OBEY THE SPLIT RULES**

Of all the traditions that copy desks follow, the split rules are probably the most demanding. And if these rules don't make much sense to you, join the crowd. Lots of copy editors will agree with you. Yet that's not a good reason to skip this section.

Most desks want their headlines to comply with one or two of the split rules, and a few desks diligently enforce all three.

Here, are the most common split rules:

**Rule 1: Put modifiers and words modified on same line.**

**Board approves special**

**Education program**

**Council passes new**

**Water restrictions**

The modifiers “special” and “new” are on the one line and the nouns they modify – “program” and “restrictions” –are on the next, violating our first split rule.

**Rule 2: Don’t split the verb parts.**

The following heads would be rejected because the verbs “to close” and “have found” aren’t on the same line.

**University to**

**Close library**

**Hawks have**

**found centre**

Some editors go overboard with this rule and think they can’t separate subjects from their verbs or verbs from their objects. It can be done like:

**University**

**to close**

**library**



**Hawks**

**sign**

**centre**

**Rule 3: Don't split prepositions from their objects.**

These heads would be turned down because the prepositions “in” and “between” are separated from their objects, “vat” and “guards, inmates”:

**Woman drowns in**

**vat of chocolate**

**Fighting breaks out between**

**Guards, inmates after game**

Curiously tradition allows headline writers to violate all three split rules between the second and third lines of three-line heads (and the third and fourth lines of four line heads). Therefore, the following heads would be accepted even though the preposition “on” is split from the noun it modifies, “requirement”:

**4 die as truck**

**rams car on**

**icy highway**

**NSU lowers**

**language**

**requirement**

### **3.4.2 DO NOT REPEAT WORDS**

The second traditional rule makes more sense. Unless, we are trying for some special effect, repeating words and using similar words in a head should be avoided.

**GM plans to buy 10 acres  
for planning plant expansion**

Here, “plan” is used as both a verb and an adjective. Any headlines have a main line and then a smaller line called a deck. The words in a deck should not get repeated, unless to create a specific effect.

**Zoo fined for mistreating animals  
Animals kept in filthy cages, fed spoilt meat**

The above head will get rejected as the word “animal” is repeated in the deck below the main headline. Substituting more specific words can improve the headline:

**Zoo fined for mistreating treat rare tigers  
Animals kept in filthy cages, fed spoiled meat**

A related rule has to do with repeating the words – particularly colourful verbs— on the same page. At larger papers, where one copy editor writes all the heads for a page, the copy desk chief ought to check all the heads for repetition. At smaller papers, where one copy editor writes all the heads for a page, that editor should eliminate any repetition. Also, the headline should not repeat the lead sentence verbatim or even echo its wording. The following headline seems pretty good:

**Dump truck rams car; 4 die**

But it is a lousy headline if the intro to the story says:

A dump truck loaded with dirt  
rammed a car on State Road 26 Wednesday  
night, killing four people.

### **3.4.3 USE ATTRIBUTION AND QUALIFICATION**

This is one of the most important traditional rules. The information in some stories can make people look bad. Reporters will attribute all these statements to people who made them so that it's clear the newspaper is not saying these things. Or they will qualify the statements with words such as "may" or "could."

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## **3.5 FINE POINTS OF HEADLINE WRITING**

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Headlines in newspapers, in particular, use different grammar rules than everyday English. This is because they are designed to be short and to attract attention. Some of these rules are as follows:

### **3.5.1. USE PRESENT SIMPLE TENSE FOR PAST EVENTS**

The present tense is quick and current, and helps emphasise the action happening, rather than its completion.

**Parliament confirms new stray dog policy**

**Lion escapes zoo**

To demonstrate the result of an action or that something was completed, we can use perfect tenses, and for changing events, the present continuous may be used. However, these tenses are often shown by using participles alone.

### **3.5.2. LEAVE OUT AUXILIARY VERBS**

With perfect, progressive and passive structures, auxiliary verbs are not necessary. As a result, some headlines appear to be in the past tense, when actually the headlines use past participles, or particles, not the past simple. Similarly, changing events are represented by the present participle. e.g.

**New policy decided by Parliament** (*New policy has been decided by Parliament*)

**Lion escapes zoo – ten killed** (*ten people have been killed / were killed*)

**Four stranded in sudden flood** (*four people have been stranded / were stranded*)

**Temperatures rising as climate changes** (*temperatures are rising*)

**3.5.3. USE INFINITIVES FOR FUTURE EVENTS**

**Parliament to decide new policy tomorrow**

**President to visit Italy for further talks**

Using the infinitive, a future time is not always necessary to demonstrate the future tense in headlines.

**3.5.4. LEAVE OUT ARTICLES (A, AN, THE)**

**Minister hikes Alps for charity** (*Minister hiked the Alps*)

**Man releases rabid dog in children park** (*A man released a rabid dog in a children park*)

**3.5.5. LEAVE OUT “TO BE”**

**Residents unhappy about new road**

**(Residents are unhappy)**

**Family of murder victim satisfied with court decision**

**(Family of murder victim is satisfied.)**

**3.5.6. LEAVE OUT “TO SAY”**

**Mr Jones: “They’re not taking my house!”**

**Bush on Iraqi invasion: “This aggression will not stand.”**

Reported speech is usually represented by a colon, or a hyphen, with the subject introduced with ‘on...’ this includes leaving out other verbs such as comment, tell, argue, announce, shout – unless the act of speaking needs emphasising to demonstrate a promise or official policy.

**Warlord decrees “Peace by Spring”**

**3.5.7. REPLACE CONJUNCTIONS WITH PUNCTUATION**

**Police arrest serial killer – close case on abductions**

**Fire in bakery: hundreds dead**

As with reporting speech, commas, colons, semi-colons, hyphens and so on can replace all conjunctions, or some joining verbs, to join clauses. Commas may also be used to join nouns.

**Man kills 5, self**

**3.5.8. USE FIGURES FOR NUMBERS**

**9 dead in glue catastrophe**

**7 days to Christmas – shoppers go mad**

The grammar rules for newspaper headlines can lead to ambiguous headlines, as many words are implied and not written. Even the vocabulary in headlines is less common, but concise. There are many additional style issues that certain newspapers use, for instance the capitalisation of every word, or joining conjunctions with commas instead of conjunctions.

