

SALAAMMEDIA

TRAINING MANUAL FOR JOURNALISM ENGLISH

TAILOR-MADE FOR SUDANESE JOURNALISTS
AND MEDIA STUDENTS TOWARDS EMPOWERING
THEM TO BECOME MULTI-LINGUAL JOURNALISTS

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KAMPALA UGANDA JUNE 2026

THE PURPOSE OF THIS MANUAL

This manual is intended for self-study, giving the participants insights to what knowledge and skills they can apply in enhancing their journalistic English communication skills.

The content guides them to actively participate in group discussions and perform assigned tasks. While the trainer facilitates the learning, the student is guided to draw from their experience and come up with appropriate examples of what they are being supported to appreciate, adopt and apply.

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CHAPTER ONE

Appreciation of News reporting styles in the English Language

Core Objective

Study and appreciate news reporting styles in the English language is to develop critical media literacy.

By the end of this chapter, the participant should be able to:

- Objectively analyze journalistic texts
- Recognize linguistic features
- Distinguish factual reporting from subjective opinion or bias

Class Activity

1) Discuss the key words in these news titles:

“We trade our camels for food” starving pastoralists

Barter trade returns to Khartoum

You betrayed our family, son accused

2) Rewrite the above news titles differently but keep the facts

3) Discuss the characteristics of the suggested titles

Learning Outcomes

- Foster civic engagement
- Develop critical analysis and Media Literacy
- Enhance linguistic and comprehension skills

INTRODUCTION

Style is concerned with the shape and sound of language. It adds impact to writing, strengthens the contact with the reader and heightens awareness. Even though the reader may be oblivious of what is happening and unable to analyse the techniques that are being used, the sense of enjoyment is enhanced.

To be effective as a communicator, a writer must develop an ability to select a style which has four principal attributes: **suitability, simplicity, precision and poise.**

Which news or story telling styles do you prefer?

- a) The inverted pyramid
- b) Narrative/Feature style
- c) Broadcast style (audio-visual)
- d) Investigative journalism
- e) Opinion journalism
- f) Gonzo journalism

Pointers to Suitability:

1. Amusing verses Grave subject
2. Not offensive to audience
3. Events have action and movement hence the pace of the story through the use of direct and active verbs with crisp sentence construction
4. Sequence of events demands for straight forward narrative hence the need for time context ensuring the consistent use of tenses in reporting chronologically
5. Resists temptation to over-write especially for horrific stories.
6. Scene setting demands for thoughtful word painting Style certainly plays on the sensations. It captures scene and mood and has a marvelous impact. It screams: **"Read on!"**.

Simplicity

1. Prefer short words to long ones
2. Prefer concrete statement to abstract
3. Prefer direct statement to any form of circumlocution
4. Avoid pompous language
5. Avoid words or phrases if they don't develop the theme
6. A sentence must have at least one finite verb and this becomes keyword in the sentence
7. Choose transitive verbs and use them in the active voice.

8. Avoid passive voice in intros and headlines although there can be exceptions like “**Assad overthrown**’ as compared to **Rebels overthrow Assad**” hence good for headlines
9. Be careful when choosing adjectives and be economical in their use
10. Prefer to use short sentences particularly in the intro to ensure direct communication
11. Aim for a sentence of not more than 25 word striking a balance between short and long sentences
12. Avoid complex statements with too many descriptive phrases

Precision

Precision is paramount in reporting so as to achieve clarity and accuracy. By using the exact meaning of the word, it gives context and sense of the story. Thus the journalist needs a good and comprehensive vocabulary.

The sentence

Definition: A SENTENCE is a group of words expressing a complete thought.

A sentence must have a **verb and a subject**, either stated or understood.

Rule: The verb is the most important part of the sentence, for it is this which gives the sentence its meaning (verb is derived from the Latin word *verbum* which means word).

The verb expresses action OR a state of being which is related to the **subject**.

Sentences come in four types:

e.g. The News Editor has been promoted – **Statement** (called the **indicative** by the grammarian).

e.g. Promoted, you say! – **Exclamation**.

e.g. Why hasn’t the Deputy Editor been promoted? – **Question**.

e.g. Give the Deputy Editor the job – **Command** (traditionally called the **imperative**).

The subject is easy to find in the statement – *the News Editor* has been promoted

Objects

ALL SENTENCES should have a subject (either expressed or understood) and a verb, but not all sentences have an object. Indeed some verbs cannot have an object.

Definition: The object is the person or thing which receives the action of the verb.

e.g. The journalist (subject), writes (verb), headlines (object).

Writes is thus a **transitive** verb for the action has crossed over to the object. But if nothing receives the action of the verb, the verb is **intransitive**.

Therefore **transitive** verbs can be used **intransitively** where no object is given.

Poise

In reference to the unusual word or phrase used exactly in context to add sparkle to the picture that is created. This is intended to heighten the reader's insight by appealing to his or senses through images which have an extraordinarily vivid appeal. This is where one has to be careful with figures of speech eg. similes, metaphors etc.

Task:

1. In pairs, discuss and write down 2 intransitive sentences and one transitive sentence
2. Write 6 examples of sentences and categorize them as imperative or indicative

CHAPTER TWO

Approaches to language translation

Chapter aims to bridge linguistic gaps by building analytical, cultural, and communicative competencies. The intention is to equip students with skills to transfer meaning accurately across languages, reconcile cultural nuances, and apply appropriate translation strategies

By the end of this chapter, the participant should be able to:

- Demonstrate linguistic and textual competence
- Engage in cultural and contextual mediation
- Use translation tasks to understand grammatical structures

Class Activity

- 1) Discuss the comparison of sentence structures between the source and target languages
- 2) Are you aware of any English words that you find offensive/disrespectful to your mother tongue. Please
- 3) Translate texts and audio voices provided by the trainer and be mindful of the time you take to do so

Learning Outcomes

- ✓ Demonstrate language awareness
- ✓ Reinforce one's grammar
- ✓ Acquire vocabulary

INTRODUCTION

Journalistic translation refers to the process of translating news content, including text, images, and videos, from one language to another. It encompasses a wide range of media, from print articles and online news portals to television broadcasts and social media posts.

The goal of journalistic translation is to maintain the essence, tone, and context of the original message while making it accessible to a culturally diverse audience.

In this globalized world, news travels at an unprecedented speed, crossing borders and reaching diverse audiences. As information circulates globally, the role of translation in journalism has become more crucial than ever. Translating news content accurately and effectively is essential for **fostering cross-cultural understanding and ensuring that people worldwide have access to reliable information.**

Journalistic translation is a complex and multifaceted process that involves more than simply converting words from one language to another. It requires ***a deep understanding of cultural nuances, linguistic subtleties, and the ability to convey the essence of a story while maintaining its integrity.*** Translators navigate a delicate balance between ***accuracy, impartiality, and cultural sensitivity.***

In an era where misinformation can spread rapidly, ***accurate translations play a vital role in combating fake news*** and ensuring that the truth reaches a global audience.

By bridging language barriers, journalistic translators enable people from different corners of the world to access news and stay informed about events that shape our lives.

Translators in this field face unique challenges that require a combination of linguistic skills, cultural knowledge, and ethical sensitivity. They must navigate the intricacies of language, ensuring that the translated content accurately conveys the intended meaning without losing its impact. Additionally, they must be attuned to cultural differences and adapt the content accordingly to resonate with the target audience.

One of the key aspects of journalistic translation is the ability to capture the nuances and subtleties of the original content. This goes beyond mere word-

for-word translation; it involves understanding the context, the intended message, and the cultural background of the source material. Translators must have a deep understanding of both the **source and target languages**, as well as the cultural landscapes in which they operate.

The Challenges of Journalistic Translation

- One of the primary challenges is the time-sensitive nature of news. Translators often work under tight deadlines to ensure that the translated content reaches the audience in a timely manner. This pressure can be intense, as delays in translation can render a story irrelevant or outdated.
- Another challenge is maintaining accuracy and fidelity to the original content while also considering cultural sensitivities. Translators must strike a delicate balance between staying true to the source material and adapting it to suit the target audience. This requires a deep understanding of both the **source and target cultures**, as well as the ability to navigate potential cultural conflicts or sensitivities.
- Journalistic translators must adhere to ethical standards and maintain impartiality. They must avoid personal biases and ensure that the translated content accurately represents the original message without any distortion or manipulation. This can be particularly challenging when dealing with sensitive or controversial topics, where even subtle changes in language can alter the meaning or tone of the story.

Why Accurate Translation:

“Translators are peace-builders in times of war and conflict”.

To what extent do you agree with this statement?

Accurate translation is of utmost importance in journalism, as it directly impacts the dissemination of information and the of **shaping of public opinion**. Mistranslations or misinterpretations can have far-reaching consequences, leading to confusion, misinformation, and even international tensions.

In the era of fake news and disinformation, accurate translations serve as a bulwark against the spread of false information. By ensuring that news content is translated accurately and faithfully, journalistic translators play a crucial role in promoting truth and combating the proliferation of misleading or manipulated information.

Moreover, accurate translations are essential for fostering cross-cultural understanding and dialogue. By providing access to news and information from different parts of the world, translations help to break down language barriers and promote a more connected and informed global community. They enable people to gain insights into different perspectives, cultures, and experiences, fostering empathy and understanding.

THE IMPORTANCE OF COLLABORATION IN JOURNALISTIC TRANSLATION

Collaboration is key to achieving accurate and effective journalistic translations. Translators often work closely with journalists, editors, and subject matter experts to ensure that the ***translated content captures the essence of the original story while also being culturally appropriate and accessible to the target audience.***

This collaborative approach allows for a more comprehensive understanding of the subject matter, as well as the cultural context in which the news is being reported. By working together, journalists and translators can identify potential cultural sensitivities, clarify any ambiguities, and ensure that the translated content is both accurate and impactful.

Furthermore, collaboration with local journalists and experts in the target language can provide valuable insights into the cultural landscape and help to ensure that the translated content resonates with the intended audience. This local knowledge and expertise can be invaluable in navigating cultural nuances and adapting the content to suit the target audience's expectations and preferences.

The Future of Journalistic Translation

As the world becomes increasingly interconnected and the demand for global news coverage continues to grow, the role of journalistic translation is set to become even more critical. With advancements in technology and the rise of digital media, the landscape of journalism is evolving rapidly, and translation services must adapt to keep pace.

One of the key trends in the future of journalistic translation is the increasing use of machine translation and artificial intelligence (AI). While these technologies have the potential to streamline the translation process and handle larger volumes of content, it is important to recognize their limitations. **Human translators will continue to play a vital role in refining and adapting machine-translated content to ensure its accuracy and**

cultural appropriateness.

Another trend is the growing demand for **real-time translations, particularly in the context of live news broadcasts and social media**. As breaking news unfolds, there is a need for swift and accurate translations to keep global audiences informed. This presents both challenges and opportunities for journalistic translators, who must balance speed with accuracy and cultural sensitivity.

Looking ahead, the future of journalistic translation lies in the effective integration of human expertise and technological advancements. By leveraging the strengths of both human translators and machine translation tools, the industry can continue to evolve and meet the growing demands of a globalized news landscape.

The broad principles of translation

- Translation is the transfer of meaning from one language to another. It is not the transfer of words from language to language.
- Translate the meaning of what is being said, rather than do it word-for-word. This is because languages are not just different words.
- Different languages also have different grammar, different word orders, sometimes even words for which other languages do not have any equivalents.
- The English spoken by a scientist may have words which a simple farmer cannot even start to imagine. And the farmer is likely to have words for things the technologist never dreamed of.

Principles of Journalistic Translation

❖ Impartiality and Objectivity

Translators must tread carefully when dealing with sensitive subjects, ensuring neutrality in their work. This involves a nuanced approach: ***accurately conveying facts while preventing potential provocations or misunderstandings***. Their cultural insights and knowledge of the socio-political climate are crucial for maintaining the original narrative's integrity in a different cultural context.

❖ Fidelity and Accuracy

Maintaining the integrity of original news content is crucial in translation. Journalist-translators must carefully handle all elements—facts, figures, and quotes—to ensure they remain

consistent and accurate. This precision is vital, as any deviation can lead to misunderstandings, potentially impacting public discourse and international dynamics.

❖ **Tight Deadlines**

The rapid pace of news cycles demands that translations be both timely and precise. In the world of journalism, content must reach audiences promptly to maintain relevance. Consequently, translators must work swiftly yet meticulously, ensuring their translations are both accurate and sensitive to cultural nuances.

❖ **Ethical Considerations**

Ethical integrity underpins the practice of journalistic translation. Translators must remain faithful to the original content, avoiding any alterations that could distort the intended message. Transparency about modifications for clarity or cultural relevance is essential to maintain trust and adhere to journalistic standards.

