

PERFORMING ARTS

AND

LEARNING IN SCHOOLS

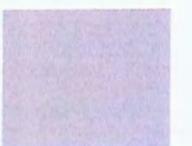
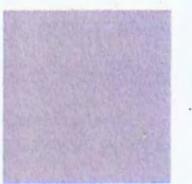
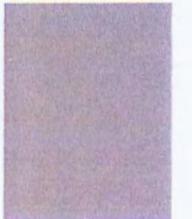
COMMUNICATING CREATIVITY

**MAGAZINE PRODUCTION
FOR
TEACHER TRAINING**

Tutor's Handbook



Friends of people



MINISTRY OF EDUCATION AND SPORTS
(BASIC EDUCATION AND POLICY SUPPORT - BEPS)



Creative Associates International



USAID FROM THE AMERICAN PEOPLE

PERFORMING ARTS
AND
LEARNING IN SCHOOLS
COMMUNICATING CREATIVITY

MAGAZINE PRODUCTION FOR TEACHER TRAINING

Tutor's Hand Book

OCTOBER 2005

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INTRODUCTION

In every society the values are shaped and distributed according to more or less distinctive patterns (institutions). The institutions include communication, which are invoked in support of the network as a whole. Such communications are the ideology in relation to power. We can differentiate the political doctrine, the political formula and the Miranda.

Ideology is only part of the myths of any given society. There are many counter ideologies directed against the dominant doctrine - formula and Miranda.

COMMUNICATION AND TRANSITION

One task of a rationally organized society is to discover and control any factors that interfere with efficient communication. Some of the most serious threats to efficient communication for the community as a whole relate to the values of power, wealth, and respect. Perhaps the most striking example of power distortion occurs when the content of communication is deliberately adjusted to fit an ideology or counter ideology. So, in brief, the state of politics of a given society is a function of the communication process.

The communication catastrophe in transitional societies has been their failure to discourage - often, indeed, their effort to encourage - insatiable expectations of politics that lead ultimately only to frustration. Short sighted politicians sow storms they may not be able to harvest. The policy of whipping up enthusiasm on short run issues by creating insatiable expectations does not produce long-term payoffs.

What is needed today is a new concept of public communication as the crucial instruments, which can promote psychic mobility, political stability under conditions of societal equilibrium. The mass and group media can be used to mobilize energies of living persons by rational articulation of new interests.

CHAPTER 1

1.1 THE ROLE OF THE MEDIA IN NATIONAL DEVELOPMENT

Why are we interested in features writing, school magazine production or for that matter, in the information business? And what do we hope to achieve? Real questions with no short, clear-cut-and dry answers. Research in communication and change suggests that the development of communication systems is a necessary accompaniment to the development of economic systems: that is the growth of the communication media interacts with economic growth.

In a report to UNESCO, Mass Media & National Development, Wilbur Schramm provides a thorough documentation of this point. In discussing the role, which the media have played in development, and the role they should play in future, Schramm emphasizes that the mere existence of the media is not sufficient. Rather, it is the consequences of existence, and the relation of the media to other factors in change strategy. As Schramm phrases it, we should not begin by asking "How should we use a particular medium"? We should ask how change can be brought about.

Schramm suggests that the media can do much by themselves. They can survey the environment, raise individual's aspiration and provide information to those who have decided to use it. Decision-making itself is primarily an interpersonal channel, conferring status on individuals, enforcing social norms, helping to form tastes, etc. Examples of media use are included in four extensive studies of development campaigns in Africa, Asia, and Latin America. The report emphasizes the importance of communication research as a feedback tool for change strategists, and discusses some of the problems of conducting communication research can be used to assess the existing state of the target audience, and to evaluate the impact which a campaign has had on behavior.

EXERCISE:

Develop a comprehension exercise lesson on:

- ⇒ *Speeches of political leaders (select).*
- ⇒ *Let the students work on grammar, repeats of words*
- ⇒ *Let students analyze the words used (speech therapy).*
- ⇒ *Compare and contrast substance, thoughts in them.*
- ⇒ *Discern meaning out of them and immediate implication,*
- ⇒ *And long term impact of these speeches, and consequences.*

1.2 MASS AND INTERPERSONAL MEDIA

We will now look at the mass media and the group media systems' practical performance in the information delivery and action framework. There are three main functions the mass media can perform.

1.3.1 THE WATCHMAN FUNCTIONS

- The mass media can widen horizons
- The mass media can focus attention
- The mass media can raise aspirations
- The mass media can create a climate for development.

1.3.2 DECISION-MAKING

- The mass media can help only indirectly to change strongly held attitudes or valued practices.
- The mass media can feed interpersonal channels.
- The mass media can confer status
- The mass media can broaden the policy dialogue
- The mass media can enforce social norms
- The mass media can help form tastes.
- Teaching Function: The mass media can help substantially in all types of education and training.

1.3.3 GROUP MEDIA

But the mass media has one weakness. Instead to deal with a single receiver, mass communication has an audience many of whom it never sees or hears from. Feedback is weak, and the audience is usually heterogeneous in abilities and interests. Choosing content is therefore more difficult than inter-personal communication, where the relationship is direct and feedback is usually immediate.

The main difference between the processes of communication used for teaching and for information is that it is necessary to build some learning activities around the receiving end of the chain.

1.4 COMMUNICATION PROCESS AND CREATIVITY

Learning is an active thing. It comes from practicing responses. Lectures or textbooks alone are not enough. All teachers become aware that progress in their classrooms comes about not so much from what they teach as from what their students/pupils go about learning: the skills they practice, the problems they solve, the answers they seek.

For years teachers have built practice and discussion around textbooks. The coming of instructional interactive media tool applications approaches, it is now possible for pupils to learn better as they now have a program of practice, discussion and individual activity mirrored within their classrooms.

Therefore, a characteristic of instructional communication is that it must provide for the individual learning activities in which the same process of other communication must be taken attention, acceptance interpretation storing. But the message must be encoded in such away; also as to encourage the students to rehearse the responses he is expected to learn.

Instructional communication presupposes a kind of contract between teacher and student. The teacher contracts to give the student a systematic view of useful knowledge, and to give him opportunities to practice what he/she must learn. The student contracts for a certain amount of trust in his teacher's guidance, and a willingness to engage in a certain amount of learning activity.

1.5 CLUB MAGAZINE; SCHOOL MAGAZINE PRODUCTION TECHNIQUES

PALS, is set to help schools and teacher training institutions in Northern/Eastern Uganda to set up school teams to regularly produce performing and visual arts club magazines.

Objective: The objective is to provide a rendezvous point through which the teacher training centres and Primary schools involved in performing and visual arts can publish their works exchange and share their experiences on various social themes they are dealing with in their performances. It will be an information, educational and communication tool as a basis for their fraternity and, most important, as a constant evaluation reference for the impact of their performances on the school community and the communities they serve.

1.6 CREATION STRATEGY

Following the setting up of PALS activity with Basic Education Policy Support (BEPS) project by Ministry of Education and Sports (MEOS), the media support team of PALS is tasked to train school groups in performing and visual arts with interest in journalistic work so that the members produce their own school club magazines. The contents should not be restricted only to the performing and visual arts, but must encompass all extra-curriculum activities of their institutions. PALS wants to get the primary schools and Teacher training centres set up centrally organized Magazine editorial teams at the Core PTC's. These centres become pivot points for training pre-service and in-service primary school teachers in techniques of writing feature stories and production of their regional magazines.

CHAPTER 2

2.0 BACKGROUND TO JOURNALISTIC WORK

In setting up performing and visual arts magazines in institutionalised education systems, the idea is to add value to the learning process by building communication capacity of both teachers and students so that they are eloquent in public speech delivery and have logic to interpret, analyse and, above all, use information to solve problems. This therefore requires basic journalist practice.

2.1 Journalism:

Is an ideological social institution, an area or field that takes its concerns to places where things are happening.

Journalists:

These are media practitioners; the eyes and curiosity of the public.

They are trained or experienced individuals, who collect, analyse, process and disseminate information to the public.

Mass media:

These are channels of mass communication through which information is disseminated to an anonymous and diverse audience in at a given time.

Fields of Mass Media:

- Newspapers, Magazines, Radio, television, Public relations, advertising, Book Publishing and the Internet.

2.2 The basic tenets of journalism demand are that a journalist:

- A journalist's task is to inform, educate and entertain his community.
- Must be conscious of his/her duties and obligations. Must be involved in the day-to-day issues and events of their community. Must be well informed.
- Must be keen to communicate matters of, first and foremost, their local, regional and national community in clear and intelligent way. Must be able to interpret information.
- Must be determined to convey information accurately, and tidily. Must be a person of integrity
- Must check the story to avoid Libel, invasion of privacy and ethics and taste.

Libel is the publication of false material that causes financial loss, damage to reputation, humiliation, mental anguish or suffering. A person who can prove that he/she has been injured by written material or photograph can collect damages in a libel suit.

Privacy is the right of an individual to be left alone. A journalist cannot invade a person's home, use camera, listening or recording devices to intrude a person's privacy.

Ethics: Refers to a set of principles of conduct or morality that points at the way to act towards right. It instills responsibility and a sense of responsiveness into those they bind. In the media ethics exist so that the media retain their credibility for the good of society.

Taste: Is what society considers proper in the use of language and subject matter. Taste depends on nature of audience and who is permissible on if it is absolutely essential to the written material.

Truth: Truth is the fundamental tool of a journalist. It is the sole purpose for all journalistic work. A journalist must be honest, truthful, reliable and able to avoid manipulation from the most powerful in his community or society

2.3 MEDIA STRATEGY

Now that this handbook is your tool for teaching your students basic and practical writing and publication skills for your college and school magazine, you should know that your instructions to students about developing a strategy will depend on your answers to the following questions:

- What is the student's goal?
- What is your college function (teacher College)?
- What do you want the media to tell your college community and the public about your college?
- Are you working with others or are you working alone?
- Do you or people you know have media contacts?
- What resources are available to you?

2.4 DEFINE YOUR MESSAGE

Get students involved, form a committee, a club of people to work with you to develop your media activity.

Be as inclusive as you can, allowing people to contribute to the work.

Guide students to determine their goals and objectives.

Define your institution and its goals.

Help students to have clear understanding of what they want to accomplish before they start creating the message by drafting talking points that will answer basic questions about their issues. Guide students in making sure that everyone from your institution is using these succinct and quotable talking points. You make sure students have clear, direct, and simple message approach in their work. They should build capacity to identify target audience. What is the audience they want to reach?

NB. It is very important to Guide students to know the intellectual level, social background and nature of the audience you are addressing. In simpler form, help them detect the Knowledge Attitude and Practice (KAP) level of their audiences.

Let them try to think like the audience they want to reach. The media are just the vehicle. Analyze and assess your media outlets and opportunities to determine which media channels get you to reach your target audience. For example, do you deliver effectively to the audience through stories written in poetry forms or written drama plays in you publication? Remain flexible. Revise your plans if circumstances or resources change or if parts of your plan are not working, stick with what works!

CHAPTER 3

3.0 BASICS OF A NEWS PLAN

The production of News/stories/articles for a School Magazine revives an infrastructure that has always existed yet untapped. Students always write essays and are awarded marks for competition or for an exam.