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## **3.6 HOW TO WRITE A NEWS ARTICLE: THE INTRO OR LEDE**

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The introduction to a news article is called the 'lede' and is usually in the first paragraph as in an essay. The 'lede' is a deliberate misspelling of 'lead' to prevent confusion in the days when printing was done with lead type. The lede not only tells what the story is about, it also invites the reader to read further. They answer the classic 5 W's and one H question of journalism; Let us put the basic question's into an editor's head,

- 1      What happened? What could happen?
- 2      Who did it? Who did it happen to? Who else was involved?
- 3      Where did it happen? Where else will be impacted?
- 4      When did it happen? When is it going to happen?
- 5      Why did it happen? Why will your reader care?
- 6      How did it happen? How does it work?

The lead, or opening paragraph, is the most important part of a news story. With so many sources of information – newspapers, magazines, TV, radio and the Internet – audiences simply are not willing to read beyond the first paragraph (and even sentence) of a story unless it grabs their interest. A good lead does just that. It gives readers the most important information in a clear, concise and interesting manner. It also establishes the voice and direction of an article.

**Tips for writing and revising lead or Intro:**

- 1 **Specificity:** Though you are essentially summarizing information in most leads, try to be specific as possible. If your lead is too broad, it won't be informative or interesting. Read your lead out loud to avoid stumble over words. Eliminate any words you trip over or that are confusing. Cut out the extras. A few questions one needs to check are- description that could come later in the article, details that slow down readers' scanning and words that will catch a reader's attention. See how many words can be eliminated.
- 2 **Brevity:** Readers want to know why the story matters to them and they won't wait long for the answer. Leads are often one sentence, sometimes two. Generally, they are 25 to 30 words and should rarely be more than 40. This is somewhat arbitrary, but it's important – especially for young journalists – to learn how to deliver information concisely.
- 3 **Active sentences:** Strong verbs will make your lead lively and interesting. Passive constructions, on the other hand, can sound dull and leave out important information, such as the person or thing that caused the action. Incomplete reporting is often a source of passive leads. Passive verbs should be replaced with active verbs - is playing should be 'plays'.
- 4 **Audience and context:** Take into account what your reader already knows. Remember that in today's media culture, most readers become aware of breaking news as it happens. If you're writing for a print publication the next day, your lead should do more than merely repeating yesterday's news.
- 5 **Honesty:** A lead is an implicit promise to your readers. You must be able to deliver what you promise in your lead.

- 6 Check for accuracy – Spellings should be accurate. Names of places or locations, times, personalities and dates should not be misspelled.
- 7 Avoid cliché – Clichés are overused expressions that kill the originality of a write up. Think carefully about whether you're using phrases or words that you hear every day, even popular ones, and always work for bringing something new.

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### **3.7 WHY WRITE GOOD STORY LEADS AND VARIOUS TYPES OF LEADS**

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A lead sets the tone and mood for the rest of your story, so it has to be written carefully. Depending on what is being written, certain leads may be more appropriate than others.

Now let us study some specific types of lead:

#### **3.7.1 SUMMARY LEAD**

It is the most traditional lead in a journalism article. It is to the point and factual. It's meant to give a reader a quick summary of the story in as few words as possible (should be 30 words or less), usually in one sentence. It contains the essence of the story (i.e. the most important, but not necessarily all, of the 5 Ws and H). It cites the source of any opinions. The summary lead or 'hard news' lead – It delivers the 5 W's and an H in the 1st paragraph, getting to the most important or compelling information immediately.

- A Syrian mother is recovering from second- and third-degree burns after U.S. troops searching for a suspected operative instead bombed her house. Most of her family members are dead in this strike.

#### **3.7.2. AN ANALYSIS LEAD**

It introduces a story where the basic facts are already known and where readers are looking for explanation

– The suspension of World Bank sanctions to Pakistan is a response to the unpaid interest on an earlier loan over construction of a dam.

### **3.7.3. A BLIND LEAD**

A blind lead is a summary lead that leaves out particularly confusing details

- World leaders say they are committed to soothing financial markets to prevent an economic calamity.

### **3.7.4. STORYTELLING LEAD**

Using a narrative style, begin by introducing the main characters, the conflict, and perhaps the setting of the story. Make readers feel the drama and want to know what's going to happen next. Wall Street Journal reporter Angelo Henderson used this approach to begin his Pulitzer Prize-winning article. Also known as a narrative Lead, it sets the scene for the article by introducing the key players.

- Three swimmers from the same state pull off an outstanding performance in National meet.

### **3.7.5. SCENIC LEAD**

This lead begins with a description of the scene surrounding an event. A scene-setter lead introduces the article by highlighting a key location in the story. It is typically used for stories in which the setting is prominent, such as stories about festive events, performances and sports. It can also be used to strike a mood appropriate for the story.

- A broken-down cargo ship drifts towards the coast of Odisha amid fears of major damage to the Paradip Port.

### **3.7.6. SINGLE-ITEM LEAD**

This lead focuses on just one or two elements of a summary lead for a bigger punch.

- The Philadelphia Phillies are World Champions again.

### **3.7.7. DELAYED IDENTIFICATION LEAD**

Sometimes with summary leads, you don't always want to clearly identify the subject right away. However, the subject doesn't have much name recognition, nor do readers



care all that much about the subject's name. So a descriptive pronoun is used to identify the person in the lead. Providing his specific name and title in a later paragraph.

– A School Committee member has filed an assault complaint against a fellow member, accusing her of grabbing her nose and twisting it following an executive session Thursday night.

Neeta Mathur yesterday alleged in an interview that fellow committee member , Anjana "grabbed my nose and proceeded to twist my nose" following a rancorous discussion during a closed-door School Committee meeting.

### **3.7.8. CREATIVE LEAD**

Unless writing hard news for a daily newspaper or regularly-updated website, the summary lead just doesn't reel in readers. A more creative approach is required.

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

### **3.7.9. SHORT SENTENCE LEAD**

This lead uses one word or a short phrase as a teaser for the rest of the lead. Readers may find this gimmicky, so use this approach sparingly.

– One-fifth of an inch.

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

### **3.7.10. ANALOGY LEAD**

This lead makes a comparison between an issue and event written about and something which is more familiar to the average reader. This approach can work well when you have a complex or foreign matter you want to explain in laymen's terms.

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

### **3.7.11. WORDPLAY LEAD**

This lead involves a clever turn of phrase, name or word. This lead is often misleading. The reader may think your story is about one thing and then discover it's about something else and get annoyed.