Core Approaches to Translation

Language translation for journalists requires balancing **linguistic accuracy**, **cultural context**, and **strict deadlines**. Rather than rigid word-for-word translation, reporters use approaches focused on ***clarity, nuance, and audience comprehension***.

- **Communicative (Interpretative) Translation:** Prioritizes the *impact and message* of the original text rather than strict structural fidelity. The goal is to ensure the target audience understands the story as naturally as local readers do.
- **Semantic Translation:** Stays closer to the source text's structure and exact wording. This is used when reporting on official documents, legal decrees, or highly sensitive quotes where exact phrasing is critical.
- **Cultural Adaptation (Localization):** Replaces idioms, metaphors, and cultural references that do not translate well with equivalent concepts the local audience will easily grasp.

Best Practices & Techniques

- **Active Voice & Clarity:** Prioritize short, crisp sentences. Translate passive constructions into the active voice where appropriate to keep news stories punchy.

- **Explication:** Unpack complex source terms. If a foreign acronym or institutional title is referenced, briefly translate the name and add its contextual meaning on first mention.
- **Verification of AI Tools:** When utilizing AI-driven tools, journalists must always have a human editor review both transcriptions and translations. Automated systems can struggle with regional dialects, specialized jargon, or accurate punctuation.
- **Editorial Ethics:** Journalistic integrity demands that translated quotes and sources are never manipulated to fit a narrative. If a translation omits parts of a quote for brevity, it must be indicated to the reader

To avoid confusion, we will call the language which you are translating from (or conducting interviews in) the **source language**; and we will call the language you are translating into (or writing the final story in) the **target language**.

Simple steps in translation

In regard to the simplest form of translation – the one where you already have a story written down in one language (the source) and you want to translate it into another language (the target). The steps to follow are:

1. Read the whole of the original source story through from beginning to end, to make sure that you can understand it. If you cannot understand everything that is said, you cannot translate it. If there are any words or phrases that you do not understand, you must clarify these first. You may decide that the ideas they express are too difficult to translate or not worth translating, but you need to know what they are before you can judge.
2. Do a first draft translation, trying to translate all the source material. But do not translate word-for-word. **Remember that you are translating the meaning.** When you have finished the first translation, you will now have a draft story in the target language.
3. Go back over the whole of your draft translation and polish it without looking at the source original. Make sure that your translation reads well in the target language. Compare the final version of your translation with the source original to make sure that you have

translated it accurately. This is when you can make any detailed adjustments in individual words or phrases.

Note that you cannot translate words in isolation. Words get their meaning from how they are used in each situation – **what we call their *context*. You must do a *contextual* translation.**

You should use a bilingual dictionary where one is available, but be careful when looking up translations for individual words. Dictionaries are useful, but there is very often more than one translation for

individual words. The best dictionary is one which defines the word in its various contexts.

Writing style

You do not have to be an expert in linguistics to make good translations. If you know your target language well, you can usually hear in your head whether the sentence sounds correct in your translation.

Your translation should not try to duplicate the word order or grammatical construction used in the source language unless it is also correct in your target language. For example, some languages put the verb before the predicate or the subject.

Caution:

Understatements and euphemisms

Be aware of the cultural differences in languages. Some languages like to hide unpleasant facts beneath understatements or euphemism. Euphemisms are mild or inoffensive words which are used in the place of harsh or hurtful words.

Some speakers might use humor in one situation which another language would not permit. Again, you must understand the meaning in context.

Linking words

Words such as “although”, “but”, “from”, “even” and a host of others are usually very important in English, as they are used to show the relationships between the words in your sentences. Getting these small words wrong can alter entirely the sense of the sentence.

Verbs

These can sometimes cause problems in their different forms. There are, for example, quite distinct meanings for the words “can”, “may”, “must” and “should”. If you are not sure, it is best to avoid the construction altogether and say it a different way.

Accuracy

Some languages are more accurate than others in certain areas. For example, many language groups in Papua New Guinea have more than 10 different words for varieties of sweet potato. The Inuit Indians of Canada have different words for 20 separate things which in English we just call “snow”.

English is not a precise language in many areas. Be aware that a vagueness in English may not be acceptable in another language.

Ambiguity

Sometimes the exact meaning in the source language is left unclear (ambiguous) on purpose, in which case you should try to keep it that way.

This is especially so when reporting claims, accusations and hearsay evidence in such things as police stories.

For example, a person might be charged in English with “unlawful carnal knowledge”, which usually means a sexual offence against a person under the age of consent. You should not translate that as “rape of a child” or “sodomy of a little boy” or any other specific sexual act unless that is part of the charge. It is better in this case to use a phrase similar to “a sexual offence against a young person”.

Names and titles

There is still a debate about the need or otherwise of translating names from one language into another.

For example, would you retain the English title “Education Department” or translate it into something like “office for schools”? Of course, a lot depends on how the rest of your community use the term, especially those people who are most closely involved, such as the Education Department itself.

Your newspaper, radio or television station may have a policy on this. If not,

perhaps you should get together to decide on a policy, taking into account how the community in general deals with names and titles.

Dealing with Names and Titles

- There are two ways people use names (or titles). The first is to *identify* the place or person, the second is to describe their function.
- It is usual to leave untranslated names which act as signposts for people, but translate those names which *describe* a function.
- For example, you would not translate the word “Baker” in the name “Baker Street”, because it acts as a signpost, but you would probably translate the name “Police Station”.
- If a language used by your community is also used elsewhere in the world, you should remain aware of how it is spoken in other countries.
- For example, French may be commonly used in your society, so you need to keep up-to-date with how French is used in other French-speaking countries. Remember that all languages change, especially in their motherland.
- Constantly refresh your understanding of the way the language is developing both in your own society and elsewhere.

Translation during news gathering

The best way of doing this is to conduct the interview in the villager’s language and make your notes in that language too. You can then translate your quotes into English as you write your story.

This method means that, while you are conducting the interview, you can ask questions in the villager’s language to clarify any doubtful points. You can also check your story back with him in his language to make sure you have the facts correct.

However, some languages may have been written down only recently and so may not have a clear and easy written form in which to make your notes. If this is so, and if you are fluent in both languages, you may be able to listen in the villager’s language while making your notes in English. You are translating as you listen and write.

This may work perfectly well, but a word of warning: Trying to translate

while also concentrating on what the villager is saying may introduce errors into your notes. Ask the villager to slow down a little so that you can make your notes, then check your notes at the end of the interview by translating them back into the villager's language for him.

Radio and television journalists can overcome this problem by using their tape recorders, but newspaper reporters might also find a tape recorder

useful in such situations. You should still make notes, but have a tape recorder running at the same time so that you can check later to make sure that you made the correct translation during the interview.

There is one final complication of which you must be aware. This comes when you are interviewing in a source language, writing your story in a target language and then having to translate the same story back into the source language.

This might occur if you have to produce a special language bulletin or an edition of your newspaper in the source language. The danger is that you might not get an exact translation back into the source language, and so you might misquote someone.

When writing a story which has to be translated twice, always refer back to your original notes when writing your second story, so that you can get the quotes exactly right.

CHAPTER THREE

Grammar for Print and Broadcast Journalists

Core Objective

Aim to eliminate ambiguity, prevent misinterpretation, and uphold the profession's credibility. This is to ensure that complex facts are communicated concisely and accessibly, allowing reporters to connect effectively with their target audiences.

By the end of this chapter, the participant should be able to:

- Demonstrate accuracy and credibility
- Practice clarity and conciseness
- Show adaptation to specific medium e.g TV and radio

Class Activity

- 1) Illustrate the 8 parts of speech using examples of words for each
- 2) Use the most appropriate tenses in reporting a live event
- 3) Draw a comparison between the language style used in reporting for TV and radio

Learning Outcome

- ✓ Improve audience engagement
- ✓ Uphold professional credibility

Word power

- The meanings of the word
- The written form of the word
- The spoken form of the word
- The grammatical behavior of the word
- The collocations of the word
- The register of the word
- The associations of the word
- The frequency of the word

Denotative and Connotative meaning

Denotative: A word is used in its literal meaning

Connotative: A word is used to give an emotional or sensational meaning Compare the literal and figurative usage of the verb harvest

1. The maize/corn was not harvested when it was still green
2. The notorious thieves were harvested from their den

WORD STRUCTURE

Prefix- base/root word- suffix

Un-success-ful

Un-success-fully

Word Associations

Normal Adjective

Hot

Big

Tasty

Small

Tired

Cold

Bad

Dirty

Old

Good

Extreme Adjective

Boiling

Enormous

Delicious

Tiny

Exhausted

Freezing

Awful

Filthy

Ancient

Wonderful

Reference: ACADEMIC WORD LIST (pg 182-186) Book Title: Vocabulary In word learning

Distinctive spelling

SOME words have a distinctive spelling according to the part of speech in which they are used. These must also be memorized.

Noun

Advice

Envelope

Licence

Practice

Noun

Dependan t

Verb

Advise

Envelop

License

Practise

Adjective

Dependent

Plurals

Words ending in Y. The rule is that if Y follows a vowel, the S is added to form the plural.

E.g. donkeys, moneys, storeys.

But if the Y follows a consonant, you must change the Y to I and add ES.

E.g. ladies, pennies, stories. More guidelines:

1. Monosyllabic words take OES. E.g. goes, noes.
2. Words used frequently in the plural take OES. E.g. heroes, potatoes.
3. Long words take OS. E.g. archipelagos, generalissimos.
4. Proper nouns take OS. E.g. Romeos, Lotharios.
5. Alien words take OS. E.g. commandos, ghettos.
6. Words which have a vowel before the O take OS. E.g. cameos, folios.

Vocabulary for comprehension Context clues

List of words and phrases which may be regarded as acceptable in the right context (the accents should be omitted): Reference Journalists Guide to the use of English

Task

1. In pairs/groups, translate at text given to you by the trainer
2. Using English as your source language, translate a short text given to you by the trainer

The Tense

There are three basic times (present, past and future) and three basic actions (simple, completed and continuing) and these give nine different tenses as the following table shows:

Tense categories	Present	Past	Future
Simple	I see We see You see <i>She sees</i> They see	I saw	I shall see
Continuing	I am seeing We are seeing She <i>is</i> seeing	I was seeing	I shall be seeing
Completed	I <i>have</i> seen She <i>has</i> seen	I had seen	I shall have seen

Traditionally the continuing tense is called the imperfect and the completed is called the past perfect, but the names are unimportant.

Three other tenses can be formed where there is a mixture of continuing and completed action:

Present:	I	have	been	seeing.
Past:	I	had	been	seeing
Future:	I	shall have	been	seeing.

EIGHT (8) PARTS OF SPEECH

1. Nouns

Proper nouns are the names given to persons or special places or things

(e.g. *George, London, Tuesday*).

Common nouns are called **abstract** nouns when they refer to abstract things such as qualities (*beauty, honesty*), emotions (*anger, pity*), states (*friendship, childhood*) and processes (*day-dreaming, bird-watching*).

Collective nouns is the term given to collections of things/people

(e.g. *forest, crew, flock*).

2. Adjectives

Definition: ADJECTIVES are used to describe or limit the meaning of a noun, pronoun or other adjective by indicating *which, how many or what kind*.

The most common adjectives are: the **definite article** (*the*) and the **indefinite article** (*a, an*).

Demonstrative adjectives identify the noun or pronoun (*this, that, these, those*). If these words are used without a noun they become pronouns (e.g. *Those were the days*).

Possessive adjectives show ownership (*my, your, our, etc.*), NOT to be confused with *mine, yours, ours* which are pronouns.

N.B.: In English adjectives do not change their ending in order to agree with the noun as to number or gender. Nor do we make them agree when we use nouns as adjectives. E.g. *Trade unions* NOT *Trades unions*.

Adjectives of number: The main problems, however, occur in the use of adjectives of number, adjectives of degree and absolute adjectives.

Rule: *Fewer* refers to **number**, *less* to **degree** or quantity.

E.g. *Fewer* strawberries in the fields results in less fruit in the shops.

Adjectives of degree: These adjectives are used to compare one noun with another. E.g. The curry is hot (*hot* is an adjective joined by a linking verb to the noun *curry*).

In this sentence the adjective *hot* is a positive statement, but there are degrees of heat.

Definition: The degrees of comparison are **positive, comparative** and **superlative**.

E.g. The curry is *hot* (**positive**). The curry is *hotter* (**comparative**). The curry is *hottest* (**superlative**).

Absolute adjectives: Some adjectives cannot be compared because the quality of the adjective is absolute.

E.g. A thing is either perfect or less than perfect. It cannot be *more or most* perfect. It is equally ludicrous to write *more fatal*.

The following are further examples of absolute adjectives:

Absolute,

Basic,

Complete,

Empty,

Essential,

Final,

Full,

Ideal,

Impossible,

Obvious,

Pure,

Unique,

Ultimate

3. Pronouns

Nominative/Subject	Accusative/Object	Dative/
I	me	You and I
we	us	They and we
you	you	You and she
you	you	He and you
He/she	him/her	He and she
it	it	
They	them	we and they

4. Prepositions

Prepositions take an object.