It's now time for clear expression where a student is able to "bring out" his/her thought and comments so that you, the tutor, delicately nurse that thought into skills in every student. The student will now move from the imaginative essays to writing articles on real issues. It is now a challenge to you, the tutor, to:

- Get students to learn about the media available in their area, to read papers, to watch TV, listen to Radio.
- Get students to determine what issues would fall in hard news or into feature stories.
- Guide the students to discover reporters who are covering issues similar to theirs and whether they are reporting on them positively or negatively.
- Get the students to know the issues of the campaigns e.g. HIV/Aids, Social and political issues that affect school community.
- Understand the role of your media work in education campaign, which are:
 - To influence public opinion
 - To persuade opinion leaders
 - To generate debate.
 - To advocate for quality education
 - To provide functional knowledge to the community for quality life.
- Get the students to write about real events around them. This will be the genesis of news/features in the school and the advancement of the school magazine.

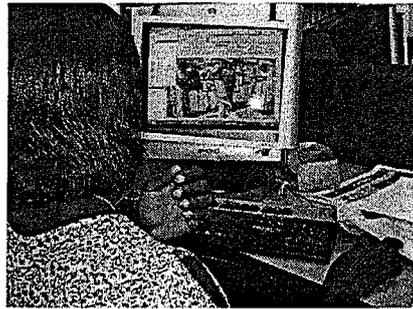
3.1 WRITING

Writing skill involves judgment and creativity. It can be developed with practice. Writing must be objective: avoid ambiguity, confusion.

In making a script, get students to know what they are going to say (Idea) why they are going to say it (Aim or Goal) and who they are talking to (The Audience). How long it is in terms of pages.

To provide content and shape, guide students on how to Interview, research and collect their factual materials. Let them list the proper order in headline form, following demands of logic, and time. They have to clarify particularly beginning and end -introduction and summary. It is therefore important that a student writer must have:

- Curiosity
- Imagination
- Knowledge: broad/general, and specialist.
- Accuracy
- Punctuality
- Speed.



Journalist sitted on the computer to write a story

A media student writer's work will be greatly influenced by the way he goes about his work in terms of organization and style. Bu he needs to watch the following points:

- Thoroughness in building up his story.
- Orderliness: simple words, short sentences, grammar. Talking pictures.
- Vitality: colour and imagination.

Example:

In our story of a thief, the scene sequence description may be:-

Scene One- A bag owner is putting his shopping bags into the boot of his car. The thief grabs one of the bags and runs away.

Scene Two: The chasing of the thief

Scene Three: Catching of the thief

Scene Four: Charging of the thief at police station

Scene Five: Sentencing of the thief in court

Scene Six: The thief in prison.

On the other hand, a writer may choose to alter the sequence of the scenes e.g. starting with scene five, then six and the rest starting from *Scene-One* to *Scene-Four*, come in as a flashback leading to the sentencing of the thief. However the sequence you choose to apply as a writer should not change the meaning and intention of the story.

Activity: Eight

Create scenes from the Acts you made (in Activity Eight) and make brief descriptions of your scenes as shown in the example above.

Lastly put them in sequence or order as you would like them to appear in your finished script.

6.8 Duration:

As we get closer towards the final stages of our process of script writing, one of the items we have to draw our attention to is the duration of your productions.

By duration we refer to the time the final production should last for on stage, screen or radio i.e. how long you want your audience to spend watching or listening to the final production.

Thinking about the duration will guide you on the scenes and their length. It will also guide you on the use of words. After you have decided what message you are trying to convey, and then work on saying or delivering it using a concise and precise language.

A writer may use many words to mean something whereas he would use fewer words to mean the same thing.

Be brief, whenever possible. Avoid wordiness and unnecessary large words. Strive for clarity in your writing and avoid vagueness (unless there is good reason to be vague).

For example:

Wordy - It is very important to have the class cleaned everyday and all the time in order to keep our uniforms clean.

Precise – Clean the class to keep our uniforms clean.

6.9 Know Your Audience:

The key to effective theatre writing is to know your audience. Before you sit down to compose your play, song, poem or story, you have to put into the audience consideration. What are you trying to say to this audience? What kind of audience are

3.5 PRINCIPLES OF NEWS WRITING:

3.5.1 Objectivity: Presenting factual reports of events as they occur without lies. A good reporter is non-partisan. This allows readers to draw their own conclusion and make their own interpretation and judgment. Ingredients of good writing:

Simple sentences: Not more than one idea and one image to a sentence.

Simple words: The fewer big words the better. There should be one long word in ten at least. "Never use a long word where a short one will do".

Conviction: The point of the piece must be so well documented.

3.5.2 Attribution:

All information and statements must be attributed to a source of the material. Get students to relate facts and opinions to an authority e.g. eye witnesses, officials, participants, and expert's e.t.c. e.g. Police reported two people were killed when...

Most frequently used verbs of attribution are: said, whispered, charged, and pointed out.

For assertions that are obvious and for events, there is no need for attribution when there is no common proof or common acceptance then the writer has to quote the source.

3.5.3 Accuracy:

Train students to train the eyes to see and hear, to listen accurately, and to be vigilant for detail to counter perpetual scepticism of those who deceive. To spell names correctly, get addresses of people written correctly, words used as the dictionary defines them and sources quoted without distortion. Quote proper dates.

3.5.4 Balance and fairness in reporting:

Guide the students how to present both sides of the controversy and all arguments to enable the audience discover the truth. A sharp line should be drawn between truth and fiction, news and entertainment. They must endeavour to carry an inherent meaning for an accurate report.

Insist that they use concrete nouns to avoid adjectives. Use action verbs to avoid adverbs.

e.g. Instead of He left the room as quickly as possible use He ran out.

3.6 NEWS VALUES:

These are the attributes of a good piece or news story. The news value of an event can be judged by its **impact**, consequences, whether the event is **unusual** or whether the people involved in the event are well known or **prominent**. Other factors can increase or diminish the news value of the event, e.g. **conflict**, **proximity**, **timeliness** and **currency**.

Most news stories are about events that have **impact** on many people, described as **unusual** or exceptional situation or are about widely known or **prominent** people. The number of people affected by the event and/or the number people interested in the event determines the length of the news story.

3.6.1 Three basic News determinants:

- **Impact**- the more people affected the more important the story.
- **Unusual** - interruption of life's daily routine that makes the reporter to stop, stare, wonder and exclaim it means that one is looking at a newsworthy event.
- **Prominence**- widely known people like presidents, politicians, car dealers, and cabinet member's e.t.c make news.

3.6.2 Other News determinants:

- **Conflict:** Internal conflicts, strikes, political campaigns, courtroom confrontations, a woman striving to hold a family together on shillings 10,000 a week, struggle against adversity, a handicapped trying to play baseball etc all underlie our lives.
- **Proximity:** Anything close to my readers or listeners is more important than something remote. Therefore proximity refers to something physically or geographically close to an audience in question.
- **Timeliness:** The latest events or developments.
- **Currency:** A situation that has been around for a while-whose time has finally come for example starvation in Ethiopia was made known from a documentary by a foreign news team that broke the hearts of viewers and starvation in Africa became news.

“The Primary purpose of gathering and distributing news and opinions is to serve the general welfare by informing the people and enabling them to make judgements on the issues of the time.” (The American society of newspaper editors.)

3.7 NEWS STYLES:

There are two styles of presenting news.

- The hard news story, and
- Features

3.7.1 Hard News: This is a style of news writing where the lead/intro (the opening paragraphs) of the story, summarize the significant facts of the event using the 5 W's + H (Who, What, When, Where, Why and How)

The beginning of the first paragraph of the story is called the "lead." It confines itself to facts that tell the reader the contents in the story. It is important to note that news must be presented in a style that is:

Attractive and interesting. Factual writing that is clear and concise. Facts are the most affecting aspects of good style. To attain good level reports of your news story, always interview, investigate, research and write.

Example:

Two people died on the spot and six others were injured when the front tire of the commuter they were travelling broke off the axle near the Kira road Police roundabout.

Police has said.

3.7.2 News Sources: News worthy information is developed from direct observation, interviews and through research. This is supplemented by the writer's general and specific knowledge. This enables the writer to present the reader or listener with factual material of the event.

They learn how to get information from reluctant sources, from different people or authority for attribution to form a basis for the piece. These are referred to as news sources. They include Government sources, Public relations officers, Police, lawyers, and eyewitness's e.t.c.

3.7.3 Soft News (Features). Another form of presenting news is the Soft news/features. In this style of writing, the writer presents in a more entertaining and relaxed way. He gives the reader more detail in relation to the piece. A basic difference between the straight news story and a feature is that the news story informs us and the feature entertains us. The feature story has a longer life span because of detailed researched information. When the story needs to describe what happened in detail, the writer will take an investigative approach to deal with - for example - social issues like, health, education, agriculture and ,say, elections, to come up with features.

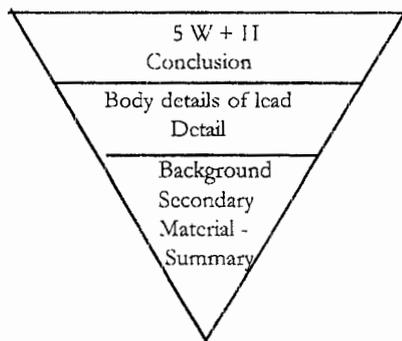
3.8 THE STRUCTURE OF NEWS:

The structure in which news is represented fulfils the purpose of news in transmitting information as efficiently as possible to permit quick and effective communication with fewer obstacles (Noise). Direct and concise sentence building - logical organization, clarity and brevity follow s.

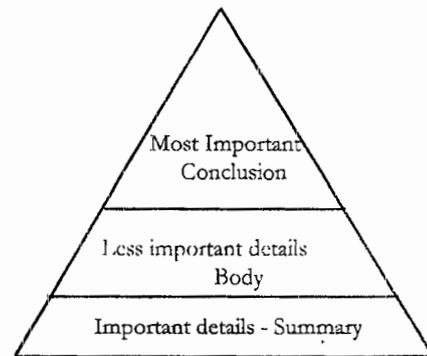
News writing falls in two categories: The inverted pyramid structure that is used to organise a news story, telling the most important parts of the story at the beginning and the less significant material follows in subsequent paragraphs.

3.8.1 The Story Structure

The Hard News Structure (The Inverted pyramid)



The Feature story (The Upright Pyramid)

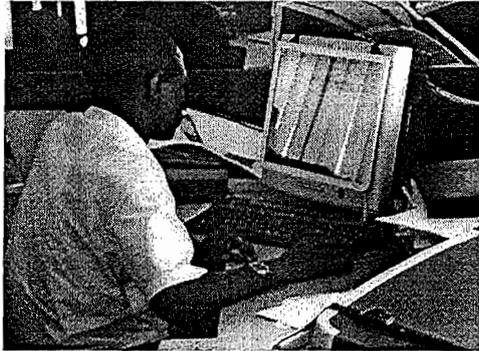


Note: In writing the reporter becomes the interpreter and translator

3.8.2 Going out for a story: The combination of news determinants or news values discussed above is what a news writer/reporter/Journalist utilizes to write a news report or feature story. Gather all the facts from the field in note form and others in full.

3.8.3 Beginning the story: Before you settle down to write a story think first because clear thinking underlies clear writing. A plan approach precedes writing. The writer must ask the following questions: What's the main point or focus of the story? What's the event about? Is it about a person or event?

Does the event make for a straight news story or feature story? What kind of lead should I use? If this is a straight news story and I use a direct lead, what major fact should I put in the lead? If this is a feature requiring using a delayed lead, what anecdote or illustration can be used at the beginning to lure the reader into the story? How do I structure the piece? What goes where? With practice, the steps are easier to apply.



Journalist types his story in the Newsroom

3.8.4 Finding the focus:

According to the news essentials every story is about either,

- A **person** who has said or done something important or interesting or a person to whom something important or interesting has happened or
- An **event** is of importance or interest to many people.

