A One-Step Guide to a Byline
Your crash course to publication
This guide is your one-step, crash course to a byline, and it begins with a crucial concept: conflict. Conflict is not something that we seek in our personal lives, but it is essential in writing for the popular press. Understanding conflict will help a writer know the main point that will make his or her article relevant and readable. This guide also provides some simple ideas on the craft of good writing including accuracy and providing color in your prose.
The main idea

Guide-at-a-glance

1. Understanding conflict is essential in storytelling.
2. Identifying the news peg or news angle in an article
3. Using the five W’s to answer questions that are important to the reader.

In many ways, writing for publication is like foil-wrapped chocolate. The foil wrapping can be viewed as the central idea of the story. Beneath the foil is a luscious piece of chocolate, detail that supports the main idea. But inside that hunk of chocolate is a sweet almond, a colorful expression that makes your writing sing.

This at-a-glance guide will provide an overview of the steps writers use to unearth the sweet spot that’s part of every story assignment. These techniques will serve writers well, whether it’s crafting a news release in public relations, creating a tight argument in advertising or writing a crisp new story. They all begin with selecting the main idea.

The Main Idea

Find the conflict, and you’ll find the main idea.

Imagine that the library is installing a new system that will scan books using your identification card. What’s the conflict? The conflict could be the time and inconvenience needed to make the change. Or, the conflict could be the amount of money the system will cost. Maybe people are just fond of the old system and don’t want to see it abandoned.
Literature, film, life. All require conflict. Where is the sparkle without conflict? The same idea is true in media writing, but don’t be deceived into thinking that a writer imposes conflict where none exists. Don’t make up the conflict; just ask yourself, "What issues does this story suggest?"

The Interview And Conflict

A typical assignment for news reporters and writers is to interview a person. Those making assignments, called editors, don’t randomly assign writers to interview just anyone. People are interviewed because they’ve done something notable or can provide information about someone who has. The job of the writer is to unlock as much relevant information on the issue as possible while meeting that crucial deadline.

Some assignments will require extensive preparation on the person’s background and demand additional interviews with the subject’s friends and peers. Other stories don’t merit this attention and can be completed with a thoughtful but quick telephone interview. In all cases, the writer must find the conflict that makes this article worth the reader’s effort. Joseph Pulitzer told his reporters in the 19th Century he wanted to read articles that caused him to say, "Gee, whiz." To surprise the reader, the writer must work hard to mine for a conflict that is appropriate for the article and interesting for the reader.

Like the chocolate candy, conflict may have many layers. Imagine, for instance, you were in a community where two retired men spend the better part of two summers carving a 40-foot totem pole, complete with colorful depictions of bears, turtles and an airplane. You hear about the enterprise, contact an editor in your area and sell her on a feature. The editor assigns you to write the article, and gives you a firm deadline.

What’s The Conflict?

For this article, you make an appointment to meet the men and you show up on time, feeling relaxed, but curious. As you think about the totem pole carving, your mind toys with the question, “What’s the conflict?” The natural conflict is the men could have

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Tip:

When a media writer talks to a source, the first question that he or she should ask is the person’s name. If the person won’t give you her name, any other information is nearly useless.

After you ask for the person’s name, write it down and show what you’ve written to your source. Ask, “Is this correct?” The person will spy any misspelling. People who use this technique will never have a source accuse her of shoddy work, but be advised. Even veteran reporters can get careless.
spent their days sipping hot tea and pondering the heavens, but they chose to use electric grinders to make a totem pole. Find out the reason for the labor and you’ve found the natural conflict.

The fact that no one paid them to work day after day on the pole, once an ordinary utility pole, is another layer of conflict. The conflict could include that choice of sites to show off the work of art; in this case, the finished totem pole will be erected near the parking lot of a butcher shop. Let’s say one of the carvers is related to the owner of the shop and carved a vulture on top of the pole as a joke. That element also suggests conflict between the businessman who wants his customers to value his meat and an artist who finds humor in a predator associated with decaying animal carcasses.

Whatever conflict the writer chooses must be one that can be sustained throughout the article. If the article is meant to be humorous, the vulture conflict may be the best pick, but if the men hope to make a political statement about Indian art in rural Pennsylvania, the vulture idea may interfere with the overall concept.

And here is the actual application of the 5 W’s to this story.

A couple of cutups in Central Pennsylvania
By Michael Ray Smith

SHIPPENSBURG, Pa.—The eagle has landed on the totem pole in front of Crider’s Meat Market in Central Pennsylvania.