Idiomatic usage: The most common error in handling prepositions is to use the wrong one. This is not so much a matter of rule as of idiomatic usage.

Reference List in the appendix

The following is a list for your guidance:

abhorrence *of*
absolve *from*
accord *with*
acquiesce *in* (not *to*)
adapt *to* (purpose)
adapted *for* (by nature)
affinity *between* (not *to*)
agree *on* (a point)
agree *to* (a proposal)
agree *with* (a person or opinion)
aggravated *by*
alien *from* (not *to*)
amenable *to*
arise *from* (not *out of*)
averse *to*
bestow *upon*
(the mind) boggles *at* (not *with*)
change *for* (a thing)
change *with* (a person)
chary *of*
compare *with* (not *to*)
compatible *with*
confer *on* (but bestow *upon*)
conform *to* (but in conformity *with*)
connive *at*
consider (no preposition; do not use *as*)
convenient *for* (purpose)
convenient *to* (person)
comprise (no preposition; do not use *of*)
correspond *with* (person)
correspond *to* (thing)
consequent *upon*
deficient *in*
die *of* (not *from*)
derogatory (*to*)
different *from* (not *to*; nor than which is a conjunction)

differ *from* (things or persons, in a comparative sense)
differ *with* (a person when disagreeing)
dissent *from* (not to)
distaste *for*
equal *to*
exception *to*
glad *at* (a piece of news)
glad *of* (a possession)
guiltless *of*
impatient for (things) impatient with (persons)
inculcate *upon* someone (not inculcate someone *with*)
independent *of* (not *from*)
indicative *of*
ineligible *for*
inflict *upon*
infuse *into* (not *with*)
inspired *by*
instil *into*
irrespective *of*
martyr *for* (a cause)
martyr *to* (a disease)
oblivious *of*
part *from* (persons)
part *with* (things)
prefer *to*
prevail *against* (things)
prevail *on* (persons)
profuse *in*
pursuant *to*
reconcile *to* (thing)
reconcile *with* (person)
satisfied *with*
similar *to*
taste *of* (food)
taste *for* (arts)
thirst *for* or *after* (knowledge)
unconscious *of*

5. Verbs

In journalism, verbs drive the narrative, eliminate fluff, and convey strong, clear action. Professional news writing relies on **active verbs** and **precise reporting verbs** to hold reader attention, keep sentences concise, and maintain journalistic objectivity.

a) Active Verbs vs. Passive Verbs

Active verbs make your writing punchy, immediate, and concise. They tell the audience exactly who did what, eliminating unnecessary filler words.

Examples:

- **Passive:** The building was destroyed by the fire.
- **Active:** The inferno destroyed the building.
- **Passive:** A decision was reached by the council to cut funding.
- **Active:** The council voted to cut funding.

b) Precise Reporting Verbs

When attributing quotes, use precise verbs instead of generic words like “says” or “mentions”. Choose a verb that captures the actual tone and context of the statement:

- **Neutral statements:** stated, noted, explained, added, pointed out.
- **Contested or political claims:** argued, alleged, claimed, maintained.
- **Investigations and admissions:** *admitted, confirmed, revealed, acknowledged.*

c) Action-Driven News Verbs

Journalists replace weak verbs (like is, has, or took place) with vivid, strong verbs that evoke clear mental images:

- **Instead of “went to”:** *rushed, fled, stormed, marched.*
- **Instead of “caused”:** *sparked, triggered, fueled, brought about.*
- **Instead of “said no”:** *rejected, denied, dismissed.*

d) News Phrasal Verbs

Phrasal verbs are heavily used in broadcast and digital news headlines for brevity and impact:

- *Crack down* (to enforce rules strictly)
- *Look into* (to investigate an issue)
- *Back out* (to withdraw from an agreement)
- *Rule out* (to eliminate a possibility)
- *Cover up* (to conceal information)

e) Collective Nouns and Subject-Verb Agreement

Journalists must treat collective nouns carefully. If the group (like a board or government) acts as a single entity, use a singular verb. If focusing on the individuals within the group (like a sports team), use a plural verb:

- *The cabinet **was** split on the new tax laws.*
- *The national team **are** returning home today.*

6. Adverbs

In journalism, adverbs should be used sparingly. The golden rule is “show, don’t tell.” Instead of using an adverb to strengthen a weak verb, replace the pair with a single, precise verb (e.g., instead of writing “shouted loudly,” use “bellowed”). Every modifier must earn its place on the page.

Key Principles for Journalists

- **Avoid Editorializing:** Words like *tragically*, *incredibly*, or *amazingly* impose the writer’s feelings on the reader. Stick to the facts and let the reader draw their own conclusions.
- **Eliminate Empty Intensifiers:** Cut weak, filler adverbs like *very*, *really*, and *completely*. They rarely add meaning to the facts you are reporting.
- **Use Cautious Adverbs for Unverified Claims:** When reporting on breaking stories or allegations, specific adverbs help maintain professional detachment and avoid defamation. Use terms like:

- o *Allegedly*
- o *Reportedly*
- o *Apparently*

Time and Frequency (When and How Often)

Precise time and frequency adverbs are crucial for establishing a news timeline without confusing the reader.

- *Immediately* (to indicate urgency)
- *Frequently*
- *Subsequently*
- *Currently*

Manner and Degree (How and How Much)

If you must use these to clarify an action or extent, choose exact ones over exaggerated ones.

- *Deliberately*
- *Partially*
- *Virtually*
- *Substantially*

Legal and Attribution Adverbs

When covering courts, crime, and official statements, exact adverbs protect the journalist and the publication.

- *According to*
- *Officially*
- *Potentially*
- *Presumably*

7. Conjunctions

In journalism, conjunctions are vital for pacing, clarity, and narrative flow. They act as connective tissue to link related facts smoothly. Reporters use them to maintain objectivity while connecting cause and effect, contrast opposing viewpoints, and adhere to strict editorial style guidelines.

Conjunctions link facts, provide transitions, and maintain narrative flow without adding fluff. The guiding rule is **clarity and conciseness**: to avoid overly complex sentences, journalists prefer shorter, direct conjunctions rather than clunky, academic linking phrases.

a) Coordinating Conjunctions

These connect words, phrases, or clauses of equal importance. In journalistic writing (like news briefs and breaking stories), starting sentences with these conjunctions is perfectly acceptable and adds dramatic punch.

- **for**: Indicates reason (*"The suspect fled, for the police sirens were approaching."*)
- **and**: Adds information
- **nor**: Adds a negative alternative
- **but**: Introduces contrast or an unexpected twist
- **or**: Presents alternatives
- **yet**: Expresses unexpected contrast
- **so**: Indicates a result or consequence

b) Subordinating Conjunctions

These introduce dependent clauses and establish relationships of cause, time, condition, or concession. They are crucial for embedding the **Who, What, When, Where, and Why** into a single lead or sentence.

- **Cause & Effect**: Because, as, since.

o *"The local market closed **because** structural repairs are underway."*

- **Time**: Before, after, when, while, until.

o *"The press conference will begin **after** the delegates arrive."*

- **Concession**: Although, even though, whereas.

o “The company recorded profits, **although** worker wages remain stagnant.”

c) Conjunctive Adverbs

These transitional words link independent clauses and are heavily used to provide pacing in editorial, opinion, or feature pieces.

- **Contrast:** However, nevertheless.
- **Emphasis:** Furthermore, moreover.
- **Result:** Therefore, consequently.

Common Journalistic Pitfalls to Avoid

Journalistic style guides strictly advise against certain amateur conjunction errors:

- **Double Conjunctions:** Never stack conjunctions to connect the same elements. Avoid phrases like “*although but*,” “*so therefore*,” or “*because since*.”
- **Run-on Sentences:** Avoid stringing too many clauses together using only “and.” It waters down the impact of hard-hitting news.

8. Exclamations/ Interjections

In journalism English, exclamation points (or “screamers”) are generally avoided in objective news reporting. Editors view them as sensationalist and prefer that the writing, rather than the punctuation, convey the drama of a story. However, they are occasionally used in quoted dialogue or specific, stylistic op-eds.

The Core Rule: Avoid Overuse

Journalists are taught to “show, don’t tell.” If a news event is truly surprising or tragic, strong verbs and factual details should make the reader feel it, rendering the exclamation point redundant. The golden rule across major newsrooms (including AP style) is strict: **never use exclamation marks in hard news reporting.**

When Exclamations Are Permitted

While barred from the narrative, there are two standard exceptions where journalists will use them:

1. **Direct Quotations:** If a source yells, expresses sudden pain, or gives a forceful command, you must include the exclamation point exactly as they said it.
o *Example:* “Look out!” the witness shouted.

2. **Features, Columns, and Op-Eds:** Writers of opinion pieces, lifestyle features, or reviews have more leeway to play with punctuation and voice, though it is still advised to use them sparingly. [

Structural Exclamations (Grammar)

Even without the punctuation mark, journalistic English features structural “exclamations” (exclamative sentences) to highlight strong emotion or irony. Journalists construct these to emphasize an unexpected twist or a remarkable fact

without resorting to informal punctuation.

- **“What” structures:** Used before a noun phrase to express surprise.

o *Example:* What an incredible turnaround for the local economy!

- **“How” structures:** Used before an adjective or adverb.

o *Example:* How tragic it is to lose such a historic landmark.

- **Interrogative form:** Sometimes phrased as a question to emphasize disbelief or shock.

o *Example:* Did the council really think this would go unnoticed?!

Why “Screamers” are Discouraged

In news writing, exclamation points are frequently seen as a sign of amateurism. If every sentence ends with a bang, the punctuation loses its impact. Overuse can also betray a lack of impartiality, which violates the core ethical standards of objective journalism.

Task:

The trainer provides you with several group exercises and you will demonstrate appreciation, adoption and application of the 8 parts of speech and their respective categories.

CHAPTER FOUR

Newsroom terminology and specialized vocabulary

Core Objective

To enable participant to consume current events critically, identify media bias, and communicate confidently in media-related environments.

By the end of this chapter the participant should be able to:

- Grasp the anatomy of a story
- Understand newsroom roles
- Practice fact-checking
- Apply media industry phrases

Class Activity

- 1) Set up a newsroom role-play simulating activities
- 2) Illustrate parts of a news article or radio news script.

Learning Outcome

- ✓ Participant can demonstrate teamwork skills
- ✓ Improved media literacy
- ✓ Practice Newsroom ethics
- ✓ Demonstrate leadership skills

INTRODUCTION

Newsroom terminology refers to the specialized jargon, reporting guidelines, and production terms used by journalists, editors, and producers. Understanding these words is essential for navigating media coverage, interpreting news articles, and grasping the inner workings of print, broadcast, and digital news organizations

- ❖ **The 5 W's:** The core questions a journalist must answer in the opening paragraph of a story: **Who, What, When, Where, and Why.**
- ❖ **Lede (or Lead):** The opening sentence or first paragraph of a news article, designed to grab the reader's attention and establish the main point.
- ❖ **Scoop:** An exclusive news story or breaking report that is published or broadcast before any rival media outlet gets it.
- ❖ **Beat:** A specific topic or area of responsibility regularly assigned to a reporter (e.g., politics, crime, health, or education).
- ❖ **Nut Graf (or Nut Graph):** A paragraph in a feature story that summarizes the main point or "nutshell" of the article, typically placed a few paragraphs down from an anecdotal lede.
- ❖ **Off the Record:** Information provided to a journalist by a source with the explicit agreement that the information can be used for background knowledge but cannot be published or attributed to the source.
- ❖ **Embargo:** A restriction placed on a news story or press release that dictates exactly when the information is allowed to be published, usually to give the media time to research beforehand.

PRODUCTION & BROADCAST LINGO

- **B-Roll:** Supplementary or background video footage used in a broadcast to visually illustrate a news report or interview.
- **SOT (Sound on Tape):** A short, catchy audio or video excerpt from an interview or speech; also known as a sound bite.
- **Rundown:** A detailed schedule or script created by a producer that lays out the order of stories, video segments, and commercial breaks for a live news broadcast.
- **Vox Pop:** Short for *vox populi* (Latin for “voice of the people”), these are quick man-on-the-street interviews to gauge general public opinion.

Ethical & Writing Principles

- **Attribution:** The formal naming of the source of information (e.g., “*according to a statement from the police*”), which is vital for journalistic credibility.
 - **Hard News vs. Soft News:** Hard news refers to urgent, breaking, or factual current events especially in politics, business, . Soft news refers to feature stories, human interest pieces, or lifestyle content.
 - **Op-Ed:** Short for “opposite the editorial page,” it’s a signed article expressing the personal opinion of an individual writer, guest, or expert who is usually not on the publication’s regular staff.