- Bill Clinton will finally get taken to the cleaners.

So will Dracula and a Playboy bunny.

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

### **3.7.12. AMAZING FACT LEAD**

Starting the intro with an amazing fact that arouses readers' interest, provides a good grip over the story.

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

### **3.7.13. STARTLING STATEMENT LEAD**

Opens with a startling statement that arouses reader interest.

- The first thing Elizabeth Moon sees in the morning is the room where her father was beaten to death.

It was one year ago yesterday that she and this bucolic town were stunned by the brutal and still unsolved murder of Dr. Alfred C. Moon.

The radiologist's naked body was found in his bed, bludgeoned with a lamp.

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

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

**3.7.14. OPPOSITE LEAD**

Cite first one point of view or observation and then follow with the opposite view.

– Social networking site rots the brain, according to a report by a Hyderabad University psychology professor. Varun Mehta, honours student and an avid user of the popular website, says that just isn't true.



**Check Your Progress:**

3.1 Why is 'lede' mis-spelt?

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3.2 Name the different types of leads.

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3.3 What is 'Delayed Identification Lead'?

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## **UNIT – IV: STYLE BOOK, STYLE SHEET**

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### **4.0 UNIT STRUCTURE**

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- 4.1 Learning Objectives
- 4.2 Introduction
- 4.3 How does a stylebook help in good copy editing
- 4.4 Style Book
- 4.5 How to set up a style sheet
- 4.6 Activity
- 4.7 What to include in a style sheet
- 4.8 The Importance of Style Sheets
- 4.9 Other factors to consider from a style book
- 4.10 Check your Progress

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### **4.1 LEARNING OBJECTIVES**

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This unit will help us understand why stylebook is important for any news desk. We will also learn about the style books in use and preferred by majority of the publication houses and press. Style books or style sheets serve as the ultimate guide of news papers in many ways than one. The rules it lays down to keep the news desk in line can be studied thoroughly in this unit.

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### **4.2 INTRODUCTION**

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You must have noticed that there is uniformity in the size of fonts and colours used in a newspaper. Only a few set of fonts and colours are used to print the paper. This is because a newspaper follows a stylebook. A stylebook is like a newspaper's bible. In

this unit we will learn about rule books like style book and style sheets that guide newspaper formats.

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### **4.3 HOW DOES A STYLEBOOK HELP IN GOOD COPY EDITING?**

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Reporters and copyeditors should keep a few things in mind before serving a story of the desk, whether written or edited:

- Following the stylebook diligently.
- A good dictionary (preferably Oxford Advanced Learner's).
- Files of current issues and sources.
- Maintaining accuracy.
- Double-check the spelling of people names and titles.
- Checking the facts in a story.
- Checking dates.
- Checking on the quotes.
- A copy editor should reach the reporter whenever they have any questions.

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### **4.4 STYLE BOOK**

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A stylebook is a set of guidelines that help staff to bring out a newspaper that is homogeneous, coherent and credible. It also provides guidelines on use of language, particularly those concerned with grammar. A stylebook is a guide for a writer or editor for a specific publication. It gives guidelines for usage of terms, typefaces, highlighting, etc. Each good newspaper has its own stylebook and follows it diligently.

A style book and style sheet is the same thing. It is simply a statement and a reflection of the style standards and practices of a publisher of newspapers, books, or magazines.

It helps the sub editors in presenting information in a standardised manner as already set by the editors.

It saves time by making the job of the sub editors easier by helping them decide: whether to use American/British spellings, how to write the designations of the important people, how to write the dates, the days, writing the numbers in numerical form etc.

You will notice that brochures, fliers, film magazines and advertisements look quite different from a newspaper. You would have noticed that newspapers use only a set of fonts and colours, often limiting them to just about four or five. Like mentioned earlier newspaper are unlike most of the other print media, they have a style sheet to follow so that there is a standard method of editing and presenting articles, an easy visual flow and because it highlights their unique professional touch.

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## **4.5 HOW TO SET UP A STYLE SHEET**

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In newsrooms, each page has a style sheet for a definite day of the week. The stories are placed on the page layout or spreadsheet according to this style sheet. Here, you can do a small activity to learn making a page layout according to a style sheet.

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## **4.6 ACTIVITY**

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You can use a paper method to understand more about the style sheet.

Step 1: Simply draw a horizontal line across the centre of one side of the paper over the landscape view of the page rather than a portrait one.

Step 2: Then draw three vertical lines from top to bottom to divide the page into eight boxes. Flip the paper over.

Step 3: Draw another horizontal line across the page, yet do it a little higher than centre on this side. Here, we will need more room in the boxes at the bottom of the page.

Step 4: Divide the top section into three or four boxes. The bottom section may have two or three or four different-sized boxes. Look at the page, this setup is virtually the same for a spreadsheet done on the computer.

Step 5: Mark the boxes of first page and those on the top of the second page with groups of letters in alphabetical order. Put A/B or A/B/C at the top of the first box, C/D or D/E/F in the second box and so on until you've covered all the letters and used all the boxes.

Step 6: You'll be entering words based on their first letters into these boxes.

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## **4.7 WHAT TO INCLUDE IN A STYLE SHEET**

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Anything that helps the copy editors or desk members take a decision in the newsroom with regards to the edition should be included in the style sheet. Remember that the style sheet is an aid for consistency. A journalist or writer might use it as a reminder while writing and editing.

The Associated Press Stylebook and Briefing on Media Law, usually called the AP Stylebook, is an English grammar style and usage guide created by American journalists working for the Associated Press over the last century to standardise mass communications. It is a guide for grammar, punctuation and principles of reporting, including many definitions and rules for usage as well as styles for capitalisation, abbreviation, spelling and numerals.

Writers in broadcasting, magazine publishing, marketing departments and public relations firms traditionally adopt and apply AP grammar and punctuation styles. Over the years, the AP Stylebook has become a leading style for non-journalistic publishers as well. Its simplified grammar, such as dropping the Oxford comma and using figures for all numbers above nine, saves scarce print and web space.

A style book should be a guide to using punctuation in journalistic materials, briefing on the existing media law like an overview of legal issues and ethical expectations for those working in the journalism industry, what to include in writing photo captions and also editing marks which are a key with editing symbols to assist the journalist with the proofreading process.