The beginning of a news story, or the lead/intro, usually summarizes the story's main theme. Most stories begin with a lead that answers the two (person, event) questions.

3.8.5 The News lead.

Who said, did or experienced something?

e.g. - Chancellor Apollo Nsibambi told entering fresher students that the way to academic success is through 'unstinting effort'

Who did what?

E.g. Inspector General of Police Kale Kayihura yesterday ordered two police officers fired after they failed to arrest two drunken taxi drivers.

Who experienced what?

E.g. The High Court on Friday ordered Police to arrest Mr. Michael Mabikke, MP for Makindye East on sight.

Mabikke is wanted for failure to pay over shs. 4.8 million to a city advocate, Mr. Erias Lukwago for the legal services he rendered to him.

The deputy high Court Registrar Paul Gadenya issued the arrest warrant...

What happened?

Example:

- A supply ship was blown to bits when it hit a mine in the gulf of Oman
- A Ugandan ship carrying unspecified cargo sank in the vicinity of Sesse Islands in Lake Victoria last night, Ministry of transport spokesman reported this morning.
- 56 people have died in a bus crash in Eritrea in the country's worst road accident, officials say.

3.8.6 Finding the purpose:

What is the purpose of the story? The story takes its form from its purpose. Decide if the event makes for a straight news or feature story. If our purpose is to inform, we write one way; if it is to entertain, we write another way.

3.8.7 Creating the Lead:

The lead is the first phrase(s) in the news story or feature, review, editorial, broadcast story or news release. The lead must attract the reader or listener by informing him what the piece is about. A good lead grabs the reader to, it also helps the writer keep the theme or focus in view.

For example:

Of all men running for president in 1998, only two were forced, by the birth dates of their children, to admit having had sex with heir wives before marriage-and those two, Pat Robertson and Jesse Jackson, were the only preachers in the race...

Note that if the writer makes the beginning, then the end comes of itself.

3.8.8 Direct and delayed lead:

There are few rules for writing a lead/intro depending on whether the story is a straight news piece or a feature. The straight news story forces the writer to fashion the lead that moves directly to the news point. If the writer decides on a feature, the lead may be delayed for effect. However, though there are many types of lead i.e. contrast lead, narrative, staccato, direct address e.t.c. The terms are synonymous with delayed and the direct lead.

Thus, the rule of thumb in lead writing is that when the event is important, the story stresses the theme at once. This lead is direct. When the story is about an unusual event, the story does not need to describe what happened the lead could be delayed.

3. 9 FEATURE ARTICLES

3.9.1 The Magazine

Writing for magazine can be fascinating. Magazines are not limited by time and space, so feature articles are an input where the writer needs to be flexible in presenting the ideas. The language, style and mood to capture the reader; this is a link between thorough research, interview and observation.

3.9.2 Feature facts

In feature writing the writer/Journalist can move outside the confines of hard news writing to use his imagination and creativity to explore issues, events, movements, trends and processes. Though a feature is sometimes defined as a magazine article, in feature writing the writer can fictionalize but remain factual; dramatize but remain in the confines of natural facts.

In writing, feature articles the writer is not confined to facts, he can exaggerate the facts, background them, comment and interpret them. He uses more anecdotes, description and humor.

The style commonly used in writing feature articles is slightly different from that of news stories. In a feature article, the idea is to make gradual introduction of the subject to the reader with a view to capturing his interest to read on, through to the end of the article. Applying the pyramid approach may do this. The approach is best suited for a specialist audience (group) and not quite useful for wide mass application

The mid way style may be represented by a sun- glass diagram, whereby important facts are stated in the opening paragraph followed by less supporting information: perhaps of descriptive or illustrative nature, with the main conclusive factual information to support the argument being developed kept towards the end of the article.

On the whole, the basic elements on information must answer: what we often refer to as the 5W +H formula. The order in which the questions are answered will depend on the importance of the lead or introductions. If you are stuck as to how you should "kick-off" your message, your main guide should be: Open a story with a brief expression of the story's strongest element. Follow the one-idea-to-a-sentence principle.

3.9.3 The Style:

In a relaxed and informal mood, let the people in the story do things; let them talk. Keep the story moving with quotes and incidents. Use dialogue. Have the people talk to each other. Listen to them at work or play. Realistic dialogue fascinates readers. Use verbs that make pictures for the reader. When possible, use the present tense to give the reader a sense of continuing action or of being present at the scene. Use anecdotes (Short often-interesting sentences about something or someone) that attract the attention of the reader for example:

“...In the sweat of your face thou shall eat your bread... all the days
of your life...” was the genesis of mans troubles, a reap for disobedience to his creator...

Remember that by definition, a feature article should attempt to relate more directly with individuals in an audience (Human interest). The key elements that may be expressed in a feature article are:

- Curiosity
- Sympathy
- Scepticism
- Humour

But, above all, a feature article must be factual.

3.10 TYPES OF FEATURES

- Simple human-interest story.
- Follow-up stories -providing background information, often Referred to as news behind the news.
- News features
- Interpretive story: an attempt to explain “why” it happened and the factors that led to the event or happening.
- Court Stories -people, events, etc.
- Special materials (columns)

There is virtually no end to the list since there as many human interests as there are creative people in the world.

THE FEATURE ARTICLE

3.11 LESSON

This example lesson is an easy one, aimed at assessing students' writing ability.

Write an essay (or what would be called in newspaper terms a feature article) on the subject of: My Most Exciting Adventure.

Your account is real or imaginary. Length: 800.

Write on both sides of paper. Name at top right-hand corner.

You should bear in mind that editors like articles, which begin with short, pithy sentences, which should rarely exceed forty words.

Obviously, the more interesting and unusual your introductory paragraph, the more likely you are to hold your readers' attention.

Thus, a first paragraph, which begins;

"I had nothing to do at the time and I wondered how to pass the afternoon" is dull and will bore your readers.

On the other hand, a first sentence which begins:

"You may not believe in ghosts, but I do because I once saw one"

Is certain to arouse the reader's curiosity and interest to read on.

It is not always possible, of course, to begin in such a dramatic manner, but that will give you an idea as to method. There are many other formulae for the opening paragraph. There is the question mark (the interrogative method): *"Do you believe in love at first sight? I do, and I will tell you why."*

As in the first mentioned example, you invoke interest at the outset

Or there is the anecdotal form: *"I once knew a girl who boasted that she could make men fall in love with her at will."*

Or the dialogue method:

"Well, what an extraordinary thing" the girl exclaimed, stopping beside the road and gazing down into the valley with a look of consternation. *What has happened?"* I inquired, my thoughts divided between curiosity and alarm!

Or the straightforward narrative form:

"The beach was deserted. The moon, cutting a silver swathe across the indigo sea, cast strange shadows amongst the palm trees. On the shore, the waves wove patterns of lacy foam, which gleamed like silver under the star-spangled nocturnal sky."

Now decide what your article is to be about, and write it as simply as you can according to one of these methods. Even if it is something imaginary, write it as if it had actually happened.

And do not, in f you can avoid it, write your story without making your characters speak. That is to say, use dialogue from time to time.

Instead of saying:

She told him she thought he was foolish, you should write:

"I think you are foolish", she said. "Why?" he asked. "Because, you are simply heading for trouble." etc.

In this way you bring life into narration; you let your characters unfold the story partly in their own words.

Now get to work. If there is any point which puzzles you. Work it out with fellow club magazine members - Teachers, Students.

After your exercise, read the feature story included herein to compare:

- a) *Lamentations for media Icon.*
- b) *An obituary by M. Namungalu.*

REFERENCE CHART FOR COPY-EDITING SYMBOLS⁷

Editors use symbols, which are a kind of shorthand, to prepare copy for the typesetters. The following editing marks are widely used, although they may vary on some newspapers.

- | | | |
|-----|--|--|
| 1. | Abbreviate the word | He was born on <u>August</u> 15 th . OR Professor ^e |
| 2. | Boldface | <u>This line should be in boldface type.</u> OR/bf/OR/bld |
| 3. | Capitalize | Lukwago Richard won a <u>ugandan</u> medal. |
| 4. | Center the text / indent text on both sides |] Continued on Page 10. [|
| 5. | Change letter | Ochieng's hove is expenrive. |
| 6. | Change word | Kansiime received three gifts. |
| 7. | Close up space between words | Kipkorir's car was <u>totally</u> destroyed. |
| 8. | Close up space within a word | Kemigisha's children <u>ran outside</u> . |
| 9. | Continues on next page | <u>More</u> |
| 10. | Delete letter | Alapayo receive <u>d</u> money |
| 11. | Delete phrase | Ogwang did not use <u>any unneeded or unnecessary</u> words. |
| 12. | Delete punctuation | Akulu Joy asked, <u>if</u> she was safe. <u>?</u>
OR Mwazia Ronnie asked <u>if</u> he was safe. <u>?</u> |
| 13. | End of story | ### OR -30- OR -0- |
| 14. | Flush left | [Mabonga will begin this line at the left margin. |
| 15. | Flush right | Sseguya will end this line at the right margin.] |
| 16. | Ignore correction / restore original text / correct as written | Stet. Stet should be written <u>above</u> or beside words to be restored, as in <u>Musaalo-Martin</u> -became-president. |
| 17. | Insert apostrophe | It's good Ogwang is going home. |
| 18. | Insert colon | Aquir set three goals <u>:</u> success, health and wealth. |
| 19. | Insert comma | Mutaasa Stella <u>,</u> 13 lives with her grandmother. |
| 20. | Insert dash | The score was 87 to 53 <u>-</u> a disaster. |

21. Insert exclamation mark

"What I don't believe it!" Nyapidi exclaimed.

22. Insert hyphen

The 16-year-old Mulawa left his parent's house.

23. Insert letter

Orwothwun's car filed to ^sart.^s

24. Insert period

Koros K. Emmanuel received a scholarship.

OR Muhumuza ^Dmissed several classes^o

25. Insert quotation marks

"At least this is easy," Irumba said.

26. Insert semicolon

Don't go; Lynn needs your help.

27. Insert word

Kato ^{often, eleven}writes poetry.

28. Italicize

Sserwadda wrote some words in italics for emphasis.

29. Lower case / do not capitalize

Musaalo failed ~~to~~ arrive on ~~time~~.

30. No new paragraph

To generate more publicity Kavuma Shamim announced that she would work at 100 more jobs.

She spent the remainder of her campaign picking tomatoes, plucking chickens, hauling trash, digging ditches and driving trucks.

31. Separate words / insert space

Journalists are ~~critical of~~ political gimmickry.

32. Spell out numbers or words

Candia Alex said ⁸people will go to ^{Jja}.

33. Start new paragraph

Mwazia is campaigning with his big red hat on.
His wife explained: "We saw Museveni campaign with a hat on, and we thought it would be a fun idea. My husband now goes house to house and parish to parish with his big red hat on, and people remember him for that."

34. Transpose letters

Typists often transpose letters.

35. Transpose words

"Happily ^{he} accepted the award," Nabayunga Prossy reported.

36. Align vertically

||

37. Correct spelling; do not change

Roberts and Andrews. ^{cq}

NB. All markings for the composing room, such as cq and bld, should be encircled to indicate the markings are not part of the copy (text).

And that was the true Mrs Victoria Nantale Mukasa as I was later to learn. She schemed her strategies carefully. That was why she was successful in most of her ventures.

Thereafter, Vicky Mukasa, on many occasions accompanied by Rebecca Katumba, dropped in my office merely to say hallo, otherwise I continued to meet her in the corridors at Nakasero.