Other common jargon in the Journalistic world

Add

Short for ‘additional’, add copy is a journalism term that describes extra content that is added after the story has already hit the page or screen. Think a last-minute or follow-up quote, a breaking news update or a correction or clarification.

Algorithm

No longer just a buzzword in the software sphere, algorithms are key when it comes to online news. In short, they’re a set of rules that determine which stories to showcase by analyzing trends, reader engagement and relevance. While they help personalize your news feed, they also have a major influence on which stories grab the spotlight.

Angle

The specific focus or viewpoint of a story.

Bounce rate

The percentage of visitors who land on a news site or article and leave without clicking further. A high bounce rate often signals that readers aren't finding the content engaging or relevant enough to dive deeper. By analyzing bounce rates, journalists can tweak headlines, content and design to stop readers from hitting the exit button.

Breaking

Reporting on news in real-time, as it happens. Breaking news usually refers to urgent, high-impact stories like major political events, national disasters, or significant developments in ongoing investigations.

Thanks to recent technologies, news can be broken faster than ever before. Journalists out in the field can keep up with fast-paced stories using software like the Trint mobile app. They can instantly capture and transcribe audio right from their phone, then share it with their team on the go to get the story out without delay.

Byline

The author's name at the top of the article, usually under the headline.

Caption

A brief description or explanation that accompanies a photo to provide context, details or a narrative. A good caption should include who or what is depicted, when and where the image was taken, image credit and any other relevant details.

Column

A regular article or piece written by a specific writer (called a columnist), often opinion-based. Columns are usually placed in a fixed location within the publication, making them easy for readers to find.

Commentator

Someone who offers expert opinions and analysis on current events, trends or specific topics. They don't just deliver the facts but add their own sharp insights and opinions. While reporters stick to the who, what, when and where, commentators bring context, interpretation and a (usually) dash of personality to the mix. This helps to give a richer, more nuanced understanding of the news.

Correspondent

A journalist who reports from a remote location rather than the newsroom, often providing on-the-scene coverage. For example, a war correspondent reports directly from the front lines of a conflict.

Cover story

The spotlight article in a publication. It's designed to be eye-catching and compelling, often covering a major topic, event or issue that the publication wants to highlight.

Deadline

The time by which a journalist must submit their work.

Deck

Also called a lead, lede, subhead or standfirst. A smaller secondary headline that introduces additional context and offers more insight into the article's content and angle. You'll often find the five Ws — the who, what, when, where and why — of the story covered in the deck or lede. **Developing Story:** An initial story has been written with established facts and will be updated as more facts become clear and available.

Embargo

A set deadline that prevents the release of information until a specified time. This tactic keeps the scoop under wraps until the right moment, ensuring that everyone gets the big news at the same time.

Enterprise: In-depth, original reporting that goes beyond routine news coverage, often uncovering untold stories or providing deeper context through investigative work, data analysis or feature storytelling. It typically requires initiative, creativity and significant time and resources to produce. In the newsroom hierarchy, reporters have historically worked toward earning venerated enterprise reporting positions.

Evergreen

A topic that stays relevant and valuable over time, unlike breaking news, which has a short shelf life. It's the classic, timeless stuff — like how-to guides, historical insights or in-depth features — that doesn't age quickly.

Exclusive

A story or piece of information that a media outlet secures and publishes before any other news organization. Whether it's a groundbreaking new report, a jaw-dropping interview or an inside scoop, exclusives give your story the edge over other coverage.

Fact-checking: Fact-checking involves verifying the accuracy of claims, information or sources, usually before publishing or broadcasting a story.

Feature

A long-form article focusing on a particular topic or story. It often has more of an in-depth narrative than straightforward news pieces, sometimes with a more emotional angle.

File

To submit copy to an editor ready to be published.

Filler

No publication wants their pages to look incomplete. Fillers are small, inconsequential articles or elements that are used to fill space. Listicles and good old-fashioned puzzles are common examples.

Fixer

A local journalist who helps a foreign correspondent arrange a story. Typical roles of a fixer include guiding a journalist around a location and arranging interviews. A fixer may even act as a translator if the journalist doesn't have any kind of translation software.

Inverted pyramid

A writing style that places the most important information (the five Ws and one H) at the beginning. The middle of the story provides additional details that are helpful but not critical to the understanding of the piece. The final section covers more minor points, a conclusion or a call to action.

Investigative journalism

In-depth reporting aimed at uncovering the truth. Investigative journalism usually exposes some kind of wrongdoing like corruption, conspiracy or injustice.

Kicker: The final line of a story.

Libel

Libel/Slander/Defamation: False statements that harm a person's reputation. Libel is written defamation, slander is spoken defamation, and both can lead to legal consequences if the statements are made with negligence or malice and cause demonstrable harm.. Journalists can steer clear of libel by rigorously fact-checking, verifying sources and ensuring any published content doesn't unfairly damage someone's reputation. Bear in mind that libel laws differ from country to country, too.

Live to Tape: When a segment is prerecorded and edited lightly, if at all, before it airs. This is a term usually used to distinguish from live broadcasts.

Looklive: An on-camera intro from the reporter at the beginning of a story, and at the end.

Lower Third: The graphic element typically shown on the lower part of the screen during a broadcast. It could contain the name of a source being interviewed, a title, or other relevant information.

Mugshot: A photo of a story subject, typically cropped tightly to include only the subject's head and shoulders.

Newsworthy: When a story or event is deemed worthy of coverage by a news organization or reporter.

News Hook: A compelling angle or timely element that makes a story relevant and newsworthy. It often ties a story to current events, trends or public interest topics to enhance its appeal.

Nut graf/nut graph

A journalism term short for 'nutshell paragraph', the nut graf is a paragraph explaining the core of the story. It usually appears just after the lede.

For example:

Headline:

Local Bakery's "Pay It Forward" Campaign Sparks Community Spirit

Lede:

A small neighborhood bakery has become the talk of the town after launching a “Pay It Forward” campaign that has locals lining up to spread kindness, one pastry at a time.

Nut Graph:

What started as a simple idea to cover the cost of a few coffees has blossomed into a heartwarming movement that’s touched hundreds of lives. The bakery’s initiative is bringing people together and creating a ripple effect of generosity across the community.

Off the Record: When a person provides information, but the source and reporter agree the information won’t be used in a published story in a way attributable to them. **On Background:** Information provided that is used, but not attributed.

On the Record: When a source agrees to provide attributable information for a story.

Op-ed

Short for ‘opposite the editorial page’. An opinion piece usually written by someone outside of the editorial team.

OTS: An abbreviation for “over the shoulder” — what a camera is showing over the news anchor’s shoulder during a segment, usually to provide context and visuals for a story.

Rundown: The news show plan. A detailed list of stories, planned news segments.

Parachute Journalism: Reporting on a story without understanding or providing local context or care for the community; usually about national outlets reporting on local issues or outlets from one country reporting on news in another country.

Paywall: A site-blocker that prevents audiences from accessing a news organization’s story without paying for a subscription or providing contact information.

Phoner: A phone interview.

Pitch: A proposal for a story idea.

PKG: An abbreviation for package, a brief news segment complete with video and audio.

Presser: A news event, press release or statement made by an organization to inform the media of an announcement, or new information.

Press Release: A written statement issued by an organization, person or group to announce news, updates or events to the media

Pitch

A proposal for a story, typically made by a journalist to an editor. To learn how to write up a killer pitch and share your story, make sure to read our guide on how to pitch a story to an editor

Podcast

An audio program available online for streaming or downloading. Podcasts are typically split into episodes and can cover everything from storytelling and serialized dramas to interviews. They can be produced by individuals, media companies or organizations and offer a flexible way for listeners to engage with content on the go. What to learn more? Read our tips for starting a branded podcast.

Press conference

A media event where newsmakers make statements and answer journalists' questions. Usually conducted by government officials, sports teams, police or celebrities.

Press release

An official statement given to journalists by an organization.

Sidebar

A shorter related story that accompanies a main article. It provides additional details, background info or a different perspective.

Suppose the main article discusses a major environmental policy change. The sidebar might feature an infographic detailing the policy's impact, a profile of a key advocate or a historical overview of similar policies. This approach is designed to provide readers with a more immersive and comprehensive experience without overshadowing the main narrative.

Soft news

Stories that entertain or inform, like human interest and lifestyle pieces. Soft news is less urgent than hard news with less emphasis on breaking news or immediate events.

Sound bite

A term used to describe a short, catchy video or audio excerpt from a speech or interview. It's designed to be memorable and often used in broadcasts to highlight key points.

Source

A person or document that provides information or data for a story. Sources can be official, like press releases, or informal, like eyewitnesses or experts.

Staff Writer

A journalist employed full-time by a publication.

Stringer

A freelance journalist who contributes occasionally to a publication on an as-needed basis. They're not part of the official staff but are hired for specific assignments or to cover stories in their niche.

Style guide

A set of standards for writing and formatting used by a publication. It can encompass everything from spelling to formatting and design. Many news publications follow AP style but some newsrooms and publications choose to develop their own style guides.

Subhead/standfirst

See deck.

Syndication

The distribution of content across multiple media outlets. It allows articles, columns or features to be published in various locations beyond the original publication, reaching a wider audience.

Tabloid

A newspaper format that focuses on sensational news and entertainment. While tabloids can cover serious news, they typically present it in a more

attention-grabbing, accessible style compared to traditional broadsheets.

Think piece

An opinion-driven article that explores a topic, issue or trend in depth. It's less about breaking news and more about providing insight, analysis or a fresh perspective, often reflecting the writer's personal viewpoint or interpretation.

Tip

A piece of information or lead provided to a journalist that may (or may not) lead to a news story. Tips usually, if not always, need further investigation to verify their validity.

Transcription

Converting spoken words, such as interviews or speeches, into written text. Transcriptions are written verbatim — right down to the “um”s and “ah”s. You can find out more by checking out our guide ‘what is a transcript and what does a transcriber do?’.

Translation

The process of converting one language to another. Journalists often use a translation service to transcribe and translate an interview so that it can be understood by a wider audience. For example, a journalist covering an international conflict might translate interviews with local residents, eyewitnesses or government officials in their native language. Translation helps capture the raw, unfiltered voices from the heart of the story for readers everywhere

Talker: A news story that will have many people talking, discussing and interested.

TK: A placeholder used in drafts to indicate that specific information is “to come” and will be added later. The two letters are intentionally uncommon among English words, making “TK” easy to spot and replace during the editing process.

Trt: An abbreviation for total run time. The total length of a news segment or program.

Toss: When a journalist passes a story or segment along to another reporter

or anchor.

Tip: Often provided by a source, a tip is a piece of information that suggests a potential story, or leads a journalist to investigate.

UGC: User-generated content, i.e. anything anyone unaffiliated with news posts on the internet. Frequently comes up in the context of licensing the rights to use UGC (on-air, etc.).

VO or Voiceover: When an anchor reads a script as video airs of what they're talking about.

VOSOT: An abbreviation for voice over sound on tape — when an anchor reads a script with video that matches the words the anchor is saying.

Walk and Talk: When a reporter is on camera talking to viewers explaining what is happening at that moment near them. For example, if they're at the strawberry festival in Plant City, Florida, they may show the food, toppings, the environment, etc. Sometimes they'll do a live interview.

WIPE: A transition from one piece of video to another piece of video. **Wire or wire service:** A news agency that gathers and distributes news stories, photos and other content to subscribing media outlets. Examples include The Associated Press (the AP) and Reuters, which provide timely, reliable coverage from around the world for use in newspapers, websites and broadcasts.

WX: An abbreviation for weather news and updates.

Vox pop

A broadcast journalism term short for vox populi (meaning voice of the people). Vox pops are short video interviews with members of the public, typically used to gauge public opinion.

Yellow journalism

Sensationalized or exaggerated news to attract readers. In the UK, yellow journalism is referred to as tabloid journalism. Think those magazines you see by the grocery store checkout.

Task:

1. List some of the newsroom jargon you think may confuse you and others in the course of your communication
2. Write radio or television script with directions on how the editing should be carried out.

CHAPTER FIVE

The language style of writing news and features

Core Objective

To develop a writer's ability to communicate complex facts, human experiences, and context clearly and efficiently. The goal is to craft highly targeted, engaging content that informs the public while adhering to strict journalistic standards

By the end of this chapter the participant will be able to

- Appreciate how to structure articles and scripts
- Demonstrate narrative skills
- Observe audience ethics

Class Activity

- 1) Discuss the primary goal of news to the public
- 2) List the characteristics of a good lead
- 3) Differentiate the tone in news from that in a feature report.

Learning Outcome

- ✓ Demonstrate abilities to practice targeted communication
- ✓ Show appreciation for multi-platform awareness.