But, wait, that’s no eagle—it’s a vulture with an uneasy eye on the products at Crider’s.

“I call it Mr. Buzzard,” says Joe Kelso, who worked with Bill Commerer to carve the 1,000-pound totem pole just off Interstate 81 in Shippensburg, a community 50 miles south of Harrisburg.

The vulture is just one of Kelso’s good-humored jabs at his cousin Jake Crider, president of Crider’s Meats.

“I’m just glad it’s pointed toward town,” said Crider.

The totem pole was erected in 1991 and customers are still delighted today.
“One lady told me that she wanted to take it home,” said Crider. Another contacted Kelso’s co-carver Commerer about carving a mailbox post for her.

Kelso and Commerer, both of Shippensburg, worked nearly two summers carving eight faces, the vulture, and even an airplane on the cedar pole, once a utility pole for Crider’s Market. When he upgraded his electrical service, a new utility pole was installed and Crider kept the old one.

“I told Joe that I was going to carve a totem pole,” Crider said. “That’s when Joe said, ‘No, I’ll do it!’”

Totem poles were once used by Native Americans to honor a high-ranking member of the group who died. Although the poles vary in function, many displayed crest figures.

“I wanted to be faithful to the Indian art,” said Kelso. Although the faces and designs on the pole reflect traditional Indian art, Kelso also managed to include a design of something modern, the airplane. A small airport is located near the meat market.

Kelso and Commerer used wood grinders and small power tools to produce a bear with a cub, and Indian mask and other intricate designs, painted in colorful patterns.

“Joe’s related to Tonto way back,” quipped Commerer of his friend. Both are members of the Cumberland Valley Wood Carvers, a group that meets each month at the nearby mall to talk about their hobby.

Commerer started carving when he whittled while camping. He produced decorative walking sticks.

“I love carving,” said Commerer. “You take a cedar log and see a knot or a hole and think to yourself what you can make of it. You look at the wood and try to see what may be there.”

Although Commerer has been whittling for more than two decades, he didn’t begin the kind of elaborate carving he does now until 1991. It began when he carved a small dog and he joined In 1995 Joe Kelso and Bill Commerer carved a 1,000-pound totem pole at Crider’s Market, just off Interstate 81 in Shippensburg, Pa. In late 2012, the work of the carvers is still an attraction, said Crider.

Photo by Stanley Robert Smith
the wood carving club.

He used his father’s old Barlow and Shrader penknives, but has moved on to professional wood-carving tools. He likes to carve in the open air beside his apartment or use a basement shop as a retreat.

Commerer keeps his tools in wooden cigar boxes or lovingly sprawled across an old rug. The air of his workshop is redolent with wood aromas. On the bench are wooden figures running track, toting lunch pails or smoking cigars. Wizards with peaked hats and waterfalls of beards stand sentry on his shelves.

“The best way to learn about wood-carving is to join a club,” he says. Club members teach each other using techniques they study and practice between meetings.

Since retiring from a ball-bearing manufacturer, Commerer says woodcarving keeps him active. His wife, Peg, also works with crafts and the two of them manage some good-natured rivalry.

“I sell more than he does,” Peg said proudly of her plastic canvas crafts.

Both Kelso and Commerer are preparing for a new totem pole project.

“This time we’ll settle for a six-foot pole,” Kelso said with a wink.

1) Re-read this story. What is the conflict in this feature article?

2) Identify some of the parts of the article. Find the dateline. Datelines contain the city name, entirely in capital letters, followed by the name of the state. New writers often consult the Associated Press Stylebook and Briefing on Media Law, better known as the AP Stylebook. Large cities such as Atlanta, Baltimore and Chicago can stand-alone.

3) Find the byline. A byline identifies the writer.

4) Find the headline. A headline is the partial sentence that sums up the article. Use the present tense when composing one.

5) A version of this article first appeared in the May-June 1995 Chip Chats magazine, a publication of the National Wood Carvers Association. This is a specialty magazine for wood carving enthusiasts. Can you think of an article that you can write for a specialty magazine?

A Final Word On Conflict

Among the salient points in this chapter is the idea of conflict as a necessary part of any media artifact, particularly news, and that includes a feature article.