At around two o'clock on a day in April 1983, the Ministry's Executive Officer, George Angulo, entered my office and said: "Both the Director and his Deputy are not here. I would like you to represent the Ministry at the interviews at Makerere University. One of the candidates is Vicky Mukasa."

At Makerere, George Angulo introduced me to the Chairperson of interviewing panel.

I remember three of the people I interviewed that afternoon; Mrs Sarah Male, who later became Chief News Editor, Uganda Television, and perished in a brutal accident on Masaka Road; David Mafabi, who also became an Information Officer, and has been campaigning to become a member of the East African Legislative Assembly; and Mrs Victoria Nantale Mukasa.

There was consensus among the interviewers that Vicky Mukasa was overqualified for the job of Information Officer. She had her Makerere University degree in Languages, which included French, which she had perfected in France. She also knew typing and shorthand, which those days were essential in journalism.

I told the panel that the Ministry was soon to begin sending out press attaches to different countries, for which her French was essential. I also said that her typing and shorthand were very essential for journalism.

With that Victoria Nantale Mukasa became a bonfire Information Officer and journalist. I thought I was doing my job as a good civil servant to bring competent people into the civil service.

At that time I did not know I had played a very big part by recruiting Vicky Mukasa into the civil service, hence into journalism where she was to excel to the national level.

To Vicky Mukasa however, my act was a favour, which she echoed and re-echoed all her life in endless expressions of thank-you.

In her honeymoon as an Information Officer, Vicky Mukasa showed extreme commitment to her job, which to my surprise continued the whole of life. It is rare that someone ends in the same way as one began.

Within no time, she fraternised with the principles of journalism, which among other things stressed speed and accuracy. Most of Vicky Mukasa's news stories ended with me as Senior Information Officer,

Press; Editor In chief, Uganda News Agency; Chief News Editor, Uganda Television; and Chief News Editor, Radio Uganda.

She submitted her stories in time; her stories never gave me problems of inaccuracy; and she had the ability to follow her stories to the end – whether it ran and at what time it ran, which few journalists ever do.

In the few months that followed her joining the Ministry Of Information, Vicky Mukasa proved to me that she was not only married, but she was a member of a loving family.

Her husband, Mr John hope Mukasa, who was not only substantial but also full of the vim of life, drove her to Nakasero in his luxurious Citroen. Unlike some husbands, Mr Mukasa appeared happy that his wife was an Information Officer and a journalist.

What endeared Vicky Mukasa to me was her ability never to turn down assignments. Some of my women reporters, who were married, would be reluctant to take up assignments at odd hours, but not Vicky Mukasa.

I congratulated myself for having recruited her. At that time, the only woman I had in the section who readily accepted assignments was Robinah Kaggwa, the first camerawoman in Uganda and probably in Africa; another was Rose Oyere, now working with the office of the Prime Minister.

Vicky Mukasa remained loyal to me throughout her life. I quite often asked myself why? She always referred to my wife (who was younger than her) as mummy and me as daddy despite the fact she was in the same age bracket with me.

She would boastfully say that I was important to her life because without me she would not have got into the media. Before I fraternised with her respect I thought she was merely making fun of me.

At one time while at an important occasion she noticed I did not have a seat. She walked to where I was, got me by the hand and led me where she had been sitting. When I protested, she recited her reasons for her respect for me.

I was to receive the explanation for all this after her death. Speaking at her funeral service at Christ The King in Kampala, Vice President Speciosa Wandira Kazibwe said that Vicky Mukasa was immensely loyal. Dr Wandira Kazibwe gave a number of incidences of her loyalty.

When Dr Wandira Kazibwe talked about Vicky Mukasa's catholic loyalty, I imagined Vicky Mukasa's face partly covered by a veil, for indeed she would have passed for a Nun, especially because of her loyalty to the people she valued.

For example, on the day Amos Kajoba of *The People* newspaper died, Vicky Mukasa, in her aged car, sported me as I drove towards Kitgum Round-About from Radio Uganda. As she overtook me she shouted, "Stop I want to talk to you."

When I stopped she rushed to me (you remember how she walked – like a man) and said panting: "Kajoba has died – what do we do?"

And indeed, true to herself, she was one of the leading organisers of Kajoba's funeral. Later she insisted that I should write the obituary for Kajoba. She published it in her journal for East Africa.

And when the fire about Wandira Kazibwe's valley dams was raging, Vicky Mukasa came to my office and said: "My boss is sinking – sinking for a cause that is not hers. Namungalu help me to think out a solution – I am really banking on you."

That evening I met her and sat with her till 11.00 p.m. talking about the problems of the valley dams. In the morning she turned up to my office with a written proposal of how she wanted to tackle the problem.

Vicky Mukasa must have spent the night writing the proposal, which only justifies what her fellow woman media worker, Mrs Margaret Sentamu Masagazi said at her funeral that she was very hardworking.

We spent another one hour discussing the proposal in my office. Using the pen, the tool she knew best how to use, Vicky Mukasa took the valley dam problems by the horns and I guess she made some victories.

At least I heard with my own ears, when Vice President Wandira Kazibwe, with her eyes rivering with tears, said at the funeral service that Vicky Mukasa contributed immensely to the successful end of the valley dam episode.

In 1996, when Wandira Kazibwe's vice presidency was on test at the challenge of veteran politician Bidandi Ssali after the general elections, Vicky Mukasa's anxiety was beyond that of a bureaucratic head of the vice president's press unit.

When everybody was still thinking Bidandi Ssali was the victor, as had been the situation through the day, Vicky Mukasa turned up at the Uganda Management Institute at around ten in the evening and with big smiles announced the Victory for Wandira Kazibwe.

From her small income of a civil servant, she threw around of drinks to us explaining that was for the victory of her boss. Vicky Mukasa looked tired which to me meant that she had been doing all she could to ensure the victory.

She had the god-given gift of love for her bosses. Belatedly, after her death, I have now traced her commitment to her bosses. After me, Vicky Mukasa worked as personnel assistant to Abu Mayanja, then Minister of Information.

Notwithstanding his status as a good Muslim, Mayanga was in Christ The King funeral service for Vicky Mukasa. He looked overwhelmed with the grief for the fallen committed worker for him.

She then worked under Doctor Omutendeke, as Prime Minister and later as Vice president. Vicky Mukasa's role in the organisation for former Vice President Samson Kisseka's funeral was very conspicuous.

It was after Samson Kisseka that Wandira Kazibwe inherited Vicky Mukasa.

In a way therefore, all of us under whom Vicky Mukasa worked, I; Abu Mayanja; Dr Samson Kisseka (in the airs as a spirit) and Dr Speciosa Wandira Kazibwe, were in Christ The King to mourn our committed worker.

In reality however, Vicky Mukasa was not our limited liability. Unlike most of us, whom other people tease as "most obedient servants", Vicky Mukasa courageously went beyond that status, which sometimes put her at risk.

Vicky Mukasa made history when in 1986 she became the first woman and government (bureaucratic) journalist to become President of Uganda journalist Association and remained in that office till 1996.

She became an associate, actually a friend of Amos Kajoba of The People newspaper, who at one time was accused of having written slanderously about Vice President Wandira Kazibwe.

At that time, Vicky Mukasa was accused of participating in the organisation and the writing of The People newspaper.

Despite that Vice President Wandira Kazibwe described Vicky Mukasa as one of the great supporters of the NRM Movement. This was strengthened by the good song of praise that came from Ofono Opondo, the Director of Information at the Movement Secretariat.

As an associate of Amos Kajoba, Vicky Mukasa gained a place in the East African Media Institute, becoming the institute's administrator in Uganda. She was later to become the director of training for the institute.

At the time of her death, Vicky Mukasa has developed 'feathers' and was hopping to a number of international media conferences.

Vicky Mukasa's last notable activity was a conference for the East African Media Institute conference on October 4, 2001. Surprisingly she invited almost all the journalists in Uganda as if she was sure she was going to say bye to them.

Because along with other journalists I sat with her for a number of hours at our "media table" at our evening parliament at the Uganda Management institute, I assumed I knew her; now I confess that there are many things I think I did not know about her.

While for instance most of us talked about our families, Vicky Mukasa never talked about her father, her mother, her sisters or brothers.

But for hours, Vicky Mukasa would talk to me about her husband, Mr. John Hope Mukasa. When Mukasa was hit by a stroke, she told me about and asked for advice from me.

Her biggest commitment was to children. She agreed with me that by our age we lived for our children. Women who were close to her have said that to her, her children were everything.

It is therefore not surprising that on October 25, 2001, the last person she meaningfully talked to was her daughter, Namu. She dropped her for work at Standard Bank in Kampala and told her she was going home to eat a pineapple. Unfortunately she was never to eat the pineapple.

She is said to have cleaned the house, hovered the sitting room, but as she sat on the table to cut the pineapple, she collapsed and a few minutes later, she died at Kololo hospital.

Vicky Mukasa was the glue of unity between her husband and children; and between her children, Patricia, Juliana, Bernard, Florence and Daphne. It is my prayer, such unity continues.

Anyway, the bitter truth is that Vicky Mukasa is dead and gone, but we can only console ourselves with the cliché: "we shall meet her in heaven!"

Individually, my grief is not for only a subordinate, whose fame I helped to construct; but for an individual I came to respect. And as part of the Media fraternity, I believe Vicky Mukasa died to live on our minds for her contributions to the media freedom.

We also believe she died to join our colleagues already in the final resting place, who include Charles Binaisa, who died in combat on Soroti road; James Namakajjo, resting in England; Alfred Okware in the United States; Amos Kajoba, the peaceful veteran in opposition.

Vicky Mukasa is with the people she once worked with in the former Ministry of Information such as Jimmy Dean, who died peacefully in his sleep; Ben Jack Oguta, who went to bed in Ntinda and never woke up; John Atedu, whose chest failed him; Tinka Asimwe, who was tortured by many attacks of death; Anne Sharita, whose full-stop came when she was in combat abroad.

3.12 MAGAZINE EDITING

Editing : see the techniques used in both news and features editing in the Copy Edit page

USING THE COPYREADING SYMBOLS

Copy editors correct, tighten, and polish the copy. Then they send it to the production department, where printers set it in type and put it into page forms. Because two different groups of persons perform these tasks, a set of symbols has evolved to facilitate their work. It takes much less time to indicate by a certain hieroglyphic what is to be done than it does to write out each instruction in detail. Thus, we have copyreading symbols. Following are the basic ones:

Indent for paragraph	L or ¶
Insert letter	...to furnish accommodations...
Delete and bridge over deletion	...to better make provision...
Spell out	...the <u>Pres.</u> notified Congress...
Abreviate	... <u>General</u> Jones asserted...
Set in numerals	...a draft call of <u>seventy-nine</u> men was issued...
Spell-out	<u>500</u> persons attended...
Transpose letters	...the <u>first</u> to make the leap...
Transpose words	... <u>was</u> recently awarded the prize...
Capitalize	...on Wilson <u>st.</u> ...
Use lower case	...J.D. Mine, <u>professor</u> of sociology...
Delete letter	...it benefitted <u>million</u> s...
Emphasize quotation marks edited in	...he said, <u>"I won't go."</u>
Emphasize commas edited in	...said he'd never, <u>never</u> go.
Emphasize apostrophes edited in	...said; <u>"I'm</u> not going."
Center, as by-line or subheads	<u>]By James Williams[</u>
Emphasize periods edited in	...to be at the <u>Coliseum</u> . <i>field house</i> (P)

Follow the copy

...James E. Johnes...

or

...James E. Johnes...

or

...James E. Johnes...

Indent paragraphs

He waved his arms and shouted:

"You'll never take me alive."