INTRODUCTION

Journalism language requires a clear, concise, and objective style that prioritizes factual accuracy and readability. While both news and features share foundational journalistic principles, news reports deliver objective facts quickly, whereas feature stories employ narrative storytelling to entertain and provide deeper insight.

Core Language style in News writing

- ✓ **Objective & Impartial:** News writing is based on verified facts. Writers maintain neutrality by avoiding personal opinions, emotive language, or biases.
- ✓ **Clear & Concise:** It uses short, simple sentences and active voice to maximize understanding with minimal risk of confusion.
- ✓ **Third-Person Perspective:** Articles are written in the third person to create a sense of detachment and reliability.
- ✓ **The “5 W’s”:** News articles front-load the most critical information—answering **Who, What, When, Where, Why, and How** immediately in the lead paragraph.
- ✓ **Inverted Pyramid:** Information is structured in descending order of importance, allowing readers to digest core facts quickly

Core Language Style in Feature Writing

- ✓ **Narrative & Creative:** Features often report on already existing news but focus on humanizing the story, exploring the “why” and “how” behind the facts.
- ✓ **Descriptive & Emotive:** Writers use sensory details, imagery, metaphors, and quotes to “show rather than tell” and connect emotionally with readers.
- ✓ **Delayed Leads:** Instead of a hard-hitting summary, feature stories often use narrative hooks, anecdotes, or atmospheric descriptions to draw the reader in.
- ✓ **Varied Structure:** They are less rigid than hard news, often featuring more complex sentence structures and varied paragraph lengths to maintain a storytelling rhythm.

Difference between a News report and Feature Story

Category	News report	Feature Story
Primary Goal	To inform quickly	To entertain, interpret, and provide depth
Structure	Inverted pyramid (most important info first)	Narrative (beginning, middle, and satisfying conclusion)
Tone	Formal, detached, and neutral	Creative, subjective, and engaging
Lead	Direct statement of the 5 W's	Anecdote, quotation, or descriptive hook

Never use more than 20 words in any sentence, except in special circumstances. If you follow this rule, your sentences will be simpler, there will be less room for error and you will make a more efficient use of words.

An alternative way of judging the best length for your sentences is to count the number of ideas or concepts you expect your reader or listener to understand.

Try to limit each sentence to **no more than three separate ideas**. You can occasionally use four ideas per sentence, as long as those ideas are not complicated.

It is better to choose the correct verb than to add unnecessary adjectives and adverbs. The use of a variety of verbs is most common in sports reporting, where we read of players kicking, shooting, powering or rocketing the ball into the net.

Avoid paired negatives e.g. He was not unhappy.

Objectivity

Your language must be easily understood and it also be fair. Don't use words which give a biased view of a person, an event or a situation. Many words develop special, biased meanings because of the way they are commonly used in a community. In some cases, you cannot avoid using such words. Take care that the words you use **reflect the meaning in the community** and not your own opinions.

Be careful about using words which describe disputes or conflicts. In these cases, each side to the dispute may choose to use the words which reflect well on them and badly on their opponents. As a journalist, you should try to steer the middle course.

The most obvious cases of bias are introduced by the use of **adjectives and adverbs**. A protester's *peaceful* resistance may seem like *violent* obstruction to a policeman on duty. An injured person waiting for an ambulance may think it arrived *slowly* when the ambulance driver believes he drove *fast*.

Verbs too can be loaded with bias. The same protester who *lobbed* a stone at a police van may be seen by the men inside to have *hurled* it at them. A boss sees his workers go on *strike*, the workers may say they *withdraw their labour*. Words like *sack*, *retrench* and *make redundant* describe similar situations in which people lose their jobs, but they mean quite different things to the bosses and workers involved.

Nouns can also express bias. A building can be a *house* to a poor person, yet seem like a *shack* to the rich observer. It may seem to be in a *suburb* to its owner, and in a *slum* to the rich man.

Some key characteristics of popular media articles include:

- exploring a topic of current importance and interest
- telling a story following narrative conventions (eg. plot, problem, solution)
- combining facts and opinions
- presenting a perspective on the topic
- writing in conversational, easy to read paragraphs and sentences
- including catchy elements such as an attention-grabbing title or image.

The structure of popular media articles usually consists of the following main elements:

- Headline
- Introduction/hook
- Body sections
- Closing

Here are some ideas for writing catchy headlines: KISS- Keep It Short and Simple.....

- Keep it short and to the point
- Avoid jargon in your title
- Use questions to spark interest
- Use statistics or figures to show the urgency of the topic.

Task

Write and produce a short radio news bulletin of 3 minutes

CHAPTER SIX

Practical Application of English to a News story

Core Objective

Focus on developing strong journalistic writing and language skills. Targeting students to structure news reports, apply the 5W1H framework, and use specialized vocabulary effectively

By the end of this chapter the participant should demonstrate

- Skills in reporting the facts and quotes of others without adding personal opinions.
- Be able to synthesize raw information (from interviews, surveys, or notes) into a cohesive written piece.

Class Activity

- 1) Hold an interview with one colleague or more on a particular topic and write a summary article on how they have responded.
- 2) Construct headlines beginning with the 5Ws plus H
- 3) Write 5 sentences showing that they are conclusions to a report or an article

Learning Outcome

- ✓ Ability to use an editor's checklist to check for technical accuracy, clarity, and spelling or grammar mistakes in the drafting process
- ✓ Adapt vocabulary and tone based on the target readership (e.g., local newspaper vs. international broadcast)

INTRODUCTION

Applying practical English to a news story involves structuring information logically, using precise, audience-appropriate vocabulary, and maintaining an objective, active voice. This ensures that complex facts are communicated clearly, accurately, and engagingly for the public.

Here is the step-by-step practical application of English in news reporting:

1. The Inverted Pyramid Structure

Practical news writing prioritizes the most important information first, followed by supporting details, and finally background context.

- **The Lead (Lede):** The opening sentence answers the **5Ws** (Who, What, Where, When, Why). It must grab attention and summarize the core event.
- **The Nut Graph:** The paragraph that explains the broader significance of the story and why the reader should care.
 - **The Body:** Secondary details, quotes from authorities, and chronological event breakdowns.

2. Crafting the Headline

In news English, headlines must be concise, punchy, and use present tense to create a sense of urgency. Articles often omit articles (a, an, the) to save space.

- *Example:* “**City Council Approves New Tech Hub in Nakawa**” instead of “The City Council has approved a new technology hub in Nakawa.”

3. Applying Clear, Active Language

Journalistic English avoids dense academic jargon in favor of active verbs and crisp nouns that drive the story forward.

- **Use Active Voice:** “*The Mayor opened the facility*” is stronger and more concise than “*The facility was opened by the Mayor.*”
- **Impartiality & Tone:** News writing remains objective by attributing claims. Use reporting verbs like *stated, confirmed, alleged, or revealed*.

4. Direct and Indirect Quotations

Quotes bring human interest and credibility to a news story.

- **Direct:** “*This project will create thousands of jobs for local youth,*”

said John Doe, the project director.

- **Indirect (Paraphrasing):** Project director John Doe noted that the new initiative will generate thousands of youth employment opportunities.

Is News the acronym for: **N**orth **E**ast **W**est **S**outh?

Qualities of News

- Accuracy
- Objectivity
- Factual Balanced
- Concise
- Timely

Elements of News that give interest to the listeners and readers

- Prominence
- Proximity
- Promptness
- Peculiarity
- Popularity
- Calamities
- Human interest
- Numbers and statistics
- Changes and developments

TYPES OF NEWS LEADS

There are three main types of leads:

- Summary, in which you summarize many of the facts listed above in a concise manner.
- Anecdotal, in which you tell a quick story or describe a scenario that is directly related to the story.
- Question, in which you draw the reader in by asking a question that relates to the content (and that you answer early on in the piece – do not leave them hanging).

Never begin a piece with a quote, though you may include a quote as early as your second paragraph.

Body

Once you have your lead, the following paragraphs should provide more details. Generally, your body copy should:

- Flow nicely
- Use concise sentences
- Use active voice
- Avoid unnecessary words (such as “very unique” or “afternoons from 3-5 p.m.”)
- Include strong transitional sentences
- Include quotes when you can, and insert them on their own lines

Writing for the Web

In addition to high-quality writing, your piece should incorporate some “best practices” for writing for the Web specifically. These include:

- Piece should be scannable/easy to pick out information. Use subheads to break up long blocks of text
- Break up different thoughts into new paragraphs
- Use bulleted lists when possible for emphasis and ‘scanability’
- Use hyperlinks when useful – think user-friendly, navigation. Note: do not add words like “click here.” Instead, assign the link to existing words in your sentence that are descriptive, i.e. it will be clear where visitors will go if they click the link
- Include images—always at least one. The web is a visual space and images grab attention and help tell a story.

Task

1. List down and pitch news and features story items that you think are in public interest but are always ignored
2. For each of the pitches provide a suitable headline

CHAPTER SVEEN

Spoken English for media and Broadcast fluency

Core Objective

Focus on developing a conversational yet authoritative tone, vocal clarity, and impeccable timing. The goal is to internalize the language so that your delivery sounds natural, engaging, and professional without having to translate or pause.

By the end of this chapter, the participant should be able to

- Demonstrate mastery of standard English pronunciation to ensure their message is universally understood across diverse audiences
- Transform complex information into short, punchy, and conversational sentences designed to be spoken aloud rather than read on a page
- Build natural neural pathways so one speaks spontaneously in English without internally translating from your native language first.

Class Activity

1) **Read out loudly the following paragraph:**

The African Union has today signed a Memorandum of Understanding with the European Union looking to strengthen collaboration in supporting displaced persons from conflict regions across the continent.

2) Look away from the above text and attempt to communicate it to your audience.

Learning Outcomes

- ✓ The participant demonstrates reflex to speak smoothly and coherently during live broadcasting, breaking news, or unscripted interviews
- ✓ The participant can employ Persuasive Communication by presenting findings, stories, and supporting evidence with a clear perspective that addresses your audience's needs.

INTRODUCTION

Mastering broadcast and media fluency requires precise articulation, an engaging vocal presence, and the ability to speak spontaneously while remaining authoritative. Professionals build this skill through the “shadowing” technique (repeating after native anchors), recording their own broadcasts to monitor pacing, and practicing conversational fillers.

FIVE (5) PILLARS OF MEDIA FLUENCY

- **Pacing and Chunking:** Broadcasters don't rush. They break sentences into logical “thought chunks”, pausing slightly between phrases so that the audience can easily digest the information.
- **Vocal Variety:** Avoid monotone delivery. Use pitch changes, emphasis, and intonation to highlight important words and convey emotion.
- **Active Listening:** Great anchors react naturally to their guests and respond dynamically rather than just reading off a script.
- **Crisp Enunciation:** Focus on your consonants and vowels to ensure every word is clear, even when projecting or speaking quickly.
- **Eliminate Fillers:** Minimize crutch words like “um,” “ah,” or “like.” Instead, master the art of the silent pause to gather your thoughts.

Daily Exercises for Anchors

To build muscle memory for a natural, unscripted broadcast tone, incorporate these exercises into your daily routine:

1. **Read Aloud with Emotion:** Pick a news article and read it out loud. Try delivering it in different styles (e.g., as a breaking news update, an entertainment segment, or a serious political interview).
2. **Shadowing Practice:** Listen to a professional broadcast or podcast (like the BBC or CNN), pause every few seconds, and repeat exactly

what was said. Try to match the exact pitch, rhythm, and stress of the speaker.

3. **The 60-Second Challenge:** Pick an unscripted topic (e.g., the weather or a local event) and speak continuously about it for one minute without hesitating. This trains your brain to connect words fluently on the spot.
4. **Record and Review:** Always record yourself speaking. Play it back to evaluate your own clarity, tone, and pacing.

WAYS OF ENHANCING YOUR CONFIDENCE IN ENGLISH

1. News Analysis:

1. Read and analyze news articles, covering various topics like politics, current affairs, and economics. This will enhance your comprehension, vocabulary, and critical thinking skills.

2. Debates and Discussions:

1. Engage in written or oral debates and discussions on topics of interest. This will help you practice expressing your opinions and sharing your ideas.

3. Reverse Translation:

Pick a short text in your native language, and translate it into English. This will help you start thinking more in English.

4. Vocabulary Expansion:

Regularly learn and review advanced vocabulary related to specific fields or areas of interest, using flashcards or vocabulary-building apps like Memrise or Quizlet.

5. Simulated Conversations:

Act out various roles in a dialogue or conversation using language learning apps, scripts, or improvisation techniques to improve speaking fluency and confidence. This will help you feel more comfortable in real-life situations.

6. Transcript Analysis:

Listen to spoken English materials such as TED Talks or podcasts, and simultaneously read the transcript. This will help you analyze sentence structure, intonation, and vocabulary usage.