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## **4.8 THE IMPORTANCE OF STYLE SHEETS**

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Staffs in a newspaper are under strict time limits. Even the friendliest editors may neglect informing the layout staff about a story until it is too late. A designer or a copy editor barely has the time to sit and experiment with different fonts, sizes and colours.

Some papers tend to look chaotic because everyone on the layout desk wants to experiment with their page designs. While this might be fun, it affects the professionalism of the publication. A style sheet is a document the copy editor prepares that lists the



grammatical conventions, characters, places, unusual or made-up words, and the distinctive treatment of words like capitalisation, hyphenation, favoured spellings, etc. within a particular text.

Style sheets are useful in a number of ways. First, they help the copyeditor maintain consistency.

Style sheets are also provided to a proof reader.

A proof reader compares the set proof against the manuscript; it takes less knowledge than copy editing. Proofreaders don't have to make decisions about how to apply styles they're just supposed to make sure the styles the copyeditor decided on were followed. The copyeditors either *follow the CMS* i.e. *Chicago Manual of Style*, the basic publishing Bible and altering things accordingly or Associated Press's guide. But both may have special rules and recommendations for specific instances, in-house rules are also laid down for reporters or writers. A style sheet is written in stone.

Some items from a style sheet might be absolute rules and some might be strong recommendations, this is as decided by the publisher. A writer or editor can always challenge a standard practice. These style sheet recommendations together make up the publisher's style guide or style sheet.

Style sheets inform writers and editors about spelling, punctuation, and capitalisation practices so a manuscript can be consistent as well as match the style of the publication. Yet writers and editors don't have to completely rely on a publisher's style guide. They can recommend their own style sheet for copies. An in-house stylebook should have a few things in mind when it is written. The whole purpose of a stylebook is providing guidance to copy-editors and helps them in time of distress in a newsroom with regards to decision making before a page hits the prints. Stylebook helps in the following ways and expects the copy editors to keep in mind to,

1. A style sheet helps writers and editors maintain consistency and help them reduce errors in a story.
2. Copy for newspapers come from a variety of sources– its own reporters, agencies, freelancers etc. These sources have their own style of writing. But a copy

editor's ultimate goal should be to create a coherent look for the paper overall. Any other creative changes should not spill out of the set of established standards.

3. It reduces questions relating to design and production for newcomers and old-timers alike and reduces inconsistencies in the paper.

4. It allows the staff to focus on more important issues, like writing better headlines, selecting and cropping photos and bringing up better ideas for illustrations and graphics.

5. Even a page designer benefits from the style sheet, in times of confusion, chaos or dispute in a newsroom while designing a page. Here, style sheet comes to the rescue. A designer has a detailed spreadsheet listing smallest nuances of the page design.

In spite of being too cautious and careful before an edition, newspapers continue to contain mistakes. The news desk tries to terminate the redundancies and they work together as a team to put up a paper without chaos and incoherency for the readers.

6. Write in British English

Your computer offers English of several countries. However, in India British English is the accepted format of discourse. So, words like colour will become colour in British English, favor become favour etc.

7. Writing Dates

All the dates can be written as May 12, September 27 and not 12th of March, 27th of September etc. Also, it is May 15-18 (meaning May 15th to 18th) and not May 15-May 18, but it should be May 15- June 15 (meaning for one month). You don't have to mention the current year. However, write the date as March 15, 1947, September 15, 1968 etc if it is anything before the current year.

8. Contractions

One should not write govt., commn. , advt., adml., etc. They should be written with their complete spelling as government, communication, advertisement, admiral etc. However, if a company is named, The Maurya' Company Ltd. It should be written that way.

**9. Courtesy Titles**

Courtesy titles should not be used, such as Shri, Smt, Mr, Mrs, Ms, ji etc. Though some newspapers use such titles, some do not. However, most newspapers which put up titles like the aforesaid are inconsistent with it. They use them in some pages/columns and do not do the same in others.

**10. Designations**

All designations in small caps, i.e. president, prime minister, vice-president, chairperson (not chairman), major, general, captain, vice-admiral, vice-chancellor, director, dean, executive officer, chief justice, doctor, physician, psychiatrist, head of the department etc. When you actually refer to a doctor, say Dr. Shivanand Sastri.

**11. Names**

A name spelt wrong is the biggest blunder possible. It's often unforgivable. Any confusion due to a name spelt wrong and a wrong person identified may drag the paper to the court. A copy editor should always double check for spellings and be careful with the names that are tricky.

**12. Being Politically Correct**

The world is constantly evolving; something which is a widely accepted word or term can become a sexist, racist or some other form of abuse. Identifying people with certain words, i.e. using adjectives for them should be done with extreme care. Be careful when you identify/ address people by certain words (handicapped, housewife, coloured) etc. They may be more comfortable being addressed as physically challenged, homemaker, blacks etc. Remember, in time, these labels may also fall out of favour.

**13. Using Numbers**

Spell out all numbers below 10. Numerical representation of number below 10 should be spelt, not put in numerical. However, you don't have to write May fifth (May 5). I.e. in the case of writing currencies write them as Rs. Two lakhs but currency like dollars or pounds will be written as 10,000 dollars/ pounds etc. Even while writing the age, from one-year old, two-year old, up to twenty-year old can be spelt. After 20, it should be written like 21-year old, 22-year old, 100-year old etc.

#### 14. Abbreviations

While using an abbreviation for the first it has to be written in its full form and their acronyms has to be written in brackets. These can be abbreviated later in the copy. Since certain abbreviations can be deciphered differently. E.g. IT can mean income tax and information technology.

#### 15. Using Office Names

The names of the office/ departments should be put up correctly. The official names have to be used. Avoid using other forms such as the sociology department (when it's called Department of sociology), sericulture department (Department of Sericulture). Note the use of caps when the name is official. However, you can use university, department (with a small cap) in isolation.

#### 16. Using Italics

Non-English words such as swaraj, aarti, pooja, jatra, swamiji, ad hominem, ad hoc, bon voyage, de facto, de jure, faux pas etc. must be italicised. However proper nouns should not be italicised like Madhvacharya, Raghavendracharya etc.

All brands like Maruti, Bajaj, Coca Cola, Head and Shoulder), names of films (Shaw Shank Redemption/ Dark Knight Rises), songs (Skyfall), albums, books, reports, biological & zoological names must be italicised. Also italicise anything which is part of the title like 'The' in 'The Hindu'.