But they did--three hours later...

Bold indent paragraphs

He waved his arms and shouted:

"You'll never take me **alive."**

But they did--three hours later.

Bold flush paragraphs

He waved his arms and shouted:

"You'll never take me **alive."**

But They did--three hours later.

Underscore a, u, and w in

... after the union service, we left...

longhand insertions

Overscore o, m, and n in

... older men and...

longhand insertions

Bold face words

Among those present were Judge

John Doe of Ecksville...

Asterisk dashes

xxx

Restore deleted matter

...Wilson is stet former attorney for the...

BC (bold capitals)

or

BFC (bold face capitals)

CLC (capitals and lower case letters)

BF (bold face) or FF (full face)

BFCLC (bold face capitals and lower case letters)

or

BCLC (bold capitals and lower case letters)

There's more to come (-more-)

End of story ## or -30-

10-point, one column measure 1-10 or sc. 10 pt.

10-point, two columns 2-10 or 2 col. 10 pt. or dc 10 pt.

Now let's read a piece of copy:

TALLAHASSEE, FLA., FEB. 20 (UP)-CHILDREN IN THE
NORTHEAST PORTION OF THIS SUNSHINE STATE TODAY RAN WILD
THROUGH THE FLEECY SWIRLING FLAKES OF A SUBSTANCE THEIR
PARENTS TOLD THEM WAS SNOW.

MANY OF THE YOUNGSTERS ~~TEN YEARS OF AGE OR YOUNGER~~
~~SAID THEY HAD NEVER SEEN SNOW.~~

THEY SCRAMBLED ABOUT SEARCHING FOR ENOUGH SNOW TO
BUILD A SNOWMAN BUT THERE JUST WASNT ENOUGH.

x x x

bc "IT SNOWED ALMOST EVERYWHERE IN NORTHWEST FLORIDA WEST OF THE APALACHTOLA RIVER, THE WEATHER BUREAU SAID.

bf MOBILE, ALABAMA, HAD MORE THAN AN INCH OF SNOW WHICH COVERED THE CITY'S FLOWERING AZALEAS ON THE EVE OF THE ANNUAL AZALEA FESTIVAL.

THE U.S. WEATHER BUREAU SAID THAT HOURLY REPORTS FROM CRESTVIEW, FLORIDA, SHOWED SNOW STARTING AT 6:30 A.M. AND STILL WAS FALLING AT 11:30.

xx x
bc IN MARIANNA, FLA., AFTER INTERMITTENT FLURRIES BEGINNING AT 7:45 A.M., THE SNOW STARTED IN ERNEST AT NINE AND FAT FLAKES WERE STILL FALLING AT 11:30.

BRIEF FLURRIES ALSO WERE REPORTED FROM TALLAHASSEE, PENSACOLA, AND PANAMA CITY.

THE SNOW FALL IN PANAMA CITY, WHERE THE TEMPERATURE WAS FORTY DEGREES, WAS THE FIRST SINCE 1945.

OTHER TOWNS IN NORTHWEST FLORIDA IN WHICH THE SNOW WAS SAID TO HAVE BEEN REPORTED WERE FORT WALTON, NICEVILLE, VERNON, CHIPLEY, QUINCY, AND OTHERS.

When the printers have followed our instructions, as indicated by the copy-editing symbols, the story we have copyread will appear in type as follows:

TALLAHASSEE, Fla.--(UP)--
Children in the northwest portion of this Sunshine State ran wild today through swirling flakes of a substance their parents told them was snow.

Many of the youngsters had never seen snow.

They scrambled about searching for enough to build a snowman but there just wasn't enough.

"IT SNOWED almost everywhere in northwest Florida west of the Apalachicola River," the weather bureau said.

Mobile, Ala., had more than an inch of snow, which covered the city's flowering azaleas on the eve of the annual azalea festival.

The weather bureau said hourly reports from Crestview, Fla., showed snow starting at 6:30 a.m. and still falling at 11:30.

* * *

IN MARIANNA, Fla., after intermittent flurries beginning at 7:45 a.m., the snow started in earnest at 9 and fat flakes still were falling at 11:30.

Brief flurries were reported at Tallahassee, Pensacola and Panama City.

The snowfall in Panama City, where the temperature was 40 degrees, was the first since 1945.

Other towns in northwest Florida where snow was reported included Ft. Walton, Niceville, Vernon, Chipley and Quincy.

Compare the original copy with the story as it appears in type and observe the effects of the various copy-editing symbols.

Note also that for the example a piece of wire service copy was used. Because this is the practice of some wire services, the story has been transmitted all in capital letters. In copy of this kind, the copy editor must indicate by the proper symbol those letters which he wants capitalized, for the printer assumes that those not so marked are to be set in lower case.

Teletypesetter copy, also transmitted by wire, is in capital and lower case letters and is in shorter lines than teleprinter stories. This is because the teletypesetter copy is sent in justified lines of twelve-pica width so that it can be set into type automatically.

Observe the typographical dressing of the story—the ten-point lead paragraph, the asterisk dashes and bold capitals immediately following, and the bold indented fifth and ninth paragraphs.

Typographical dressing is used to enhance physical attractiveness and thus readability. Practices vary widely, but most newspapers use some form of typographical dressing on their longer stories. Some use subheads instead of asterisk dashes; some use bold flush paragraphs; and some use no bold type at all.

Subhead styles also vary. They may be centered or flush left; bold capitals and lower case, or bold capitals, and in the same size type as the body type; or they may be larger. In general, a story should not have subheads unless it is long enough to have at least two; and a subhead should include at least two words and preferably more. In any event, the subhead should be conspicuous and should serve to break up the gray areas in long stories. Some editors prefer that bold indented paragraphs or subheads be used only to emphasize important details.

Now, for practice, let's warm up on the following exercise. Use the proper symbols to edit the story, and dress it according to your instructor's directions.

THE HEAD SCHEDULE

Bodoni counts are figured on the following letter counts:

½ unit: Lower f, i, j, l, t; punctuation marks except ?

1 unit: All other lower case letters except m, w; cap I; ?, \$; all numerals.

1½ units: Lower w; all other caps except M, W, &.

2 units: Lower m; cap M, W; %.

COUNT SPACES BETWEEN WORDS AS 1 UNIT OR ½ UNIT AS NEEDED.

BANNER LINES ARE TO BE LETTERSPACED FULL LINE.

All the type used in this head schedule is Bodoni. The heads are designated thus: 1-24-2, 2-30-2, 8-72-1, etc. The first number indicates the number of columns wide; the second, the point size of the type, and the third, the number of lines the head should have. Accordingly, the above designations are for a one-column, 24-point head of two lines; a two-column, 30-point head of two lines, and an eight-column, 72-point streamer of one line.

1-14-2 Roman and italics
Maximum count: 18

**5th Amendment
Invoked Often
Special Fuels Up
In September**

1-18-2 Roman and italics
Maximum count: 15

**Women's Club
Plans Meeting
Pep Overflows
At NU Rally**

1-24-2 Roman and italics
Maximum count: 11½

**British Test
Atom Device
Snow Falls,
Wind Blows**

1-30-3 Roman
1-14-2 italics
Maximum count: 10½
Deck: 18

State Now Can Plan 'Far Ahead'

*Road Blueprinting
Period Doubled*

1-30-3 italics
1-14-2 Roman
Maximum count: 9½
Deck: 18

1,500 See Vets Day Parade

**Flu Reduces
Participants**

1-36-3 Roman
1-83-3 italics
Maximum count: 8
Deck: 15

Burdette Baffles Yankees

*Shantz Shelled
In Braves'
2-Run Fourth*

1-36-3 italics
Maximum count: 7

Oregon Success Amazes

2-24-2 Roman and italics
Maximum count: 23

Army Banned From Bowls In Policy Reaffirmation

*Bishop and Mrs. Watts Back
From Trip Around World*

2-30-2 Roman
Maximum count: 21½

Old Gems Glitter Anew In Album of Gay 90s

2-30-2 italics
Maximum count: 20

Nebraska's Railroad System 'Not Hurting'

2-36-2 Roman
2-18-2 italics
Maximum count: 17
Deck: 31

\$10,000,000 Is Goal Of Campaign Fund Chamber of Commerce Luncheon Kicks Off Annual Charity Drive

2-36-2 italics
Maximum count: 15

Historical Novel Near Perfection

3-42-2 Roman
Maximum count: 21

Cox-Sparked Gophers Crush Huskies, 46-7

3-42-2 italics
Maximum count: 19

'Bushville' Welcomes Its Heroes Back Home

4-48-1 Roman
Maximum count: 24

Storms Kill 11 in South

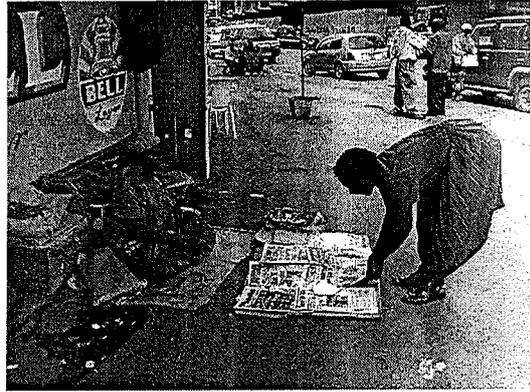
4-48-1 italics
Maximum count: 22

Iowa Ties Syracuse, 7-7

CHAPTER 4 NEWSPAPER/MAGAZINE PRODUCTION

4.0 A brief history of Newspapers:

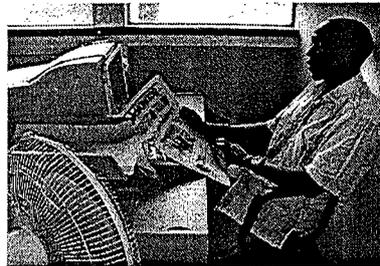
The earliest newspaper was published in early 1600 in Northern Germany. Within 20 years, newspapers were being published in Switzerland, Austria, Netherlands Belgium, and England. They were small consisting of one page. Censorship faced the growing English press throughout much of 1600. The abolition of government tax on Newspapers in 1855 in England reduced prices and increased circulation. Later on the practice of advertising emerged giving publishers a source of revenue.



Newspaper Vendors on Kampala streets

(In this way Print Media industry offers self-employment to ordinary people).

Until 1830, newspapers dealt with business and political news. In 1833, an American - Benjamin Henry Day published the *New York Sun*, which expanded the definition of news to include crime and violence, feature stories and entertainment. It was appealing to the mass audience and cost one-cent. The Sun's brand of Journalism known as the penny press remained dominant in America.



Readers taking a glimpse at the Daily newspapers

(The principle role of any media industry is to disseminate information to the general public.)

4.1 Modern Newspapers:

Major Newspapers have large specialized staff in their advertising, circulation and production departments. The publisher oversees all operations with the aid of an executive editor in charge of the news department, an editorial page editor and business manager.

News:

News is an unusual occurrence of events that is reported by newspapers, periodicals, radio, television, or Internet. Therefore, news is information about hitherto unknown events and happenings.

4.2 Newspaper/Tabloid:

A tabloid is a newspaper of small format giving news in a condensed form usually with illustrated, often sensational material.

Magazine:

A magazine is a periodical containing a collection of articles, stories, pictures and other features. The term magazine refers to periodicals intended for recreational reading. Other periodicals are often called Journals. They feature material for special interest reading for particular audiences. Periodicals are released at regular intervals longer than a day, weekly, monthly, quarterly or annually.