7. Authentic Writing:

Regularly challenge yourself to write essays, articles, or blogs on diverse topics in English. This will help you learn how to sound more like a native and improve your writing skills.

8. Dictation Exercises:

Listen to English audio or videos and transcribe what you hear as accurately as possible. As you compare your transcription with the original, it will help you identify mistakes and improve your listening skills.

9. Oral Presentations:

Prepare and deliver presentations on topics of interest, incorporating research, visual aids, and engaging speaking techniques. This will help you improve your presentation skills and gain confidence in public speaking.

10. Language Learning Challenges:

Set monthly or weekly challenges for yourself, such as reading a book in English, watching movies without subtitles, or maintaining a conversation in English for a certain amount of time. This will help you achieve your goals faster because you will have more structure.

TECHNIQUES TO ENHANCE YOUR ENGLISH FLUENCY

1. Practice English through storytelling:

You can improve your fluency and creativity by telling stories in English. This technique encourages you to express yourself confidently and engages your imagination, thus enhancing your overall language skills.

2. Record and analyze real-life conversations:

You can record your conversations with native speakers or even dialogues from movies or TV shows. By analyzing these recordings, you can identify areas where you need improvement and work on specific aspects of your speech.

3. Speak aloud while reading:

Read aloud to improve pronunciation, intonation, and rhythm

in spoken English. This technique helps with fluency and building confidence in speaking.

4. Seek out natural English conversations:

Listen to podcasts or watch videos that feature unscripted conversations between native English speakers. Exposure to real-life dialogues helps learners understand the nuances of spontaneous speech and fosters more fluid conversations.

5. Engage in group discussions:

Join discussion groups or conversation clubs to interact with other English learners. Engaging in group discussions allows you to practice expressing your thoughts, engage in debates, and develop fluency in a supportive environment.

6. Use mind maps for conversation planning:

Prior to discussions or conversations, create a mind map with key points or phrases related to the topic. This technique helps organize thoughts and ensures smoother and more coherent conversations.

7. Use the self-repetition technique:

Repeat what you just said, but rephrase it slightly. This technique gives a mental boost by reinforcing what has been spoken and allows you to add more details or clarify your ideas during conversations.

8. Implement the chunking technique:

Break down sentences into smaller chunks or phrases and focus on speaking them fluently. This technique helps reduce hesitations and promotes smoother conversations.

9. Use mini-speeches:

Give short speeches in English, for example, on a current event or an interesting topic. This technique helps build confidence in speaking and promotes fluency in expressing ideas.

10. Practice storytelling using pictures:

Use pictures to practice telling stories in English.

This technique helps with fluency and creativity in conversation.

Suggested Daily Activities

1. Describe something in your home

- Enhances your vocabulary related to everyday objects.
- Boosts your confidence in speaking about familiar topics.
- Improves your ability to describe details and specifics.

2. Describe someone you know

- Develops your vocabulary and phrases related to people and relationships.
 - Encourages you to use descriptive language and adjectives.
 - It helps you practice sentence structure and grammar.

3. Tell a story about something that happened the day before

- Strengthens your narrative skills and past tense usage.
- Encourages you to recall memories and structure your storytelling.
- Enhances your ability to connect events and details coherently.

4. Find a news article, blog post, or social media post and give your opinion about the topic

- Expands your vocabulary and understanding of current events.
 - Encourages you to think critically and form opinions.
 - Improves your skills in articulating thoughts and arguments.

5. Write a journal entry about your day

- Reinforces your writing skills and sentence structure.

- Encourages you to reflect on your experiences and express yourself.
- Provides a record of your progress and areas for improvement.

6. Watch a 10-minute video about a topic that interests you

- Enhances your listening skills and comprehension.
- Introduces you to new vocabulary and expressions.
- Keeps your learning engaging and relevant to your interests.

7. Repeat 5 sentences from the video you watched

- Improves your pronunciation and intonation.
- Reinforces new vocabulary and sentence structures.
- Enhances your memory and recall through repetition.

8. Learn 1 new English vocabulary word

- Expands your vocabulary incrementally.
- Encourages you to develop the habit of continuous learning.
- Provides you with a sense of achievement and progress.

9. Write down something that you are proud of related to your English journey

- Boosts your motivation and self-confidence.
- Encourages you to reflect positively on your progress.
- Helps you set and achieve personal learning goals.

TECHNIQUES

1. Contextual learning

Contextual learning involves studying idioms within real-life situations, using authentic materials like books, movies, and podcasts.

Why it's important for you:

- It helps you understand how idioms are actually used in everyday language.
- You'll pick up on the nuances and cultural context surrounding each idiom.
- It makes learning more engaging and memorable when you encounter idioms in relatable situations.

2. Chunking

Chunking is the practice of grouping related terms or concepts together for easier memorization.

Why it's important for you:

- It reduces cognitive load, making it easier for you to remember multiple idioms at once.
- You'll start recognizing patterns in idioms, which aids in understanding and recall.
- It's a time-efficient way to expand your idiomatic vocabulary quickly.

3. Spaced repetition

Spaced repetition involves reviewing new terms at increasing intervals to reinforce memory.

Why it's important for you:

- It helps move idioms from your short-term to long-term memory.
- You'll retain idioms for longer periods, reducing the need for constant revision.
- It's an efficient way to learn, as you focus more on idioms you find challenging.

4. Visual aids

Using visual aids means representing idioms through images or mind maps.

Why it's important for you:

- It caters to visual learning styles, making idioms more memorable for you.

- You'll create strong mental associations between the idiom and its meaning.
- It's a fun and creative way to engage with language learning.

5. Role-playing

Role-playing involves practicing new expressions in simulated conversations.

Why it's important for you:

- It gives you practical experience using idioms in realistic scenarios.
- You'll gain confidence in using idioms in actual conversations.
- It helps you understand the appropriate context and tone for using specific idioms.

6. Journaling

Journaling means keeping a language journal to record and reflect on new vocabulary.

Why it's important for you:

- It provides a personal record of your learning journey, showing your progress over time.
- You can revisit and review idioms easily, reinforcing your learning.
- It encourages active engagement with the language, improving retention.

7. Teach others

Teaching others involves explaining new concepts to peers to solidify understanding.

Why it's important for you:

- It forces you to fully understand the idiom to explain it clearly to others.
- You'll gain confidence in your knowledge as you share it with others.
- It provides an opportunity for you to use the idiom in a practical, conversational setting.

8. Paraphrasing

Paraphrasing means restating idioms in your own words to check understanding.

Why it's important for you:

- It helps you internalize the meaning of the idiom beyond just memorizing it.
- You'll improve your overall language skills as you practice expressing ideas in different ways.
- It's a great way for you to check if you truly understand the idiom's meaning and usage.

9. Word association

Word association involves linking new terms to familiar concepts or personal experiences.

Why it's important for you:

- It makes abstract idioms more concrete and relatable for you.
- You'll create stronger neural connections, making recall easier.
- It personalizes your learning experience, making idioms more meaningful to you.

WHY IT IS GOOD TO MAKE MISTAKES!

1. Making mistakes helps identify areas that need improvement.

When you make mistakes in English, you can pinpoint specific areas where you need to focus your learning efforts. This self-awareness is crucial for targeted improvement.

EFFECTIVE WAYS TO OVERCOME FEAR

1. Focus on communication rather than perfection

This technique emphasizes the importance of getting your message across rather than worrying about speaking flawlessly.

- It reduces anxiety and helps you speak more freely.
- You'll learn faster by actively using the language, even with mistakes.
- It builds your confidence as you successfully communicate your ideas.

2. Practice positive self-talk and affirmations

Use encouraging words and phrases to boost your confidence and motivation in learning English.

- It helps overcome negative thoughts that may hinder your progress.
 - Positive self-talk can improve your overall learning attitude.
 - It reinforces your belief in your ability to master the language.

3. Start with small, achievable speaking goals

Set manageable objectives for your English speaking practice, gradually increasing difficulty over time.

- It prevents overwhelm and keeps you motivated.
- You'll build confidence as you consistently achieve your goals.
- It allows you to track your progress more effectively.

4. Record yourself speaking and listen back to track your progress

Use audio or video recordings to monitor your speaking skills and identify areas for improvement.

- It helps you become aware of your pronunciation and intonation.
- You can track your progress over time and celebrate improvements.
- It allows you to practice self-correction and develop a critical ear.

5. Practice speaking in front of a mirror to build confidence

Use a mirror to observe your facial expressions and body language while speaking English.

- It helps you become more comfortable with how you look while speaking.
- You can practice maintaining eye contact and confident posture.
- It allows you to focus on your mouth movements for better pronunciation.

6. Embrace mistakes as learning opportunities

View errors as a natural part of the learning process rather than something to be feared or avoided.

- It reduces anxiety about making mistakes, allowing you to speak more freely.
- You'll learn more effectively by analyzing and correcting your errors.
 - It fosters a growth mindset, essential for long-term language learning success.

7. Prepare and practice common phrases for various situations

Learn and rehearse frequently used expressions and sentences for different contexts.

- It builds your confidence in handling everyday conversations.
- You'll be able to respond more quickly and naturally in common situations.
- It helps you expand your vocabulary and improve your fluency.

8. Gradually expose yourself to more challenging speaking scenarios

Progressively engage in more complex or intimidating English-speaking situations.

- It helps you build resilience and adaptability in your language use.
- You'll expand your comfort zone and improve your overall communication skills.
- It prepares you for real-life situations where you'll need to use English.

9. Set realistic expectations for your language learning journey

Understand that language learning is a gradual process and avoid setting unrealistic goals.

- It prevents frustration and helps maintain your motivation long-term.
- You'll appreciate your progress more when you have realistic benchmarks.
- It allows you to enjoy the learning process without undue pressure.

10. Celebrate small victories and progress in your speaking skills

Acknowledge and reward yourself for improvements, no matter how small they may seem.

- It boosts your motivation and encourages you to keep practicing.
- You'll develop a positive association with learning and using English.
- It helps build your confidence and resilience in the face of challenges.

11. Engage in regular self-reflection on your language learning progress

Periodically assess your strengths, weaknesses, and overall advancement in English speaking.

- It helps you identify areas that need more focus or different learning strategies.
- You'll gain a clearer understanding of your learning style and what works best for you.

Task

- It allows you to set more targeted and effective goals for future improvement.
1. Prepare and present/record a speech of 5 minutes about a topic of your choice
 2. Organize and participate in a group discussion on an impromptu topic given by the trainer

CHAPTER EIGHT

English for text, online media and small screens

Core objective

Employing SMART ((Specific, Measurable, Achievable, Result-oriented, Time-bound) skills for digital communication by adapting vocabulary for concise formats, and developing critical reading skills.

By the end of this chapter the participant should be able to

- Identify Multimedia Cues
- Evaluate Online Sources
- Appreciate Interactive Participation
- Improve comprehension of bite-sized content such as captions, bulleted lists, and micro-blogs where context is condensed.

Class Activity

- 1) In a group discussion, compare the various multimedia platforms
- 2) Compose ideal content for each of the social media platforms

Learning Outcomes

- The participant can adapt to use Multimedia Creation
- The participant can filter Information from online sources

Introduction

Not only do digital journalists need to follow the basic principles of journalism, which include objective and accurate reporting, fact- checking, citing sources, following proper grammar and spelling rules, and knowing the audience. They also need to write in a way that suits their medium.

Today, people read text on ever-smaller screens, including tablets, smartphones and e-readers like the Kindle, making reading even more difficult. Web-usability research also shows that users tend to skim or scan content, especially when they first visit a website. For all these reasons, text has to be presented differently online.

Because digital readers primarily **scan**, **surf**, and **navigate**, your text must be concise, scannable, and formatted specifically for smaller displays.

Writing effectively for this medium involves several key design and structural principles:

1. Structure and Formatting for Readability

- **The Inverted Pyramid:** Place your most important conclusion or core message at the very beginning. Put supporting details in the middle and background information at the end.
- **Bite-sized Chunks:** Keep paragraphs short—ideally no more than 3 to 4 sentences. Break down dense information into bulleted or numbered lists.
- **White Space:** Do not crowd the screen. Use empty space around text and between paragraphs to make the screen feel less overwhelming and easier to read on a mobile device.

2. Typography and Design

- **Use Subheadings:** Divide your text with clear, descriptive headings and subheadings. This helps users quickly find the exact information they are looking for without reading every word.
- **Readable Fonts:** Stick to clean, simple typefaces. Avoid highly stylized or cursive fonts, which can be difficult to decipher on small screens.
- **Visual Emphasis:** Use **bold** text to highlight critical keywords so they stand out during a quick scan. Avoid using ALL CAPS for large blocks of text, as it slows down reading speed.