#### 17. Use of Its And It's

Always remember, "its" means belonging to. "It's" means IT IS. Therefore, it would be "It's time the group found its way back home."

#### 18. Apostrophes

Apostrophes should be used when writing plural forms like MPs, MLAs and years/ decades like 'in the 60s and 70s'. However, when you refer to them as belonging to, write MP's/ MPs', MLA's/ MLAs' etc.

#### 19. Educational Qualifications

Write educational qualifications as B.A., B. Sc., M.A., M. Sc., B. Com., M.B.B.S., M.D. D. Litt. etc.

## 20. Using Articles

Articles are not used in front of Days like, Black Day, Flag Day, Teachers' Day, Children's Day etc. Note the use of caps in the initial letters. Though, articles are used before weeks. Therefore, you write

*Railway officials are expected to behave well during the courtesy week.*

However, it would be

*The Traffic Police Department which will observe a courtesy week beginning this year.*

Do not use articles with All India Radio, Radio Chocolate but it is always the British Broadcasting Corporation. Also, if the article is part of the name do not forget to use it.

## 21. Words that confuse

Check out for words that confuse. E.g. advice (noun) and advise (verb). Also, affect (to have an influence on) and effect (the influence), aid (help), aide (attendant) etc. It is always advisable to consult a dictionary (Oxford Advanced Learner's Dictionary) when words are confusing.

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## **4.9 OTHER FACTORS TO CONSIDER FROM A STYLE BOOK**

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### Making the writing Concise

Wordiness in a story makes for a sluggish read and tacky tone. Sluggish and windy words are easily recognisable, if a copy editor slows down and concentrates on reading the story thoroughly. Here are two examples:

*They had just purchased the New York home and were in the process of renovating it.*

*He refused to comment on the fact that he had been indicted.*

The first sentence is overwrought. The word "purchased" quickly can be replaced with the more common "bought." Next, we can axe "in the process of" -an unnecessary bit of verbosity most of the time.

*They had just bought the New York home and were renovating it.*

<b>WORDY</b>	<b>CONCISE</b>
Advance planning	Planning
Advance reservations	Reservations
At the intersection of Main and Maple streets	At Main and Maple streets
A period of three months	three months
Be offensive	to offend
Bring an end	To end
Climb up	Climb
Completely destroyed	Destroyed
Despite the fact that	Because
Fall down	Fall
File a lawsuit against	Suit
For a period of six weeks	For six weeks
Foreign imports	Imports
General public	Public
Had knowledge of	Knew
Impose a moratorium on	Halt
In order to obtain	To obtain
In the process of	Building
Is in favour of	Favours
Is opposed to	Opposes
Law enforcement officers	Police
Make a final determination	Decide
New construction	Construction
On a permanent basis	Permanently
Overcrowded	Crowded
Place restrictions on	Restrict
Provide insurance coverage for	Insure
Produced definitive proof	Proved
Take the case to trial	Try the case
Whether or not	Whether
With the exception of	Except
Would be most costly to	Would cost more

The second sentence be, “The fact that” is right up there with “in the process of” when it comes to useless words. Our concise version will be:

*He refused to comment on the indictment.*

### **Concision**

Certain rules to be followed by a copy-editor to maintain simplicity, such as

- Using long ornamental words should be avoided in a copy where a short word would do.
- Metaphor, simile, or other figure of speech should be avoided
- Removing unnecessary words
- Never use the passive when you can use the active
- Avoid jargon word if you can think of an alternative

### **Grammar**

- The tenses should be consistent.
- Article should not carry spelling mistakes.
- The narration should always be in the active voice.

### **Printouts**

Before a page is sent for publishing, a rough draft is printed; this acts a final print out of the stories, either after it’s written or edited. It has to go through various level of filtering like:

- The final word count is marked
- The headline of the copy / caption for the photograph/ graphic/ illustration are checked thoroughly
- They are set to be printed in a proper font and size, say Times New Roman, font size: 12.
- All modifications to the story are done before being sent to be placed on the page, i.e. on the PageMaker.

After editing the page, the following things are taken into account:

- All the stories are aligned properly.
- The stories are placed in the proper and in one uniform font.
- Spelling mistakes in headlines are a big blunder. Headlines gone wrong or misspelt are a bloomer in bold 40 pt.
- If a story has jumped from an earlier page, it has to be checked for continuation on other pages.
- The page number are sequenced and set right
- The dates are correct and in order.
- The page folio has to be in order.
- The date/ place line, volume number in is the first page has to be in proper order.
- The imprint on the last page should be in order.
- The photos/ illustrations/ graphics should be in requisite CMYK balance.
- The colours used on the pages should be in harmony.
- The words in boxed items should not 'leak' outside the box.
- The 'items' on the page should be 'locked' before sending it off for publishing.
- The page has to be saved in an accepted file format..



## **Check Your Progress:**

4.1 What is Style Book??

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4.2 How numbers is written as per style sheet?

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4.3 What are the rules followed by Copy Editors to maintain simplicity?

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## UNIT – V: TRANSLATION AND TRANS-CREATION

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### 5.0 UNIT STRUCTURE

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- 5.1 Learning Objectives
- 5.2 Introduction
- 5.3 Translation
- 5.4 Loanwords and their Origin
- 5.5 Difficulties in translation of newspaper articles
- 5.6 Peculiarities of Headlines and ways of their Translation
- 5.7 Trans-creation
- 5.8 Trans-creating in Copy-editing
- 5.9 Difference between Translation, Localisation and Trans-creation
- 5.10 Check your Progress

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### 5.1 LEARNING OBJECTIVES

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As a general rule, the more abstract a document the more variation it will produce. Even two different translations of the same copy are likely to be even, and remain 'correct' or 'accurate' at the same time.

There will be much more variance in the translation of a poem than there will be in the translation of a set of operating instructions for a product. The former is loaded with emotion and personal interpretation while the latter is a set of instructions with little ambiguity. Trans-creation is much more than translation, it is 'translating' and 'recreating' the original text in a new language while making sure it is still appropriate and original in the context for which it is intended. In this unit we will study the two, in details.