A display of media material for readers

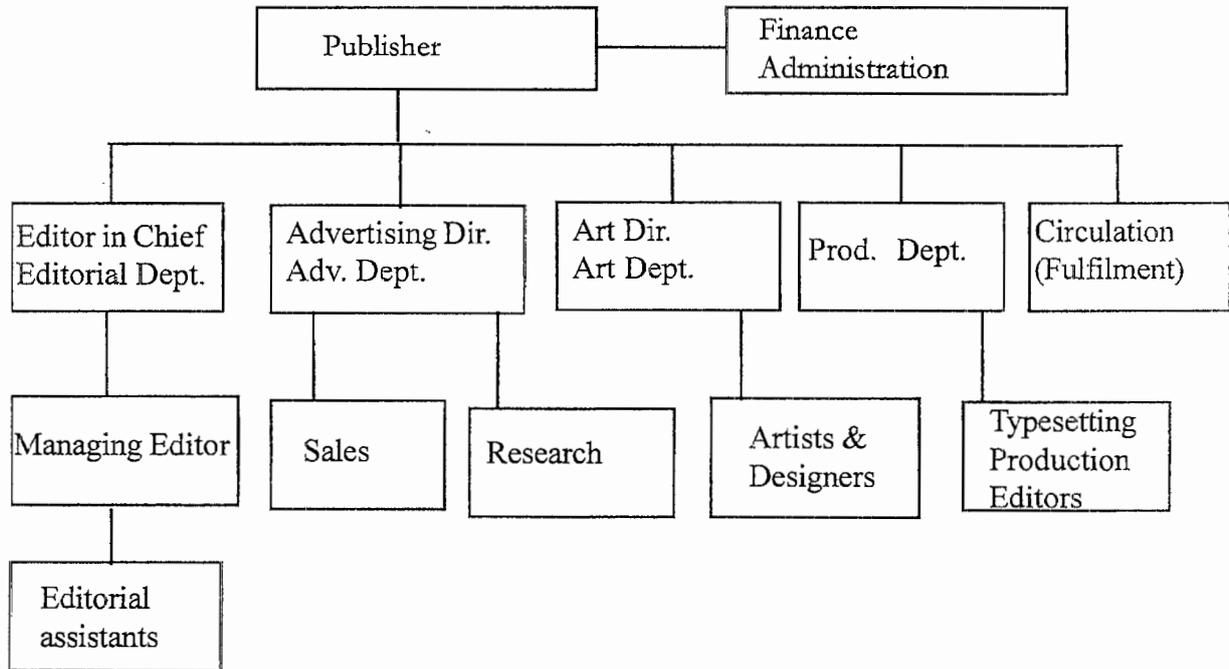
4.3 Newsroom: It is a room where stories are written and edited. It involves the writing, editing, designing and production of news into ready material ready for the audience.

4.4 What is to edit? To edit is to prepare written material or copy for publication or presentation. It involves correcting, revising or adapting - in other words, it involves preparing an edition for publication. On the other hand, it requires eliminating or deleting certain material, supervising the publication; assemble the components as in film or tape.

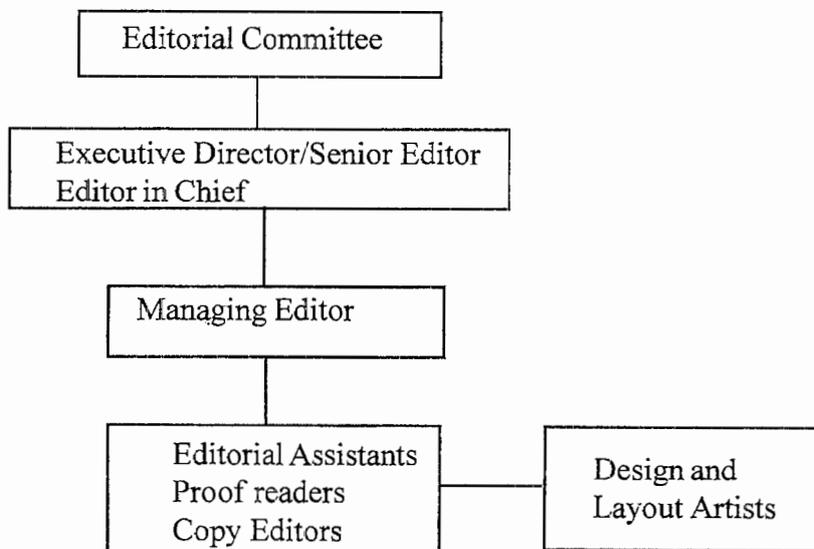
CHAPTER 5

5.0 A TYPICAL NEWSPAPER PUBLISHING HOUSE

Organisational Chart:



NEWSROOM ORGANIZATIONAL CHART



5.1 Newsroom staff:

5.2 The Executive Editor/ Editor in Chief/Senior Editor:

Is responsible for the proprietor and overall operation of a Newspaper, developing the staff and maintaining a quality of material consistent with the newspapers mission statement, has final responsibility for the operations and policies of the publication.

5.3 Editor:

Is the one who edits as an occupation, he writes editorials. He is responsible for handling local news and reporters' assignments, commercial and financial news. An editor is *"Someone who separates the wheat from the chaff and then prints the chaff."* (Adlai Stevenson 1900-1965)



Staff at work in a typical Newsroom

5.4 Managing Editor:

He supervises and co-ordinates editorial assistants and activities of a publishing house or publication. He schedules placement of articles in the newspaper, oversight of editing and proof reading of articles. He also works with the advertising department in determining placement of adverts.

5.5 Designers and Layout Artists:

These determine the basic format, trim, size, typefaces, use of color and art and the ratio of advertisements to text. They work with the spaces allotted per item, select the artwork, help in choosing the titles and decks (Sub heads) See the text copy and art work through to production. Designers must have good sources for artwork, photographs and display typefaces as well as wide knowledge of typography.

In general Editors determine and prepare the content of the articles and how the materials appear on the printed page.

5.7 Editorial:

It is an article in a publication expressing the opinion of the editors or publishers. It can also be a commentary on television or radio expressing the opinion of the station or network.

5.7.1 Functions of the Media:

- To inform
- To educate
- To entertain the public

5.7.2 Functions of Newspapers:

- Report news
- Provide commentary on news
- Advocate various public policies
- Furnish special information and advise readers
- Inform the people and help in mould their opinions

5.7.3 A Day in the Newsroom:

Reporters gather in the newsroom every early morning to be given assignments. They then write their stories. In most cases the newsroom has been computerised and networked. Hence reporters type their news on computers; the reports are then accessed and edited by copy editors.

Layout editors determine placement of articles. However, a copy editor may get involved in designing a page of a newspaper or magazine. He is assigned a number of stories, photos and adverts or any other materials to design a page.

Newspaper editorial and comment pages have their own editor who may not be part of the news department. A large paper will have several editorial writers some of whom reflect the views of the publisher and others who provide a balance of political and social views.

CHAPTER 6

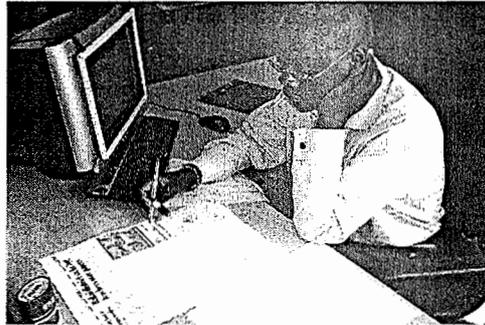
6.0

COPY EDITING

A news report after being approved for publishing is assigned to a copy editor or sub editor.

6.1 Duties of a copy editor:

- To estimate the length of an article.
- To determine the target audience for the article in terms of gender, age, education and interest of the reader to determine the readability level at which the material should be written and edited.



Editor preparing a dummy in the Newsroom.

6.2 The Sub editor evaluates, analyses content and alters the manuscript for:

- Completeness: - whether the subject is covered well, author is balanced and fair.
- Cogency: - whether the material was rationally, logically and credibly presented.
- Accuracy: - Material is factual, well documented and free from libellous content.
- Aesthetic and tastefulness: - Whether writing style is readable and well expressed. Both the author and editor work together to produce a good article.
- To examine for copyright infringements and plagiarism from other authors.
- To check for grammar and style (Grammar, style, punctuation, paragraphing, documentation and content) this requires the editor to be sceptical and question the author's information.

6.3 Copy editing, the process:

The copy editing process has shifted from the pen and paper and is now computerized. Before, all copies reached the editors table as hard copy (typewritten pages containing the manuscript text) or disc files.

Computer has made work easier. Editing styles have been developed using symbols to communicate changes to be made so that the typesetter can render the type set copy as the editor intends it.

Copy Editing-symbol reference chart: (see next page).

6.4

TYPOGRAPHY:

Typography is the use and arrangement of letters or fonts; in typesetting this is referred to as font type. It is an art, an essential part of communication and a tool of getting words into the minds of the reader.

Type has many faces of all fashions; pitched or modulated old fashioned or modern. Type creates mood for the reader thereby making typography a fascinating part of the editor's role in magazine or newspaper production.

6.5 What is type?

Are the raised alphanumeric symbols whose faces are transferred in ink to paper by in any printing process.

6.6 Type measurement:

Type is measured in points; a unit of measurement that is 1/72 of an inch i.e. 1 inch = 72 points. Type size is based on body of typeface the body must include room for ascenders and descenders.

6.7 Font types:

Depending on the advancement in computer technology there are various font type. Below are examples of typefaces:

Arial

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Arial Narrow

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Arial MT Black

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy

Zz

Book Antiqua

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Comic Sans MS

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Franklin Gothic Medium

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm ...

Impact

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz.

The pica:

The length of lines of type is expressed in picas. A Pica is a Unit equal to 1/6 of an inch, or 12 points. Printers' rules called the gauge are marked in picas. They are used in printing to measure margins, column width and page sizes.

Type selection and use

Types are meant for reading. The selection and use of type is its legibility. A typeface that is hard to read should not be used.

6.8 Hints on use of body type:

Upright posture is better than *Italic*, Italic is best at showing contrast and only good in small quantities of words; It should not be used as a basic body type.

Bold type are also useful for contrast and effective for old people and children. White space is important and can be improved with a point or two of leading between lines. White space between lines must be adequate to provide contrast to type.

Type size must be correlated with line length. Larger sizes benefit older people. Newspapers and Magazines use 10-point size; a compromise between the desire for legibility and necessity to put as much material in restricted space.

Hints on use of display type:

The suitability of display type to its subject and audience is a factor in its selection than reading ease. Display type must have the ability to attract attention. Create an effective visual presentation for titles by allowing sufficient white space between them.

Give type adequate size to attract attention. In case of two words with abundant white space whose primary responsibility is to lure, readers give them words heavy display. Address titles typographically to fit the occasion and create the desired impression. Type can speak not only through words but also in form.

Decide where to place the article title. A title should be put following the dictates of attractive and efficient design. A title should direct the reader where to proceed after reading the title.

6.9 DEALING WITH IMAGES:

Functions of photograph:

- Attracting attention
- Illustrating a point.
- Telling a story with only a caption
- Telling a story in sequence
- Using illustration as a decoration
- Give visual relief to design.

What makes a good photograph?

An old saying goes “One photograph is worth a thousand words...” implies that a single photograph can say more than written text. A photograph provides information and insights about people, events and ideas; this is what portrays the world in visual terms.

So using the above explanation the teacher should guide the students in determining whether a photograph serves its function. Research has shown that for a photo to have reader appeal it must have people, emotion and action with emphasis on people.

What are the ingredients of a good photo?

A good picture is a truthful portrayal of an event. It is a pictorial record of the event a photojournalist is reporting. A good photograph has impact; it has a message. It is technically sound and aesthetically right. It has a point of interest, a focus.