3. Language and Tone

- **Keep It Concise:** Remove filler words and unnecessary adjectives. Get straight to the point to minimize scrolling.
 - **Active Voice:** Write using the active voice (e.g., “The team completed the project” instead of “The project was completed by the team”). This makes your sentences punchier and more engaging.
 - **Conversational Tone:** Aim for a natural, conversational, and direct

tone. This keeps the reader's attention and makes digital text more accessible.

4. Multimodal Integration

- **Visual Aids:** Combine text with relevant **images, info graphics, or short videos**. This breaks up the text and provides alternative ways for audiences to understand your message.
- **Interactive Elements:** Use hyperlinks naturally. Instead of "Click here," anchor your links in descriptive text.

The International Journalists' Network (IJNet) emphasizes writing that is **clear, concise, and accessible to the public**.

Key principles include using active verbs, eliminating unnecessary words, sticking to active voice, and maintaining a conversational yet professional tone without relying on complex jargon.

The following 5 core writing tips from their guidelines can help you elevate your journalistic writing:

1. Get straight to the point

Cut out flowery descriptions, long metaphors, and unnecessary background information. Get to the facts and the core message quickly, always ensuring you answer the "So what?" question for your reader so they know why the piece is relevant to their lives.

2. Keep it simple and active

Write the way you speak, but rely on formal grammar. Use the active voice to make your sentences punchy and dynamic, and write in the present tense whenever possible to keep the narrative feeling urgent.

3. Cut the word count

Every single word should earn its place in your article. Avoid piling up adjectives and drop words that do not add essential facts. If a short word or simple phrase works, use it instead of a complex synonym.

4. Be hyper-specific

Generalities weigh down a story. Use concrete nouns and descriptive verbs to paint a clear picture for the reader. Avoid labels and instead focus on exactly what people are doing and what is happening in front of you.

5. Read your drafts aloud

Reading your finished piece aloud helps you catch awkward phrasing, run-on sentences, and repetitive information. This practice will help identify non-essential content and force you to rewrite for a better overall rhythm.

TIPS TO IMPROVE YOUR WRITING FOR THE INTERNET

- **Clear and concise writing** is important in every medium but even more so online for the reasons cited: Internet users who want information fast and the slower speed of reading online. A simple and direct style works best. Make sentences and paragraphs short

-- three to five short sentences at most. Leave breaks between paragraphs. Use active verbs and write in present tense. Avoid the passive voice, as it complicates the sentence.
- **Shorter is better online**, in most cases. While space on the web is practically unlimited, very long stories are generally not suitable for web readers. Most reports should be no longer than 800 words.
- **Headlines** serve the same basic function on the web as in print, to communicate information and attract readers. Unlike print, however, straightforward headlines work better online than indirect headlines that play on words. Why?

Internet users want to get information fast. Headlines that leave them guessing about the topic of a story do not entice them to click through to read the rest of it.

Internet users often search for information. Headlines that do not include keywords directly related to a topic will not be picked up by search engines.

- **Subheads** every few paragraphs can help to direct the eyes to “entry points” where users can start reading. They should be concise and to the point – preferably three to seven words - giving readers a clear indication of what comes next. They also help to break blocks of text into manageable chunks.
- **Bullet points and lists** are another effective way of breaking up a long story to facilitate reading and attract attention, as they make absorbing the information easier. They can be used in the body of a story or at the beginning to highlight the most important points in a report. CNN.com does this routinely.

TASK

1. Structure and write and send the trainer 6 short news reports that can be broadcast on social media platforms.

CHAPTER NINE

English in the editing and production process

Core Objective

This chapter is intended to equip the participant with editorial management skills to eliminate ambiguity, elevate content quality, and communicate effectively with authors, freelancers, and design teams. Measurable learning objectives for this journey focus on four core areas: mechanics, style, production workflow, and professional collaboration.

By the end of this chapter the participant should be able to

- Appreciate, adopt and apply the 3Cs copy editing (correctness, consistency, completeness)
- Organize thoughts coherently and tailor the tone for the target audience
- Seamlessly apply English editing features across multimedia platforms.

Class Activity

- 1) Proofread a given article and edit to make it suitable for publication/ broadcast
- 2) Working in a group, simulate an editorial meeting discussing a suggested bulletin for the day

Learning Outcomes

- ✓ Demonstrate Professional Communication through offering clear editorial feedback diplomatically with authors and production stakeholders
- ✓ Participate effectively in managing editorial projects

INTRODUCTION

In the editing and production process, English serves as the primary medium of communication, translating creative concepts into final deliverables. It ensures global reach and marketability. Key phases involving the language include developmental editing (improving flow), line editing (refining tone), and proofreading (correcting spelling and grammar).

The English language lifecycle during editing and production generally breaks down into these sequential phases:

- ❖ **Developmental Editing:** Focuses on the “big picture.” Evaluates structure, logic, core messaging, and English fluency before technical details are finalized.
- ❖ **Line & Copy Editing:** Addresses the mechanics of English. Involves polishing word choice, improving sentence syntax, and fixing grammatical errors, tense inconsistencies, and concord issues.
- ❖ **Proofreading:** The final quality check. Scans for lingering typographical, punctuation, and formatting errors before publication.

Mastering these stages ensures that your text is coherent, error-free, and impactful for the intended audience.

The different levels of editing you should be doing:

1. Holistic level: Thesis/argument, overall idea/message, storyline etc.
2. Paragraph level: Coherence, logic, and clarity
3. Sentence level: Structures and wording
4. Word level: Grammatical, spelling, or punctuation errors
5. Final proofread round

As explained below:

a) Review your writing holistically

It is so important that you read through your whole essay or creative carefully, once, before you start getting into the nitty-gritty of your writing. If you're on a time crunch, feel free to skim over your work as we're not looking at the smaller aspects yet.

For essays or discursive, take this chance to:

- See if you properly answered the question
- See if you have the right structure (introduction, body, conclusion)

- Examine if your arguments support your thesis
- Rearrange your arguments in a logical order (if needed)
- Take note of any parts where you go on a tangent

For creatives, you should:

- See if you properly incorporated your stimulus / answered the question
- See if your story flows logically and maintains continuity
- See if your characters and setting are reliable and strong
- Ensure you have a clear complication and resolution (or lack of resolution if that is your purpose)
- Watch out for consistency of voice

If any of these problems arise, you should fix them as soon as possible before moving on to the next steps.

b) Check your paragraphs for coherence, logic, and clarity

Give yourself some time before you return to edit your work! You want to see everything with new eyes and a fresh mind.

This step requires you to dig deep into your paragraphs. Sometimes, you might need to rewrite a whole paragraph. We know! It doesn't sound like the most fun thing to do, but it's necessary to optimise your marks. Here are the things you should be doing for your essays:

- Ensure evidence is relevant and strong (for essays)
- Ensure that your paragraph only discusses one main idea
- Rearrange sentences to ensure that your analysis flow logically
- Rewrite your paragraph (if needed)

For creatives, you should:

- Ensure your paragraph follows one main idea
- Ensure your paragraph is important in the context of your creative
- Identify and cliches
- Rewrite your paragraphs if needed

c) Review your sentences and reword if necessary

Now, it is time to examine your writing on a sentence level! This means that you have to go through your work line-by-line.

When we write drafts, we sometimes use unnecessary descriptors, have tautological words, write over-complicated or repetitive sentences, or simply use words that don't capture what we want to say.

So, this is your chance to go back and:

- Remove unnecessary adverbs and adjectives
- Remove tautological words
- Replace certain words for better words
- Remove any repetitive words or sentences
- Reword awkward sentences.

d) Proofread for grammatical, spelling, and punctuation errors

After rewriting paragraphs and sentences, it is time to review your work for minor edits like grammatical, spelling, and punctuation errors.

As aforementioned, the best way to do this is to read out loud.

e) Always give your essays or creatives a final proof

Before you ask for feedback on your work, you should always go through your essays/ creations one last time!

TASK

1. Summarize an article provided by the trainer, writing it in your own words and present it to the class. Ensure that the original message and context is maintained.

CHAPTER TEN

Research, pitch and interview processes

Core Objective

Learn to conduct deep investigations, craft compelling story pitches that editors want to commission, and execute professional, ethical interviews to extract impactful quotes and verifiable facts

By the end of this chapter, the participant should be able to

- Evaluate story ideas based on proximity, impact, timeliness, and human interest
- Draft pitches targeting media outlets
- Demonstrate interview skills using probing techniques

Class Activity

- 1) A crime involving your relative has been occurred. As a reporter show how you can pitch this story without bias
- 2) Simulate an interview with a partner participant probing on a topical issue that they can confidently speak about with authority, experience or as an eye witness

Learning Outcomes

- ✓ Participant is able to work in various types of journalism eg investigative, freelance, broadcast, or local community reporting
- ✓ Ability to employ Ethical Interviewing skills by navigating power dynamics, protecting vulnerable sources, and managing personal biases.

Introduction

Journalism relies on a continuous loop of finding story ideas, proposing them to editors, and interviewing sources to gather facts. Mastery of these three stages—research, pitching, and interviewing—determines a journalist’s ability to uncover the truth and get their work published.

Research

Research is the foundation of every strong journalistic piece. It informs the angle of a story, verifies claims, and identifies the best people to speak with. Identifying a newsworthy angle by understanding audience needs and gathering credible data

- **Fact-Checking:** Journalists review public records, academic studies, trusted databases, and prior news coverage to build a foundation of accurate information.
 - **Source Cultivation:** Building a network of reliable experts, whistleblowers, and community members is key to getting exclusive information.
 - **Media Monitoring:** Reporters monitor social media trends, search engines, and competing publications to understand what is currently capturing the public’s attention.

Pitching

A pitch is a concise, persuasive message—usually sent via email—proposing a story idea to an editor or producer. The goal is to convince the publication that the story is newsworthy and relevant to their audience.

- **The Hook:** A strong subject line and an opening sentence that answers why the story matters *right now*.
- **Personalization:** Tailoring the pitch to the specific publication’s beat and referencing the editor’s past work.
- **Exclusivity & Brevity:** Pitches should be short (typically a few paragraphs), outline the proposed angle, and are usually offered exclusively to one outlet at a time.

Interviewing

The interview is the primary method journalists use to gather quotes, extract anecdotes, and uncover details. It is not merely an interrogation, but an active conversation.

- **Preparation:** Before sitting down with a source, reporters deeply research the person's background, past statements, and their relationship to the story. Ask yourself if the source is an authority on the subject or an eye witness, victim or even the villain(perpetuator)
- **Open-Ended Questions:** Journalists rely on open-ended questions (e.g., "What motivated your decision?") rather than "yes/no" questions, allowing the source to provide richer context.
- **Active Listening:** The most revealing information often comes from carefully listening to the answers and asking spontaneous follow-up questions, rather than strictly reading from a pre-written list.

The Research Process

Before you ever speak to a subject or send an email, you need to establish a strong story foundation.

- **Find the "Why":** A compelling story answers two questions: *Why this story?* and *Why am I doing it?* Seek out fresh angles rather than just relying on old facts.
 - **Identify Characters:** Strong narrative pieces or profiles hinge on compelling subjects. Before committing to a source, verify they are engaging and expressive speakers, not just informative on paper.
- **Pre-reporting:** Fact-check preliminary info. Gather statistics, expert opinions, and background context to establish credibility before your outreach phase.

1. The Pitching Process

A pitch is a concise, persuasive email (often under 200 words) meant to convince an editor or producer to green-light your story.

- **Hook with the News Angle:** Don't work chronologically. Lead with the most important finding or the "news peg"—why this story matters to the reader *today*.
- **Nail the Subject Line:** Treat your subject line like a headline; it should be 6-10 words and immediately communicate the strongest angle.
- **Keep it Brief:** Provide the 5 W's of journalism (Who, What, When, Where, Why) as briefly as possible, and provide links to supporting images, data, or videos.
 - **Be Selective:** Pitch one outlet at a time (exclusivity), and tailor your message to the specific journalist's beat and previous coverage.

Allison Carter

Anatomy of a pitch that works:

1. **Something interesting!** This is important! Make me want to read 2!
2. **Why MY audience cares.** Why should my audience of mid-to-senior career communicators give you their precious attention?
3. **What you have.** You offering an interview, an op-ed, what? Be specific! Don't just tell me you have an expert who can speak on crisis -- that describes 96% of the PR industry. What specifically can they offer that no one else can? If they

don't have a point of view, they aren't ready to be an interview subject or a thought leader.

4. **Who's offering.** You might be tempted to put this higher, but unless you have a big name or a big brand, hook me first.
5. **Optional:** A deadline. "I'll hold this for you until X date" helps me know how much time I have to consider and keeps us both honest. Not necessary, but I do like it.

2. The Interview Process

An interview is not a static Q&A or an interrogation; it is a dynamic conversation.