Fictional newspaper editor Bob Miles Jr. of The Harmony Herald learned that his small town of Harmony wasn’t much inter-
ested in conflict. “So Bob decided to get out of the news business and confine his reporting to weddings, graduations, church happenings, and gardening. A doomsday cult could poison the New York City water supply and kill a million people, and Bob would write about Bea Majors having Sunday dinner at her sister Opal’s house.”

Bob is meant to be a humorous caricature of a hard-driving editor to underline the idea that conflict may be overrated. That content may appeal to some readers, but most of us want some edge on our news.

It doesn’t take much; just enough to make flesh-and-blood people wonder about the contest of life. Who is winning, who won, who should win? This simplistic idea of winning and losing is just another way to frame conflict. If it doesn’t help you internalize the concept, discard it. Instead, retain the idea that your audience expects you to give them information of value.

Be sure to ask yourself, “Why does this information matter?” Once you’ve written the piece, ask yourself, “Would I read this piece if I hadn’t written it?” If the answers to those questions aren’t satisfying, rework your piece.

Don’t settle for second-rate work, if it’s not up to your high standards. All writing is re-writing and no ink spot is satisfied with submitting a first draft for the audience she loves too much for second-rate prose.

You will succeed, but you have to invest the sweat equity to make the article work well. You may never write the perfect book, perfect article or even the perfect sentence, but with perseverance, you will go from mediocre to half-bad to better than average, and with time, words that seem to have a home in harmony. See the video below to learn more about editing your own prose from wordsmith Cecil Murphey.

Tips for new writers

New York Times Best Seller Cecil Murphey has written or co-written more than 125 books. Murphey’s tips include ruthlessly rewriting work to make it the best it can be, while not neglecting the conflict that is at the heart of anything worth reading.
News qualities

To succeed, it is in the writer’s best interest to pick the conflict that is a natural part of the story and stay with it throughout the article. Keep in mind that the conflict is supported by other demands of the article. All articles must satisfy readers’ questions. In short, relevant articles possess news qualities.

When you pick the conflict, consider the characteristics of news qualities.

Ask yourself . . .

Is It Timely?
Some event happened and people are talking about it. The emphasis here is on the currency of the information. A tragedy last month is dated as a report for a daily newspaper; however, a feature writer with a creative bent can find a fresh angle to describe and use the incident to highlight the action. The September 11, 2001 disaster is of interest today as writers reflect on new angles such as the role of buildings as symbols of capitalism, security issues vs. personal freedoms, the call to fire fighting and police service as an act of commitment to a noble truth.

Is It Close?
The nearer the event to the audience, proximity, the more interesting the audience will find that information.

Will It Affect A Lot Of People?
The more impact, the newsier the story.

Is it unusual? About once a decade a man will bite a dog… and it’s always news but the reverse isn’t news. Dog bites are common and aren’t typically reported unless the attack is particularly severe such as the case of an animal hurting a child. As you write, keep these ideas in mind as you refine the article’s most salient point.
Always Ask: What Is The News Peg Here?

By ruminating on the \textit{timeliness, proximity,} unusualness and other aspects of the ideas, you will help yourself find a news peg, the reason this article is being written now. Sometimes an anniversary is all that is needed to make an article idea fly. Sometimes it’s a matter of pairing two ideas such as restaurants along the Susquehanna River that are available by boat.

Other times the \textbf{news peg} is a general awareness that the topic is hot, such as the trend to wear face masks in Asian countries during the \textit{Severe Acute Respiratory Syndrome} panic of mid-2003. Many approaches are available for the news peg. Part of your job as a feature writer is to isolate the strongest news peg and use it to build a memorable article.

Tip: Avoid Trademark Woes.

A warning! Beware of the power of words, not just to uplift and comfort or inform and entertain, but to violate the law. Note the precise language of this letter regarding trademark misuse. A general counsel for Kransco Group Companies in San Francisco, California, spotted a reference to one of its products in a little known community newspaper in Shippensburg, Pennsylvania, a town near Gettysburg. The attorney wrote, "I am writing to you because of our company’s registered trademarks (Frisbee) appears in the above mentioned, a photograph that said, "Frisbee frivolity." The letter went on to give three guidelines to mentioning Frisbee. The common name "disc" should follow the trademark Frisbee, as in Frisbee disc. The attorney also suggested that the symbol for registered trademark to be used, but acknowledged that some publications do not have that symbol on the keyboard. Finally, the attorney urged the publication not to use Frisbee as a noun as in "Let's play Frisbee" because the word is an adjective describing a specialized disc.

