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Morals For Newsmen: Fundamentals of Journalism by Robert A. Kidera

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Thirdly, one regrets the omission of the detailed bibliographical footnotes that these essays originally had in the journals or books where they were first published. Fortunately, however, such journals and books are not difficult of access.

Finally, one might perhaps venture (with some trepidation) to take exception to Professor Wimsatt's position on the question ("acutely posed by Eliot") of the allusiveness of modern poetry. Mr. Wimsatt seems somewhat rigorous in suggesting (if I do not misunderstand him) that allusions need not be traced to their sources.

The frequency and depth of literary allusion in the poetry of Eliot and others has driven so many in pursuit of full meanings to the *Golden Bough* and the Elizabethan drama that it has become a kind of commonplace that we do not know what a poet means unless we have traced him in his reading—a supposition redolent with intentional implications.

Such a supposition is indeed redolent with intentional implications in most cases (as Mr. Wimsatt illustrates, in another connection, by citing "the whole glittering parade of Professor Lowes' *Road to Xanadu*"). To trace every allusion to its source is a detective's, not a critic's work. Yet it seems to us that in some cases (notably in Eliot's poetry) an allusion cannot be understood unless recognized as an allusion, and unless its original meaning in its original context is understood. We have given instances of this in a paper on "Poetry by Allusion" (PHILIPPINE STUDIES I:223-235). In that paper we tried to explain the difference between the ordinary, traditional use of allusion and this new, extraordinary use of it, and we ventured to give this new technique a special name—"poetry by signpost"—because the whole function of the allusion seems to be to act precisely as a signpost, i.e. to point to some meaning in its original context which will throw light on the meaning of the new context. In that same paper we tried to justify the validity of this technique, although we questioned its fairness to the reader — for fairness is a moral issue, validity a rhetorical one. It may be that our theory on allusions, as presented in that paper, is itself invalid. If so, we have not seen a refutation of it—if indeed it is worth refuting.

MIGUEL A. BERNAD

MORALS FOR NEWSMEN

FUNDAMENTALS OF JOURNALISM. By Robert A. Kidera, Marquette University Press, Milwaukee, Wisconsin. 1954. Pp. 129

This book, one of the few that attempt an introduction to the basic moral principles which should guide the journalist, reflects

the approach and attitude of a Catholic professor in journalism. That it should be written by a layman is remarkable, for the temptation to leave ethics to avowed teachers of religion is generally recognized as one of the more serious consequences of the pervading spirit of secularism.

While not a few books have been offered both as texts for journalism courses in colleges and universities and as reference works for newspapermen, the trend in publications of this sort has been towards specialization in such fields as Editing and Copyreading, Critical Writing, Interpretative Reporting, Advertising Copy and Layout, Typography, and other determinate fields in newspaper work. This book, however, is not restrictive in content. It provides the student of journalism with a general introduction to all of the more important phases of newspaper work and gives the potential journalist a moral ground-plan for his career.

It is intended to be a text-workbook; no attempt has been made to turn it into a literary masterpiece. The distinctive merit of the work is to be found in its clear and concise presentation of the responsibilities of the reporter and editor to their readers who depend on them for accurate reports and objective appraisals of the news.

Within seventeen basic units, the author takes pains to present an integrated course on news writing and gathering, with compact examples of articles reprinted from various Catholic school publications in the United States. These reprints are attractively displayed and illustrated by Virginia Broderick, a former student of journalism at Marquette University.

The importance of the book may best be summarized in the words of Jeremiah L. O'Sullivan, Dean of the College of Journalism, Marquette University, who writes in the preface:

Not content with conducting trade schools where practices are taught merely as they are performed in the editorial offices, teachers and pupils are working together in research and study to determine the principles governing journalistic practices.

To this effort, Prof. Robert Kidera has made an important contribution. In *Fundamentals of Journalism*, he has formulated some of the important principles of communication and related the practice of journalism to these basic tenets in a manner that is both sound and feasible.

This book is recommended as a text for students in the growing Catholic schools of journalism in this country. A Style Sheet which may profitably be adopted by local school publications appears in the appendix.

AURELIO B. CALDERON