## **5.2 INTRODUCTION**

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At some newspapers, nearly all the copies get edited at one large copy desk, often called a universal desk. Many editors prefer universal desks because the paper is edited more uniformly. All the copy editors work under the same guidelines, so stories are edited much as local news, sports, business news, features, and so on- has its own specialised desk. Regional newspapers or English newspapers in India have more expectations from desk members. An editorial desk is not only divided into copy-editors, editors and proof readers but also translators. You will see that English newspapers often employ local stingers and reporters. Some may or may not be fluent in the language of the newspaper's desire. Sometimes newspapers hire regional or reporters only fluent in speaking their native language because they have a lesser wage than an English reporter. This is the sad state of regional language reporters. In these cases the copies or sometimes an official document or press-release which may arrive to the desk in a language which cannot be printed for the newspapers' target audience; they depend on their copy-writers or desk members for translation, transcription and even localisation.

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## **5.3 TRANSLATION**

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Translation, in simple words, is the process of translating from one language into another. The most basic of translation involves the translator adding their own skill and judgement in order to best capture the essence of what the author of the original document or copy means.

Unlike mathematics, where there is usually a right and a wrong answer, language is much more subtle and nuanced so that no two translators will produce exactly the same finished texts even though both are equally accurate.

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## **5.4 LOANWORDS AND THEIR ORIGIN**

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Loanwords are borrowed 'terms' or words from a foreign language which is so widely accepted that it does not need translation. Sometimes these words are left untouched because of the nature of its meaning in its original language. The concept behind the origin of the word is sometimes so complex or new to other cultures or regional language that it is simply picked up and integrated in the translated version of the

whole script surrounding it, but the ‘loanwords’ does not lose its originality. We use these words so often or sometimes the lack of similar expressions and lexical terms in the language it is to be translated makes these loanwords retain it even when a translation is done. They make it in their original form into the translated version as well. They simply don’t need a translation.

#### **5.4.1 WHY LOANWORDS DON’T THEY NEED A TRANSLATION**

Languages often borrow words from each other. For example, over a third of English words are derived from French. In fact, a staggering 1,700 words are identical in these two languages.

In essence, loanwords are adopted from one language and incorporated into another language without translation; they simply become part of that lexicon too. Eventually, the origin of the word becomes unclear to users.

English is a language made up from older languages, including Celtic, Latin, and Germanic languages. For centuries, English has borrowed words from other languages, through strong cultural links, historical events and, quite often through, invasions and colonisation.

English has lent words to other languages too, examples of which include ‘e-mail’, ‘computer’ and ‘mobile’. Now, with the advent of technology the export in the number of English loanwords to other languages, have considerably increased. However, major borrowed words date back further, even when technical terminologies were a far sight, e.g. the French say ‘le weekend’, which derives from the English; ‘the weekend’. Coincidentally, the word ‘loanword’ itself is borrowed from another language. It is a ‘calque’—otherwise known as a ‘loan translation’. A ‘calque’ is a word or phrase which borrows its meaning from another language by translating into existing words in the target language. These words still need translation and it is important that translators are able to spot these words and know the difference. For example, German translators would know that the word loanword derives from the German word ‘lehnwort’.

#### **5.4.2 FOREIGN LANGUAGE WORDS REGULARLY USED IN ENGLISH**

There are a vast number of loanwords in the English language hiding in plain sight. A particularly high number of loanwords come from French, German, Spanish and Italian.

#### **5.4.3 FRENCH LOANWORDS TO ENGLISH:**

‘Marmite’ a French loanword, pronounced ‘mar-meet’ is a traditional crockery

casserole. It is famed for its “pot-belly” shape, in fact, a traditional French marmite pot can be found on the label of each and every jar of Marmite. Other French loanwords include ‘morale’, ‘parole’, ‘lingerie’, ‘petite’, ‘gourmet’, ‘faux pas’, ‘voyeur’ and ‘dessert’.

#### **5.4.4 SPANISH LOANWORDS TO ENGLISH:**

‘Cafeteria’, as is ‘tobacco’, ‘hurricane’, and ‘hammock’ are originally Spanish words. There are a plenty of culinary Spanish loanwords too, including ‘taco’, ‘salsa’, ‘cilantro’, ‘guacamole’, ‘enchilada’, ‘oregano’, and ‘burrito’.

#### **5.4.5 GERMAN LOANWORDS TO ENGLISH:**

Some German words that have made it into everyday English lexicon include ‘angst’, ‘delicatessen’, ‘zeitgeist’, and ‘kaput’.

#### **5.4.6 ITALIAN LOANWORDS TO ENGLISH:**

Italian is well represented in English language too, with ‘casinos’, ‘extravaganza’, ‘ghetto’, ‘piazza’, ‘violin’ and ‘zucchini’, all borrowed from Italy and incorporated in everyday spoken English language.

#### **5.4.7 OTHER WORDS BORROWED BY ENGLISH:**

The words borrowed by English from French, German, Spanish and Italian are numerous. This is also due to the geographical proximities that these countries share and, therefore the languages too traditionally share the same. Languages borrowed and lent in Europe is a common phenomenon. However, globalisation has brought more and more words into the daily usage from a wide array of languages. For example, ‘ombudsman’, ‘ski’, and ‘smorgasbord’ arrive from Scandinavia. ‘Icon’, and ‘vodka’ arrive from Russia, and ‘avatar’, ‘karma’, and ‘yoga’ are Sanskrit words, and ‘pyjamas’, ‘shampoo’ and ‘jungle’ are borrowed from Hindi.

It just goes to show that languages are constantly evolving and, in turn, influencing others.

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## **5.5 DIFFICULTIES IN TRANSLATION OF NEWSPAPER ARTICLES**

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An editorial desk too translates copies submitted by reporters, articles from newspaper or magazine, and agency inputs which arrive through portals in different topics. In course of translation some questions may arise with regards to translation of newspaper headlines.

The peculiarities of development of the press in USA and Great Britain have made a stylistic influence upon the style of newspaper headlines. This trend is prominent and due to its characteristics, translation of these becomes difficult.

The major goal of a headline in English and American newspapers is to attract the reader's attention, to provoke their interest and amaze them, and here, the informative and explanatory function to convey the summary to a reader becomes secondary. Due to these peculiar reasons an alternative format to work on newspaper headlines hit the English and American press. This format of headline has a characteristic feature which is highly expressive, even its lexical and grammatical boundaries are broader.

The headlines are usually written in "telegraphic language", i.e. they are written in brief and laconic phrases where all the unwanted semantic components are dropped. These headlines are constructed on the basis of common lexis and the grammar is simple. Its only aim is to make the readers understand.