You may be wondering, so what’s all the huff? The problem is that promotion of trademarks is costly and if they aren’t protected, the trademarks can become generic names. For this reason, it is important for mass media writers to refer to products by precise names. For instance, you may want to take two Bufferin tablets, or you may settle for two aspirins. Notice the capitalization. If you want to photocopy this page, you would use a photocopy machine or a Xerox machine if it’s available. You don’t want to make a Xerox. You can reach for a carbonated beverage but be sure you want a Coca-Cola if you ask for this product using the formal name.
The 5 W’s

Feature writing is a subset of writing that is meant to be timeless, and, in general, more entertaining. Nonetheless, among the qualities all the articles share are answers to the 5 W’s. Master raconteur Rudyard Kipling said:

I keep six honest serving men.
(They taught me all I knew);
Their names are What and Why and When
And How and Where and Who.

Answer these questions and you’ll have the basis of an article.

In constructing your article, particularly a feature article based on a news story, the writer must answer all those questions, but not necessarily one at a time or all at once. The "what" question is important. To open your article, you may answer the question, "What’s new?"

Answering The What Question

Here’s an opening from Christianity Today magazine about a public school district in Central Pennsylvania that stopped Bible reading and prayer in late 1993. Does the piece stand up three decades later? You tell me.

For nearly 40 years, students in Pennsylvania’s Warrior Run School District began classes with Bible reading over the intercom system. In December, the practice stopped.

Although it took two sentences to do it, this beginning, called the lead, tells us that a Bible reading practice—the what—stopped in December—the when. The question could be, "What’s happening with the Bible reading?" The lead answers that question.

Another useful question is to ask, "Who did what?"
this case, the writer can plug in the correct answers.

For the Bible reading story, the lead could have been:

- A Pennsylvania community school board official stopped Bible reading in his public school to avoid a lawsuit.

In this lead, part of the "why" question is answered. Why did the school board stop the Bible reading? The school board feared a lawsuit would ensue if it didn’t stop the practice.

Here’s your crash course in writing an article in outline form. Follow this simple ideas and you are a step away from a byline in print or online.

1) Your feature story needs a main idea or theme.

Look for the natural conflict in the story. Tell yourself (and, by extension, your audience) in one sentence what the story is all about. Summarize it to yourself. Say to yourself, “The most interesting angle on this piece is . . . “ Make that insight the heart of your article.

2) Be brief. Be concise. Be terse.

Sentences can be 12 to 15 words long or longer, but alter the length for variety.

3) News and magazine columns can be narrow, sometimes a little more than two-inches wide, so each paragraph should be short to avoid looking too gray when a story is published. No more than two sentences per paragraph.

4) Use quotations. Use lots of quotes. Get the facts!

"The new scanning system will make checking out a book easier for all the library staff," said Library Director Betty Bookbinder.

Make sure you punctuate the quote in the same way as the example.

Paragraph one is your lead. Paragraph two amplifies the lead, and explains some of the feature components. Put a quotation
high in the story at about paragraph three. End your story with a quote and put some quotes in between.

5) **Interview at least three people** for the story.

Get quotes and background information from them. Ask at least three people about the issue, but don’t necessarily ask each one the same question.

6) **Always double-check the spelling of names.** Even the name Smith can be spelled Smyth, Smythe, Smithe and so on. Misspelled names are inexcusable. For students, include class status and major. Senior Joyce Mills, a psychology major, said, "I’d give the president a B for his foreign policy because it’s always late and not very neat." For adults, provide some identification of their profession or vocation and address. Often, the person’s age is included because readers tend to rank others in terms of their age.

7) **Always type your story notes as soon as you finish the interview.** You will think more clearly and write with more ease by following this simple edict.

8) **Meet your deadlines.**

9) **Watch mistakes such as spelling demons, comma splices and pronoun agreement.** Use the spelling checker function on the computer.

10) **Use a summary lead.** In a breaking news story, writers put the most important information first in the lead, the first sentence, and answer the important questions. Think of that opening as part of an inverted pyramid where the essential information is packed into the first sentence. Answer this question: Who did what? Provide some details such as when and where.

As the story continues, supply the next most important information and so on until the details become less and less important.

The benefit of this style of writing is that it allows an editor to lop off the article from the bottom up with the knowledge that the best information is closest to the opening of the story.