Technical qualities.

Printable photographs should have a range of tones. But with the developments in computer, bad picture quality can be improved with the exception of the message it conveys.

CHAPTER 7

7.0 DESIGN AND LAYOUT

Designing a Visual Personality:

A magazine success story is determined by its ability to identify its audience, direct its objectives, and content to that audience. The design or appearance of a magazine must appeal to the audience and magazine objectives. The reader characteristics must be considered in designing a magazine to include age, sex, occupation, education level and the probable intensity of interest. The latter takes a role in layout planning because most magazines must work toward catch attention and retain reader interest.

7.1 Factors that contribute to reader personality:

- How much colour to use.
- What manner should colour be used.
- Amount of illustration to be used.
- Type of illustration
- Type of paper to use.

7.2 Layout personality of a magazine:

This is a management decision because it is an element that must remain constant cant be changed from issue to issue. Changes are made after careful changes that might have occurred in the magazines audience or its basic objectives. Changing the visual personality tends to destroy a magazine identity with its readers' feelings of identification with the magazine.

Format: This includes the basic size and shape though there are other make up characteristics involved.

The Cover: A magazines front cover is the most important page. The magazine face creates the first impression. It is the first indicator of the visual personality though a magazine cover can tolerate changes, it is not subject to major layout surgery unless layout problems demand it.

7.3 Laying out the cover: A good magazine cover does the following:

Lays out the tone or personality of the magazine.

Is dynamic enough to draw readers to the magazine.

Provides continuing characteristics that identify it from issue to issue. It must be flexible to let the reader know instantly which issue he or she is viewing

The cover must lure the reader into the magazine.

The primary factors in setting the tone or personality of the cover include:

- The Nameplate's type dress.
- Use or lack of illustration
- The overall design.

7.4 Designing continuing pages:

Besides the cover page magazines have at least one other page that remains relatively constant in design from issue to issue for example a table of contents page. Many magazines have letter pages, editorial pages or other continuing features. These pages should get the same design attention that a cover does.

7.5 Making layout work:

A good layout communicates (conveys a message). A poor layout only displays information. Merely putting down information in type does not guarantee that communication will take place. Apply techniques that will help reach the reader, consider the readers needs.

- Think about eye flow
- White space
- Typography
- Photography
- Make it easy for the reader to digest information.
- Keep the principles below in mind.

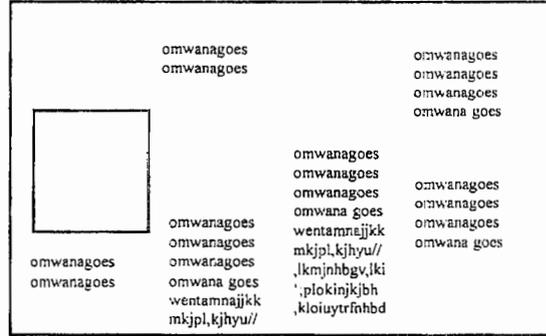
7.5.1 LAYOUT PRINCIPLES

Don't overwhelm the reader; create room for white space. Too much grey area (text) is wearisome break up text using Sub heads, Blurbs (Brief publicity notice), white space too much text will overwhelm the reader.

Fig. 1



Fig. 2



7.5.2 Use fewer photos and make them bigger

Two photos can take up the same space as six little ones but the increase in impact and communication. Bigger Photos spread out offer relaxed reading than too many small ones.

Fig. 3

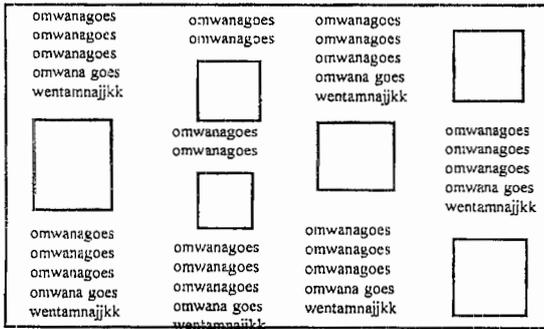
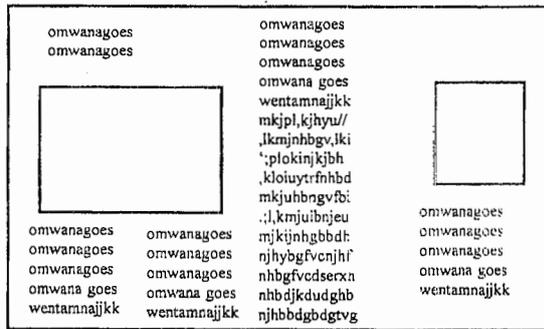


Fig. 4



7.5.3 Give directions

Help the reader find information as easily as possible. When reading the eye follows a pattern e.g. photo/illustration, headline, caption and blurbs. See fig 5

7.5.4 Be flexible and creative- introduce variations

Don't be bound by a rigid grid or format. Make changes to throw in surprises and excitement to your regular readers. Use a full-page photo occasionally, vary column widths, and vary the lavishness with which you use second colour. Place something at an angle. But make these changes to enhance communication. See Fig 6.

Fig.5

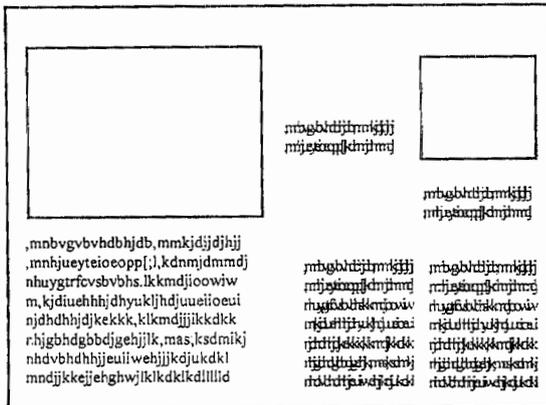
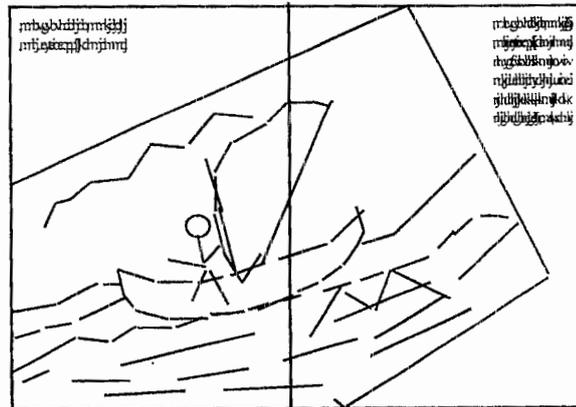


Fig. 6



7.5.5 Use good typography

Types with serif (short lines stemming from the ends of letters) are more easily read than sans serif (type without serif)

Justified columns (columns set with even edges at both sides) are more formal and look nice than ragged right (columns set with varying lengths at the right ends of the lines).

Bold and *Italics* are for emphasis and must be used wisely and sparingly.

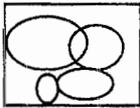
Calculate the ideal line length for easy readability. Use comfortable leading (read *leading* – increasing the space between lines of type. Too little space (too tight) is hard to read and too much space (too loose) makes the column seem to fall apart.

Headlines should be caps, lower case, and broken into understandable phrases if longer than one line. Consider using graphic devices. Do not begin decorating other than designing be extremely cautious. Several graphic devices can enable better communication, if used wisely. Try the following:

- Rules or dark straight lines can be used for highlighting, dividing, signalling sections, providing a base or something to hang type from; see figure 7.
- Borders and boxes are often used to inset a related item into a main article.
- Colour tint blocks: are best used to separate one item from another.

Fig 7

<p>Editorial</p> <p>HAVE YOU EVER BEEN MELLOW</p>	
<p>,mnbvgvbvhdhbjdb,mnkjdjjdhjj ,mnhjueyteioeopp[,l,kdnm]dmmdj nhuygrfsvbvbs.lkkm]joooww m,kjdieuhehhjdhyukljhdjuueioeui njdhhdhjdjkekckk,kikmdjjjkkdkk nhjgbdgbbd]gehhjllk,mas;ksdmikj nhdvbdhhdh]euiwehjjk]djukdkl</p> <p>,mnbvgvbvhdhbjdb,mnkjdjjdhjj ,mnhjueyteioeopp[,l,kdnm]dmmdj nhuygrfsvbvbs.lkkm]joooww m,kjdieuhehhjdhyukljhdjuueioeui njdhhdhjdjkekckk,kikmdjjjkkdkk nhjgbdgbbd]gehhjllk,mas;ksdmikj nhdvbdhhdh]euiwehjjk]djukdkl</p>	<p>,mnbvgvbvhdhbjdb,mnkjdjjdhjj ,mnhjueyteioeopp[,l,kdnm]dmmdj nhuygrfsvbvbs.lkkm]joooww m,kjdieuhehhjdhyukljhdjuueioeui njdhhdhjdjkekckk,kikmdjjjkkdkk nhjgbdgbbd]gehhjllk,mas;ksdmikj nhdvbdhhdh]euiwehjjk]djukdkl</p> <p>,mnbvgvbvhdhbjdb,mnkjdjjdhjj ,mnhjueyteioeopp[,l,kdnm]dmmdj nhuygrfsvbvbs.lkkm]joooww m,kjdieuhehhjdhyukljhdjuueioeui njdhhdhjdjkekckk,kikmdjjjkkdkk nhjgbdgbbd]gehhjllk,mas;ksdmikj nhdvbdhhdh]euiwehjjk]djukdkl</p>

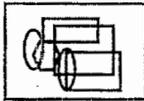


7.5.6 Think in spreads:

And think in entire issues. The eye perceives a spread as a whole. Placement within a spread can increase the message visually.

Fig. 8

<p>THE REVOLUTION THAT TASTED TIME</p> <p>,mnbvgvbvhdhbjdb,mnkjdjjdhjj ,mnhjueyteioeopp[,l,kdnm]dmmdj nhuygrfsvbvbs.lkkm]joooww m,kjdieuhehhjdhyukljhdjuueioeui njdhhdhjdjkekckk,kikmdjjjkkdkk nhjgbdgbbd]gehhjllk,mas;ksdmikj</p> <p>,mnbvgvbvhdhbjdb,mnkjdjjdhjj ,mnhjueyteioeopp[,l,kdnm]dmmdj nhuygrfsvbvbs.lkkm]joooww m,kjdieuhehhjdhyukljhdjuueioeui njdhhdhjdjkekckk,kikmdjjjkkdkk nhjgbdgbbd]gehhjllk,mas;ksdmikj</p>	<p>REVOLUTIONARY LEADERS</p> <p>,mnbvgvbvhdhbjdb,mnkjdjjdhjj ,mnhjueyteioeopp[,l,kdnm]dmmdj nhuygrfsvbvbs.lkkm]joooww m,kjdieuhehhjdhyukljhdjuueioeui njdhhdhjdjkekckk,kikmdjjjkkdkk nhjgbdgbbd]gehhjllk,mas;ksdmikj</p> <p>,mnbvgvbvhdhbjdb,mnkjdjjdhjj ,mnhjueyteioeopp[,l,kdnm]dmmdj nhuygrfsvbvbs.lkkm]joooww m,kjdieuhehhjdhyukljhdjuueioeui njdhhdhjdjkekckk,kikmdjjjkkdkk nhjgbdgbbd]gehhjllk,mas;ksdmikj</p>
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Don't rush at just writing or typing out text to fill the entire spread from topmost left hand corner to the lower right. Draw thumbnail sketches such as the illustrations used in this text to visualize what the outcome would look like.