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## **5.6 PECULIARITIES OF HEADLINES AND WAYS OF THEIR TRANSLATION**

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It is often necessary to read and comprehend a text before translating its headline. English newspaper text has a certain laconicism that in headlines takes the form of slogan-like concise pieces, being very abrupt and hectic. Our translation should retain brevity but at the same time be more fluent and rhythmical, that is peculiar to our newspaper style in general

- i Here, the auxiliary verbs in headlines are usually dropped in order to get the readers' attention.
- ii The information about recent events is conveyed using Present Indefinite form. This brings an event nearer to the reader and enhances their interest.
- iii Future action is often rendered using the infinitive.
- iv Sometimes the predicate in the headline is dropped because it is of least importance in the sentence.
- v If the subject is less important than the predicate, then the subject is dropped from the headline.
- vi Inanimate nouns are used due to their structural compactness instead of the prepositions.

- vii Often popular nicknames and contracted names are used instead of official family names of some politicians, actors, sportsmen etc.
- viii Headlines often employ neologisms, dialectic words, poetic lexis, or slang to give some emotional tone to the common lexis.
- ix Abbreviations and abridgements are widely used.
- x The figurative elements are often employed.
- xi The headlines of English and American newspapers have different features, so there are separate approaches to their translation. The headlines are mostly rendered by a noun than a verb.
- xii These headlines often employ abbreviations, sometimes they are letter abbreviations, and in many cases the meaning of such a headline can be understood only from the text of the article itself. It is often necessary to read the text of an article before translation of its headline when a headline contains some figurative elements.

In order to make a headline more intriguing and suspenseful a headline is articulated in more ways than one and thus the informative function gets shrouded. And readers are left clueless about the content of a notice or an article. In such occasions a translator should expand the headline by using additional details from the text of an article. To sum it up, headlines in these regular newspapers are different to those of the headlines of scientific and technical articles. As in technical articles, the headlines give some insight into the main idea of the article's content and thus in a certain way are the "key" in understanding of the text.

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## **5.7 TRANS-CREATION**

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Trans-creation is the process of adapting a message from one language to another, while maintaining its intent, style, tone and context. It is also known as 'copywriting'. Trans-creation means 'translating' and 'recreating' the original text in a new language while making sure it is still appropriate in the context for which it is intended. The person producing the trans-created script must understand the desired outcome thoroughly, and be given the freedom not only to translate the original but also to make significant changes to it in the process.

Traditionally, advertising and marketing professionals were using this phrase which denoted the process to transfer the meaning of a message into a new language without losing its intended meaning. Today, professionals from other fields are also using the term including: product managers, project managers, c-suite executives, and public relations professionals.

The aim of a trans-created message is to successfully evoke the same emotions and contextual relevance in the new language as the original or source language. This includes words, graphics, video, audio, and cultural nuances.

Some terms with similar meaning:

- creative translation
- cross-market copywriting
- international copy adaptation
- internationalisation
- localisation
- cultural adaptation

All of these can be combined to get the essence of a message and re-create it in another language or dialect. It's not just what you say; it's how you say it. Trans-creation (or creative translation) is the process of adapting a material for a given target audience instead of merely translating it. It may include copywriting, image selection, font changes, and other transformations that tailor the message accordingly. Where translation is usually faithful to the source text, trans-creation might customise and improvise the material for your target audience. Trans-creation is particularly beneficial for the following sectors:

- marketing and advertising
- retail industry
- brand adaptation and research
- slogan localisation
- script translation and subtitling

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## **5.8 TRANS-CREATING IN COPY-EDITING**

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Copy editing has time restraints of editing and then compiling the copy to generate a unique copy in another dialect. Copy editors might work on a pre-written source file.



The aim is to write a completely original piece in the target language.

Often small newspapers facing competition from other regional newspapers resort to transcript and translate news item for their suitability. For this purpose they employ copy editors or translators who are multi-lingual and if needed can transcript. Usually a native multilingual copywriter or copy-editor works on it.

Copywriting services can be used for:

- Articles
- Product descriptions
- Blogs
- Slogans
- Catch phrases

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## **5.9 DIFFERENCE BETWEEN TRANSLATION, LOCALISATION AND TRANS-CREATION**

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We have understood that translation is different from trans-creation. Let's study the differences in detail.

**Translation** literally interprets the content of the source language into a target language while strictly adhering to the content, the tone, and the style of the source language. It rarely makes adjustments to fit the cultural context of the target language. In other words, the content stays exactly the same.

While translation may be the most efficient, and **least expensive of the three**, if the context and culture of the source language and its target language have huge diversity from one another, it may come across as stiff and awkward. The writing may seem too foreign for the readers and thus hard to follow; as a result the message becomes less persuasive.

Now let us understand what **Localisation** is,

Localisation conforms to the target language, making the finished product culturally appropriate for the audience. Rather than rigid word-for-word translations, localisation takes the culture of the target language into account, and while the meaning remains much the same, examples and images may be changed to fit local expectations.

Localisation has more advantages over translation as it **makes a decent compromise between literal translation and complete copywriting; it consumes less time**

and money compared to copywriting, and it **does not deviate from the meaning** of your intended message. It also **adds more “familiarity”** for the readers, allowing for greater resonance. Localisation does not call for a complete rewrite.

### **Trans-creating or Copywriting**

This process involves re-creating a copy from the source language in a **much more creative** fashion. This is **less restrained with the content** and the flow of the work is open to the writer’s interpretation. This is more effective for global marketing campaigns, as the writer can exert much creativity and truly convey brands/corporate messages, unrestrained to the context of the source language.

Copywriting may be **expensive** since **prolonged discussion process** can be time-consuming. It requires creative talents and mostly at the liberty of the writer’s subjectivity which could potentially raise or lower the standard of the copy. In addition, your original message may be modified or changed altogether. Alternatively, the key advantages of copywriting are that it **minimizes the risk of translation errors**; the writing is more appealing and relatable to the local audience.



## **Check Your Progress:**

5.1 What is trans-creation?

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5.2 Why loanwords do not require translation?

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5.3 What is Localisation?