11) **The feature opening allows the writer more liberty.** Use a more leisurely approach for articles that are not hampered by a pressing time element. For these articles, turn the inverted pyramid upside down and try a spirited opening such as a question lead, or word play or a command such as, “Drink more water,” and then add, the attribution. “That’s the
advice from doctors who say Americans drink too much of the wrong fluids.”

12) **To snag the byline, think about the kind of article that you’re writing.** Select a leisurely opening for a timeless piece, what is called an evergreen article. It’s always fresh. However, use a summary lead when writing about hard news, the kind of story that includes pain and hardship. Crime news, disasters and accidents are examples of news that is important to report immediately because the impact is timely.

13) **Include color.** Tell us what you hear and smell. Don’t express an opinion. Not “the bread was awful,” but the spots of mold flecked the crust on the bread.”

As you take notes for your article, be sure to record what you hear, see and smell. Include relevant detail in your article. Transport your reader to the scene using observations. Show the reader your source moving through space, but don’t bore the reader with irrelevant detail. Choose wisely; write succinctly.
George Archibald has covered Congress, the federal government, and national politics in Washington for 20 years for The Washington Times. For journalist George Archibald, the system with all its checks and balances is a marvel, but one that can choke when the bureaucracy swells with rigidity that suffers no exemptions. His father’s painful encounter of doing his duty at the expense of his citizenship provided the motivation to hunt down government inefficiency and expose it. George Archibald is a writer who has good instincts on identifying the inconsistencies of government’s big animal as a part of the curative. He sees his mission as informing others of the problem for them to correct the problem and has made a career of writing skillfully while on a deadline. He knows that the best feature writers have internalized the ability to arrange the facts of an article from most important to least important while keeping a lively tempo. News reporters often arrange the facts like Dominoes, one after the other. The feature writer keeps this order in mind while working to weave information throughout in a kind of web. In this video clip, Archibald approaches the task of writing the article by exploring the parts of the piece that are the most salient, the ones that he says arouses the passion in the writer. In some cases, the conflict is about something that is amiss and a source wants to see that error fixed. Often writers, whether journalists or others, see their work as helping to bring reform to a problem.

‘Get fired up.’

Veteran Washington press corp journalist George Archibald tells new writers to follow their passion.
Skill training

Editing symbols to master.

Indicate “abbreviate street” by circling it. Close up the space between 2 and 3 by using sideways parenthesis marks.
   He lives at 12 34 Ross Street

Use a carrot mark to show insertion of a dash between “two” and “story.”
   He lives at two story on 1234 Ross St.

Delete the 4. Use a loop mark.
   He lives at 12344 Ross St.

Indent at the word “He.” Make a right-angle mark.
   He lives at 1234 Ross St.

Insert space at the number 4. Use a tic-tac-toe mark, #.
   He lives at 1234Ross St.

Indicate paragraph. Use a backward P.
   He lives at 1234 Ross St.

Indicate period at the end of the sentence. Use a carrot symbol with a dot inside.
   He lives at 1234 Ross St

Spell out street. Circle street.
   He lives on Ross St.

Indicate stet, which means “ignore the edit. Write the word, “stet” after the word, “One.”
   He lives at One Ross St.

Indicate transpose. Use a serpentine mark to separate letters.
   He lives at 1243 Ross St.

Indicate the end by writing 30 or ### for “The end.”

Words to master

**Question 1 of 4**

Eating fatty foods may adversely **affect** b) **effect** your health.

- ✔️ **A. affect**
- ❌ **B. effect**

Check Answer  

Check Answer
Try your hand at using editing symbols in the following article.

In my twenty-seventh year, while riding the metro in Leningrad, I was overcome with despair so great that life seemed to stop at once, pre-empting the future entirely let alone any meaning. Suddenly, all by itself, a phrase appeared: Without God life makes no sense. Repeating it in astonishment, I rode the phrase up like a moving staircase, got out of the metro and into God’s light and carried on living. Faith is the only trust and the rarest of gifts. Exaggeration without faith dangerous is whether man recognizes the existence of God or denies it. If man does recognize it, his misinterpreting leads him down the path of idolatry so that he ends up idolizing both the random and the particular. If man denies God, he is certain to take the particular for the whole and the random for the regular, becoming imprisoned by the logic of denial.

Andrew Bitov, Soviet novelist, in Life magazine’s issue on “The Meaning of Life.”