- **Prepare Open-Ended Questions:** Write down 5-10 open-ended questions (e.g., "Tell me about a time when...") rather than questions that elicit "yes" or "no" answers.
 - **Build Rapport:** Start the conversation with general, low-stakes topics to put your source at ease before touching on higher-stakes or sensitive issues.
- **Listen Actively:** The most revealing quotes come from active listening. Be prepared to abandon your prepared list entirely if the subject says something unexpected that requires a follow-up question

TASK

1. Identify and pitch a news idea that fits into the issues that are currently being discussed by the community or public around you.

3. The Interview Process

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TASK

1. Identify and pitch a news idea that fits into the issues that are currently being discussed by the community or public around you.

CHAPTER ELEVEN

Cliques, jargon, mixed metaphors etc

Core Objective

This intended to ensure that reporting remains accessible, universally understood, and structurally sound, ultimately increasing reader trust and engagement

By the end of this chapter the participant should be able to:

- Prevent misunderstanding and confusion
- Enhance accuracy and credibility in their reporting

Class Activity

- 1) List and discuss some common jargon expressions usually exchanged within the community you live in
- 2) Discuss the dangers of using jargon words or expression within a new community setting

Learning Outcomes

- ✓ Ability to enable appropriate audience perception
- ✓ Empower sources to explain the jargon

INTRODUCTION

These three concepts—cliques, jargon, and mixed metaphors—are common language pitfalls. Cliques exclude others and restrict communication, jargon alienates outsiders through specialized terminology, and mixed metaphors confuse listeners by combining incongruous images.

1. Cliques

- **What they are:** In linguistics, a clique refers to exclusive groups of people who share highly specific interests, experiences, or inside jokes.
- **The Impact:** They use their own linguistic shortcuts to build bonds within the group but aggressively shut out outsiders, creating a barrier to effective, inclusive communication.

2. Jargon

- **What it is:** Specialized vocabulary, acronyms, and shorthand used within a specific profession, industry, or hobby (e.g., corporate buzzwords or medical terminology).
 - **The Impact:** It is highly efficient when speaking to peers but completely incomprehensible to the general public. Overusing it (like saying *“we need to leverage our low-hanging fruit to optimize our synergy”*) often masks a lack of clear, actionable ideas.

3. Mixed Metaphors

- **What they are:** The accidental or deliberate combination of two or more incompatible metaphors or idioms into a single nonsensical phrase.
- **The Impact:** They create ludicrous, clashing mental images. For instance, combining *“we’ll cross that bridge when we come to it”* and *“burning bridges”* creates the absurd, contradictory phrase: *“We’ll burn that bridge when we get to it.”*

Clichés and Overused Metaphors: What’s a cliché?

The word cliché originates from the French word *clicher*, meaning ‘to stereotype’. A cliché is an overused idea or phrase. It becomes stale.

Let’s look at some common clichés and their origins:

Bite the bullet

Meaning to accept and endure impending hardships, this saying dates back to the English novelist Rudyard Kipling’s 1891 novel *The Light That Failed*.

It's speculated that the saying originates from the historic act of having dental patients bite down on a bullet during procedures. Oh, the good old days before anaesthetic. Ouch.

Turn a blind eye

This saying means to knowingly refuse to acknowledge a truthful reality. Although he might not have been the first to use it, Admiral Horatio Nelson is often credited for the saying. During the naval battle of

Copenhagen in 1801, he's said to have put his telescope to his blind right eye so he wouldn't be able to see a disengage signal, thus 'turning a blind eye'.

Paint the town red

This cliché, meaning to have a jolly good time, dates back to 1837, when the Marquis of Waterford and a group of friends supposedly vandalised the town of Melton Mowbray during a drunken night out. Seemingly, they broke windows, pulled off doorknockers and painted several structures in the town with red paint – hence, paint the town red.

By and large

This cliché is said to have originated at sea, dating back to the 16th century. 'Large' meant a ship sailing with the wind behind it, while 'by' meant a ship sailing towards or into the wind. This resulted in 'by and large' meaning to sail in all directions. Today, it's used to mean 'taking everything into consideration'.

Give the cold shoulder

Meaning to ignore someone or be unwelcoming, this saying dates back to the 1800s. When particular guests weren't welcome, they were served cold meat – often the shoulder – a polite way of bidding them farewell. Now, let's take a look at overused metaphors.

What are Metaphors?

A metaphor is a phrase that makes a comparison that isn't literal and is often symbolic. It often says that something *is* something else. A famous example is Shakespeare's line *All the world's a stage* (in *As You Like It*). This is a metaphor, as the world is not literally a stage.

The word metaphor dates back to the 15th century. There are different types of metaphors, including implied, sustained, mixed and dead.

- Implied metaphors are subtle and indirect.
- Sustained (or extended) metaphors are repeated throughout multiple sentences.
- Mixed metaphors are a combination of different metaphors.
- Dead metaphors are clichés – they’ve been used so often they’ve lost their impact.

Let’s look at some common overused metaphors and their origins.

Life is a journey

Meaning life is full of adventures, friendships, hardships and so on, this metaphor was first used in the 1920s. It is often wrongly attributed to Ralph Waldo Emerson, although the exact origin hasn’t yet been traced. **Love is a battlefield**

This metaphor means that love has its ups and downs. It became a popular saying after the release of Pat Benatar’s 1983 song *Love is a Battlefield*.

Laughter is the best medicine

This means that humour will help improve a situation or one’s mood. It can be traced back to the *Bible*. While there are various translations of the saying, the one used in the *World English Bible* is ‘A cheerful heart makes good medicine, but a crushed spirit dries up the bones.’

Time is money

Meaning to use one’s time wisely to make money, this metaphor originates with Benjamin Franklin. The saying comes from his 1748 essay *Advice to a Young Tradesman*.

Although it may be tempting to use them, try to avoid using clichés and dead (overused) metaphors in your writing.

An exception, where you could use them to perhaps comical effect, is in fiction dialogue to indicate the particular quirks of a specific character.

TASK

List at least 10 clichés that you have encountered in your community since they originate from your culture.

CHAPTER TWELVE

Specialist Writing Skills: Politics; Business; Sports; Arts, Culture and entertainment; critical writing

Core Objective

To enable the participant to adapt their tone, vocabulary and structure for distinct audiences. This way they can focus using appropriate verbs to synthesize information, evaluate arguments and produce specialized content across various disciplines

- By the end of this chapter, the participant should be able to
- Differentiate the language used to the various specialized areas of reporting
- Deconstruct texts, arguments, and media to identify underlying assumptions, biases, and structural frameworks

Class Activity

- 1) In groups, list verbs that will most specifically be used in reporting a particular beat e.g politics, sports, crime, business
- 2) Using the example of the verb “beat” construct sentences that will demonstrate its use in the various fields of reporting and news editing

Learning Outcomes

The participant will demonstrate ability to:

- ✓ Report on various fields of political, social and economic life
- ✓ Appreciate and apply their abilities and talents to embrace specialized journalism in a particular field.

INTRODUCTION

Specialist writing translates general communication principles into targeted, domain-specific formats. Each field requires distinct vocabulary, structures, and ethical considerations. Mastering these genres enables writers to effectively engage their respective audiences.

Field	Focus	Style	Key Elements
Politics	Policy analysis, government functions, legislation, and international relations	Objective, authoritative, and policy-driven.	Clear interpretation of complex legislation, accurate representation of polling data, and an understanding of the balance of power. Avoids personal bias while maintaining narrative flow
Business	Corporate communications, market trends, financial reporting, and industry analysis.	Concise, data-driven, and persuasive.	Clear return on investment (ROI) metrics, adherence to the 7 C's (Clear, Concise, Concrete, Correct, Coherent, Complete, Courteous), and actionable insights for stakeholders
Sports	Game recaps, athlete profiles, cultural analysis,	Dynamic, engaging, and narrative-focused	Mastery of the 5 W's (Who, What, When, Where,

	and fantasy/ strategy breakdowns.		Why), vivid action verbs, and the ability to weave human- interest angles into athletic performances
Arts/culture/ entertainment	Film, music, fine arts, celebrity profiles, and cultural trends	Expressive, descriptive, and culturally resonant.	Deep contextual knowledge of the art form, sensory language to paint a picture, and the ability to capture the social impact of the work being covered
Critical Writing	Evaluating, deconstructing, and analyzing texts, policies, or performances	Analytical, evidence-based, and highly structured	Clear thesis statements, logical argumentation, and rigorous evaluation of strengths and weaknesses based on established frameworks rather than purely personal opinions.

Critical skills in writing refer to the fundamental abilities necessary for effective communication through written language. Writing, whether in print or digital form, enables individuals to convey messages to a broader audience than that afforded by verbal communication. Mastering writing skills is essential, as they are not innate but developed through practice and education. Proficient writers tend to excel academically and

professionally, as strong writing abilities contribute significantly to success in various environments, from school assignments to workplace communications.

The writing process has evolved over time, moving from a focus on handwriting and spelling to a more comprehensive approach that emphasizes composition techniques, critical thinking, and analysis. Key components of writing include understanding purpose and tone, research proficiency, grammar and vocabulary mastery, and the importance of revision. Effective writing practices also incorporate time management to allow for thorough editing and refinement of work. Additionally, contemporary educational standards emphasize the relevance of writing across all subjects, preparing students for a range of professional contexts where clear and concise communication is crucial. **Types of journalism**

Below is an overview of some of the different types of journalism for you to explore on your career journey:

Investigative journalism

Investigative journalism stands out for its depth and rigour. It involves thorough research into a single topic of interest, often involving crime, political corruption, or corporate wrongdoing. An investigative journalist's goal is to uncover the truth and bring extensive and complex issues to the public eye. Investigative journalists require exceptional

research skills attention to detail, and persistence to navigate challenging and sensitive investigations.

Sports journalism

Sports journalism focuses on reporting on sporting events, competitions, and athletes. A sports journalist can cover various athletics or focus on one sport or league. Sports journalists provide live sports coverage and commentary, conduct interviews, write features, and offer in-depth analysis for their audience. If you have a passion for sports and a compelling writing style, this could be a suitable form of journalism for you.

Business journalism

Business journalism involves reporting on businesses, economic matters, and financial issues. A business journalist usually understands economic prin-

ciples, corporate activities, and financial markets well. If you can analyze financial data and have the skills to communicate complex concepts to a broad audience, this type of journalism may be for you.

Political journalism

Political journalism focuses on governance, political events, and politicians. It often involves interviewing political figures, analyzing policies, and seeking the public's opinion on governmental issues. A strong understanding of political systems and policies and critical thinking are important skills for a career as a political journalist.

Science journalism

Science journalism is about reporting and explaining scientific findings to the general public. Like other types of journalism, it requires a strong understanding of scientific principles and the ability to explain technical concepts clearly and engagingly. Science journalists often read scientific journals and studies, report on scientific breakthroughs, and debunk myths.

Photojournalism

Photojournalism uses the power of photographs to tell stories, document events, and capture moments that convey truth and emotion. It combines technical photography skills with a keen eye for storytelling, often highlighting events like wars, natural disasters, cultural celebrations, or social issues. This career is ideal for individuals who enjoy travelling, are visually creative and adventurous, and are passionate about sharing compelling narratives through pictures.

Entertainment journalism

Entertainment journalism covers the world of movies, music, television, theatre, celebrities, and pop culture. It involves reporting on industry news, interviewing celebrities, reviewing creative works, and exploring trends that shape the entertainment world. This career is perfect for those who are passionate about the arts and who thrive in a fast-paced, dynamic environment.

Skills required to become a journalist

While skills such as strong writing, communication, critical thinking, and adaptability are useful across all journalism types, each one demands a specific range of specialized skills or interests. Journalists require excellent research abilities to be able to dissect and convey complex topics to their readers or viewers. To be able to delve deep into convoluted or sensitive stories, they need great attention to detail, patience, and the ability to remain objective. When deciding on a journalism specialization, assess your own abilities and passions and then choose a field which aligns with your skills and interests.

How to start a career in journalism

Starting a career in journalism typically begins with a degree in journalism or a related field, which provides you with the foundational research, writing, and communication skills needed for the job. Once you decide on your area of interest, gaining relevant experience through internships, freelance work or school publications is important. Try out various media formats for sharing your stories, as you prefer writing for newspapers over speaking live on television. Networking, staying informed on industry trends, and continuously refining your skills can also pave the way to a successful journalism career.

Future trends in journalism

The future of journalism is increasingly shaped by technology. Technological advancements such as artificial intelligence, virtual reality, and big data are changing how information is being shared and consumed. Similarly, digital platforms are heavily influencing how news is published, consumed, and shared. Independent journalism is also on the rise, as many journalists seek the freedom to be able to work for themselves, in their preferred niche, on their chosen platform. Instead of working for a major publication or news organization, journalists can easily create their own blogs, websites, and newsletters. They can also choose to share their stories through videos on their own social media channels and make money through advertisements and their audience's direct monetary support.

TASK

Working within your priority beat, prepare a radio and online text report

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