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**FURTHER READINGS**

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2. Kamath M.V., 'Professional Journalism', Vikas publishing House, New Delhi. 1980.
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**ANSWER TO CHECK YOUR PROGRESS**

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**UNIT - I**

1.1 The assignment desk directs the newsroom and often takes rapid decisions on ground leads. It also decides on the deadline of a story. Keeping track of the beat reporters and their stories, assigning reporters and other desks, assigning photojournalists, deciding on the importance of a story and its positioning in the final draft, changes in the layout of the newspaper, dropping a story or saving it for another day, managing other subordinate desks and copy editors, and assuring the release of all the pages for publication in due time are some of the critical functions the assignment desk.

1.2 The basic aspects of News Making are:

- The bureaucratic order of the departments and desks which categorises news, and
- A set of news-value that filters important news from relatively insignificant pieces.
- Identification and contextualisation – categorising news according to the reader's familiarity with the news' social context (i.e. the bracket of meanings familiar to the audience)

- A piece of news has to be located in the range of social and cultural identification. This helps newsmakers to map and make sense of a piece of information.
- Meaningful news – making sense and bringing events defined in the framework of reporter’s vocabulary.

1.3 Defamation in the press and radio is libel. The person defamed may sue the paper. The editorial desk has to protect the paper from carrying any potential defamatory content.

### UNIT - II

2.1 The two basic components by which a news copy is handled on the desk are accuracy and attribution. A copy editor needs accuracy in the language, format, style and usage in writing. Before passing on a final draft a copy-editor should make sure that the data and identifications are correct, numbers in a story add up properly and locations mentioned in the copy are correct.

Attribution is important as it reveals the source of the information and whether it is reliable or not. This also saves from misleading information in a story. Thus, readers can blame the source but not the carrier of the information.

2.2 Reporters or writers often jump to the first verb that comes to their mind while typing their stories. Thesaurus can help the editors freshen up stories they edit, replacing dull verbs with active and vivid ones. Dictionaries typically list colloquialisms that can spark a headline idea. When editors write headlines they must find the right word to relate to the story and fit the space, they tend to seek help from the thesaurus.

2.3 ‘Google’ has the largest database than any other search engines. ‘Microsoft Network’ ([www.msnsearch.com](http://www.msnsearch.com)) and ‘Wisenuit’ ([www.wisenuit.com](http://www.wisenuit.com)) ‘Yahoo!’ ([www.yahoo.com](http://www.yahoo.com)) and Bing ([www.bing.com](http://www.bing.com)) are other popular search engines

### UNIT - III

3.1 The introduction to a news article is called the 'lede' and is usually in the first paragraph as in an essay. The 'lede' is a deliberate misspelling of 'lead' to prevent confusion in the days when printing was done with lead type.

3.2 Some specific types of leads are Summary Lead, Analysis Lead, blind lead, Storytelling Lead, Scenic Lead, Single-Item Lead, Delayed Identification Lead, Creative Lead, Short Sentence Lead, Analogy Lead, Wordplay Lead, Amazing Fact Lead and Startling Statement Lead.

3.3 Sometimes with summary leads, you don't always want to clearly identify the subject right away. However, the subject doesn't have much name recognition, nor do readers care all that much about the subject's name. So a descriptive pronoun is used to identify the person in the lead. Providing his specific name and title in a later paragraph.

### UNIT - IV

4.1 A stylebook is a set of guidelines that help staff to bring out a newspaper that is homogeneous, coherent and credible. It also provides guidelines on use of language, particularly those concerned with grammar. A stylebook is a guide for a writer or editor for a specific publication. It gives guidelines for usage of terms, typefaces, highlighting, etc. Each good newspaper has its own stylebook and follows it diligently.

4.2 All numbers below 10 are spelt out. Numerical representation of number below 10 should be spelt, not put in numerical. However, you don't have to write May fifth (May 5). I.e. in the case of writing currencies write them as Rs. Two lakhs but currency like dollars or pounds will be written as 10,000 dollars/ pounds etc. Even while writing the age, from one-year old, two-year old, up to twenty-year old can be spelt. After 20, it should be written like 21-year old, 22-year old, 100-year old etc.

4.3 Certain rules are followed by a copy-editor to maintain simplicity, such as

- Using long ornamental words should be avoided in a copy where a short word would do.
- Metaphor, simile, or other figure of speech should be avoided
- Removing unnecessary words
- Never use the passive when you can use the active
- Avoid jargon word if you can think of an alternative

**UNIT - V**

5.1 Trans-creation is the process of adapting a message from one language to another, while maintaining its intent, style, tone and context. It is also known as ‘copywriting’. Trans-creation means ‘translating’ and ‘recreating’ the original text in a new language while making sure it is still appropriate in the context for which it is intended.

5.2 Loanwords are borrowed ‘terms’ or words from a foreign language which is so widely accepted that it does not need translation. Sometimes these words are left untouched because of the nature of its meaning in its original language. The concept behind the origin of the word is sometimes so complex or new to other cultures or regional language that it is simply picked up and integrated in the translated version of the whole script surrounding it, but the ‘loanwords’ does not lose its originality.

5.3 Localisation conforms to the target language, making the finished product culturally appropriate for the audience. Rather than rigid word-for-word translations, localisation takes the culture of the target language into account, and while the meaning remains much the same, examples and images may be changed to fit local expectations.

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**MODEL QUESTIONS**

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- 1 What are the challenges faced by the editors or desk members while selecting news?
- 2 What do you understand by the term ‘News Value’?
- 3 Briefly describe the different parameters of news selection.
- 4 What do you think are the unhealthy news patterns that affect the selection of news?
- 5 Enumerate the ways in which revising and rewriting is done at the editorial desk.
- 6 What do you understand by ‘AP Stylebook’? Describe it.
- 7 What are the factors to be considered while writing a good headline?
- 8 List some traditional rules of writing headline.
- 9 Enumerate the fine points of headline writing.
- 10 Enumerate the tips for writing or revising leads.

- 11 How does a style book help a reporter and a copy editor?
- 12 Write a brief note on setting up a style sheet.
- 13 What is the importance of the style sheet?
- 14 How should a copy editor use mention dates, contractions, designations and abbreviations while editing a story according to the style book?
- 15 How are Italics used in a basic style book?
- 16 Enumerate a few steps to maintain concision in a story.
- 17 What is translation? Describe why a newspaper requires translators.
- 18 What are its advantages over trans-creation?





**Comments**



**Comments**



A large, empty rectangular box with a thin black border, intended for entering comments. The box is mostly empty, with only the pen icon at the top left corner.

**Comments**





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