1) Use the symbol for indent to show a paragraph at the first sentence.
2) Use the symbol to close up the space in the word “overcome.”
3) Insert a dash after “entirely” and before “let.”
4) Delete the extra period after “makes no sense.”
5) Insert a space between “of” and “gifts.”
6) Transpose the words “dangerous” and “is.”
Summary

This how-to guide examined the role of conflict in an article along some ideas on writing. Without conflict, an article has no depth charges and is pinched and narrow. It is weak and likely to take a break just to catch its breath. An interview with a source can help a writer identify the inherit conflict by thinking about the timeliness, the proximity, the impact, the unusualness, even the human interest of the topic or event. These elements also lead the writer to select the best news peg or angle to frame the article.

Once the conflict has been identified, a writer can use a series of questions, better known as the 5 W’s, to collect the pertinent information that is necessary for all articles. George Archibald served as example of the reform-minded writer. His words encourage writers to stay excited. An article on woodcarving provided an introduction to the use of a valuable reference guide used by the Associated Press wire service as the default style in most feature writing. This how-to guide concluded with some tricky words to know and a list of editing symbols. Conflict is not something that we seek in our personal lives, but it is essential in writing for the mass media and any work in the popular press. Inhale it through the mouth and let readers enjoy a deep cleansing breath.

To conclude your one-step guide to a byline, listen to investigative journalist Manny Garcia, who won two Pulitzer Prizes for his news gathering and reporting. Garcia is well known for his seminars on investigative journalism techniques through Investigative Reporters and Editors. See an example of Pulitzer Prize winning work and Manny Garcia’s newspaper, El Nuevo Herald.

Project author Michael Ray Smith interviews award-winning editor Manny Garcia, editor of the influential El Nuevo Herald, about the role of conflict in writing.
About this iBook

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This is a great guide informative, succinct, and well-supported with video clips by authoritative sources. And the videos are the perfect demo for how e-publishing could work best and offer benefits not available in print. I’ll make sure that we have this guide downloaded onto the library iPads and made available to all students.

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Nice e-book! A One-Step Guide is the first one on my iPad bookshelf.

Dr. Edward Fubara, Director of the MBA program at Lundy-Fetterman School of Business

A One-Step Guide to a Byline is compact, concise and convenient, a great resource for both the student learning the craft of journalism and the layperson exploring the field.

Dr. Bradley L. Nason, Associate Professor of Media Arts, Pennsylvania College of Technology

In the informative A One-Step Guide to a Byline, Michael Ray Smith and Wally Metts compress absolutely vital basic lessons needed to produce good reporting copy. The basic tips are so useful that I wish I had known them when I started my own journalistic career. Anyone who is serious about reporting should read this fine Internet booklet (besides, it’s free!).

Dr. David Aikman, Writer in residence at Patrick Henry College and former senior correspondent with TIME Magazine

The Authors

Michael Ray Smith of Campbell University, left, and Wally Metts of Spring Arbor University pose in Manhattan during a journalism conference. The academics have spent more than two decades each training writers to publish in print and online. The writer of nearly 3,000 articles for the popular press, Smith was selected as one of 50 best journalism professors in the United States in 2012. A magazine journalist, Metts is the founder of a communication graduate program. Smith and Metts are active in College Media Advisers, Evangelical Press Association and Association for Education in Journalism and Mass Communication.

They developed this free guide to help journalists working for missionary organizations such as Magazine Training International and others who want to get acquainted with the craft of good writing. This guide is underwritten, in part, through a generous grant from Campbell University, Buies Creek, N.C.
Byline

The writer's name, printed at the beginning or end of an article.

Related Glossary Terms

Drag related terms here

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Chapter 1 - The main idea
Feature article

A longer article, with greater depth or complexity than a simple news item. Features which are not strongly connected to hard news events are often called soft features.

Related Glossary Terms
Drag related terms here

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Chapter 1 - The 5 W's
Headline

A short phrase in large type at the top of an article designed to either summarize the news or grab the reader’s attention and make them want to read it.

Related Glossary Terms

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Chapter 1 - The main idea
News peg

Aspect of a story which a journalist chooses to highlight and develop, usually the most newsworthy of its key points. Also called angle or hook.

Related Glossary Terms

Drag related terms here
Proximity

Proximity refers to the physical or emotional closeness of a news story or feature to the readers or viewers. Proximity helps them relate to a story on a more personal level.

Related Glossary Terms

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Chapter 1 - News qualities
Timeliness

Timeliness refers to those aspects of a story that would lose their appeal if not reported as soon as possible.

Related Glossary Terms
Drag related terms here

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Chapter 1 - News qualities