When you are through with the entire layout review it. Think out about what each article is saying and arrange the various elements so they communicate effectively. Ensure the layout consistently communicates to the reader.

CHAPTER 8

8.0 PUBLIC SPEECH AND PRESENTATION

“ It usually takes more than three weeks to prepare an impromptu speech” -Mark Twain

The work of preparing a speech or presentation can be divided into 10 steps:

- i Instruct students to define the purpose of their speech or presentation.
Do they want to *persuade* the audience to *do something* or do they want to *Educate* them about an issue? Do they want them to *take a specific action*?
Do they want to *inspire* them, or convince them about something?
- ii They have to define their audience. Does the audience know anything about the student's subject?
Are they interested in the subject? Are they friendly toward the Subject?
- iii Students must be familiar and conversant with the subject they are speaking.
- iv They have to determine what they want their audience to know, to remember, to learn.
- v They should write approximately 25 words or less the objective of your speech. Listing three main points they want to make in their speech. Illustrating each point with at least one example - a story or anecdote - that will create a picture in the minds of the listeners in your audience.
- vi Outline the substance of the presentation using quotes, statistics, and examples.
- vii Writing the opening or “ attention getting” statement of your speech.
- viii Writing the closing part of speech. The aim is for a strong finish.
It should be a stirring statement in which students issue call to action,
Predict the future, make a declaration, and refer to their opening comments,
Then summarize the main goal.
- ix Students must the program where they will speak. Are they the only speakers?
What is the order of appearance? Will they be the first, or the last speaker?
Will there be a panel of speakers?
- x The students must also be aware of the time for questions and answers. How much of the time, allotted to you, will be reserved for questions and answers? There are a few other items you should remember in planning public speaking engagement.

8.1 YOUR INTRODUCTION TO THE AUDIENCE

The students must know the following

- Their introduction to the audience by the sponsor is very important.
- Write it themselves and send it ahead of time, but to go with extra copy
- To decide how they want to be introduced, what they want audience to know of them.
- To keep it short, warm and personal.
- To make sure the audio-visual equipment they will use is functioning.
- To arrive early to confirm the setting is satisfactory.

8.2 PREPARING THE SPEECH

- To be careful to observe the proper protocol in addressing audience, by recognizing presence of senior personages at the beginning of your address.
- To be precise use short sentences and keep the speech short. They should deliver no more than three major points.
- An average speech is approximately 20 minutes long. In general, your speech will be about seven to ten typed pages long a general rule of thumb is that 12 taped lines equal about one minute of speaking.
- One double spaced typed page is about two minutes; five pages double-spaced will about 10 minutes. Verify how long you will speak.
- They should minimize the use of statistics, use facts, picture to illustrate. If they are important statistics hand them out at the end of speech.
- To practice speech repeatedly to ensure eloquence in presentation.
- Underline those parts you want emphasize in your speech.
- Do not read the speech. Talk and work your audience in it.
- Maintain eye contact with the audience 90 percent of the time.
- Use your nervousness to your advantage. Being nervous is normal
- Channel that nervous energy into enthusiasm and excitement.

8.3. QUESTION ANSWER PREPAREDNESS

The following are guidelines to a question answer session.

- Take questions from the entire audience not only people in one sector.
- Listen to each question carefully without reaction.
- Treat each question equally. Repeat all positive questions so that Everyone can hear. If question is negative re-phrase it as positively as possible. Maintain eye contact with the audience
- Do not get drawn into one-to-one with any questioner.
- Respond as simply and directly as possible if you do not know the answer say “I don’t know” and promise to bring information.
- Do not announce, “This is the last question” Just keep control.
- Distribute and handouts at the end of the speech, not at beginning.
- Try to remember to enjoy yourself. If you are smiling, friendly, and enthusiastic to be there, your audience will be too.

8.4 INTERVIEWS.

No matter the media channel you use, and no matter whom the interviewer, the key principle is that you must always remain in control of the interview situation. Gather all the information you developed when planning your media strategy and review the important elements before putting yourself into an interview situation.

Decide what you want to achieve through the interview. Decide who is the audience. Understand each media outlet does the kind of interviewing that. Remember that although you will prepare differently for -for example -Television, video, Radio or Print publication interview piece, the key is simply to be prepared. The experience common to everyone preparing for an interview, just any interview, is nervousness. There are many techniques that you can use to make yourself more comfortable and less anxious, but do not expect anxiety to go away.

The best way to overcome nervousness is to be thoroughly prepared. Also practice restating your goals in colourful ways or using interesting analogues, vivid language, unusual examples and illustrations, or uncomplicated data. You should consider a variety of ways to stress the most important points you want make eliminate any miss perceptions about what you are trying to achieve, and clarify your vision for the future of the issue or the institution. One thing you should not do is let nervousness prevent you from participating in an interview.

8.5 Prepare further, these are points to note:

- What is the date and time of the interview?
- Where will the interview be held? Make sure you have exact direction if you are not familiar with the location. Find out whether you will need a pass or security clearance.
- What is the full name of interviewee?
- What is expected of you? What has the institution chosen you to do it
- Will the interview be live, direct or recorded from distance?
- How long will the interview take?
- Give your name and occupation details of yourself to the interviewee.

8.6 TEXTS AND DIRECTING INTERVIEW

Write an ideal interview. The interview may be scheduled for literally a few minutes, therefore limit yourself to the most important points that you want make.

Prepare a brief story to illustrate each point. Use as few numbers as possible. People easily get bore of statistics. Always look directly to the interviewee. Maintain permanent contact. In course of interview do not fear silence. Do not unnecessarily intervene. Allow the interviewee to continue the flow of his/her thought. Avoid distracting mannerism: shaking your legs, biting you pen, nodding your head and confirmation statements to the answers unnecessarily. Be well informed, conversant with the subject, and above all, keep your intellectual projects at par with your interview so that in the end you a good time of productive and conclusive conversation on the issues.

The fact is you do not have to disagree with the person, but maybe with his position on the issue and lead him to accept ideal approach to deal with the issues at stake in your discussions. Be polite, amicable and firm on issues in the interview.

CHAPTER 9

WRITING TO PERFORM

9.0. MOTIVATION FOR COMPOSITIONS

There are quite a lot of things that go in all our minds all the time, but it is only the creative minds that can beautifully bring out what is in their **spirit**. These are composers of thoughts, ideas, texts, and stories about our very existence. They are driven by a desire to compose a story. This stimulation can be brought about by the **desire to bring change within a society**.

(a) *You may have the desire to show that people in the city think they are more important than people in the rural area. You may want to show that they should change this attitude because people from rural areas are very important because they are the ones who grow food that feeds the people in urban areas.*

(b) *You may want to tell a realistic story, which narrates event as they are happening. For instance, it may be a story showing people struggling for schools fees.*

(c) History *it may be a story of past events. (Missionary work, colonialism)*

(d) Future *It may be a story portraying future events or showing how you should like, or expect the future to be.*

The 4 different kinds of motivation can be summarized as:

(a) *Revolutionary*

(b) *realistic*

(c) *Historical*

(d) *expectation/supposition*

9.2 IMAGINATION

The word image means a mental picture of something formed on the mind of a person. The action of forming those images is what is called **Imagination**. Every play that you write must go through this process of imagination. This is so because the play has a story. You cannot write a play without a story. Every play has a story you want to tell.

9.3 TELLING STORY

This word story means a narrative of incidents in their sequence- (organized order of happening) intended to deliver a message to the reader or observer. This means that you, the writer, must have the message(s) that you want to communicate. The message(s) must be organized in your mind for you to be able to communicate to them.

A story is a means of communication and you have to have a story, which you can use as a medium for communicating your message to the reader

9.4 MESSAGE

Here the word message is used to mean any views, opinions, etc, communicated from one person to another. This means that students must have a message, which their plays communicate to the audience.

Student may want to communicate a message to the effect that, because there was no rain all his matoke or millet dried up and his no food now. Because he has no food he needs some food relief assistance.

This is not anything new` nothing out of the ordinary. Most of the messages we want to communicate are not containing very strange ideas. But you need to have an effective beginning that will make your audience anxious to find out the development of the story.

9.5 EFFECTIVE BEGINNING

When you are communicating a story you would like your audience to be attentive all the time; follow your story and be able to get the message. Therefore you need to make your story have an exciting or provocative beginning. You can start with conflict or some action, which puts the reader or observer in suspense or something that brings out contrast.

9.6 PLOT OF THE PLAY

For the development of your story, plot out the events such that there is a link from event to event. The end of your plot should make your audience and performers have a sense of satisfaction. This is why you should always make concentrated preparation.

9.7 AUDIENCE

When writing your play you need to understand the audience to whom you are communicating your message. They have to understand your message. Therefore use the language of their standard. There are also some other habits or practices that may be offensive to your audience.

The audience will feel offended and this is not the sort of thing you want. So get students to pay great attention to the offensive practices and avoid them.

9.8 DRAMA

We are discussing play writing, but there is something, which we should consider. This Drama. Many of us confuse these words: drama/play. At the beginning we said a play is a dramatic composition intended for performing people; that a play has a story it is intended to communicate to the people watching or reading it. As a story, it is supposed to be organized into a logical development, persistent and conclusive characteristics. That is a play. However, many of us confuse the word play and drama.

Drama is a situation or succession of events in real life having the dramatic progression or emotional content characteristic of a play. So you can see that a play is something that has a beginning, a sense of development and a message. But drama is just exciting action, which may not in anyway be organized or have a sense of development.

But there should be drama contained in the activities of a play. This is why we can say it is dramatic or not dramatic. There can be drama in any kind of writing. Make students know the difference.

CHAPTER 10

10.0 TRADITIONAL FORMS AND COMMUNICATION

When discussing traditional forms, we have to understand them first and then see how we can use them for communicating.

What is traditional is something, which has passed over from generation to generation and is in practice. The passing over of a traditional thing is not through written material which otherwise will be called reading.

It is done by mouth, talking to one another; or we can say orally or practice. This is possible if we look at how parents train their children or how members of a community communicate information among themselves.

10.1 FORMS - The shape in which something or some activity exists or is practiced.

You can call a pattern or a mode of being or mode of arrangement or the regularity of the arrangement of activity, which you call activity, traditional.

10.2 OBJECTIVE OF YOUR ACTIVITY

In your orientation, you already know you will be responsible for helping in training others in performing and visual arts. But you have to appreciate the importance of traditional and traditional forms and communication skills that are demanded in the performing and visual arts training.

This guide you in conducting effective training that addresses all round themes on issues of population activities; schools and communities.

In this way you will enable teachers, pupils and communities to form and run plays/drama groups.

10.3 THE TASK

The task is to create group-clubs to write, act, manage and perform plays/dramas containing development issues for the schools and communities.

You need to build in your trainees: imagination, experience, supposition, and idealization.

10.4 THE TRADITIONAL FORMS-YOUR IMMEDIATE TOOLS

Let us finally look at the various items, which have existed in our society and have been practiced by generations. These are forms, which we have found in our society. It may be difficult to explain their origin but we should be able to see how we can utilize them for writing or any other creative writing.

10.5 FOLK TALES

A Folk Tale is a popular story passed down orally from generation to generation. Here the word folk means people or you can say the ordinary people. The word tale means story or narrative. This word has the element that it is a created story passed from generation to generation; so it has the element that it is not a true story: that is to say, not a story of true activity.

These folk tales are important to explain some important points in the society. For instance, there is always a story explaining how a group of people or tribe starts showing an act of cheating.

(Mention a myth: e.g. Kintu and Nambi).

10.6 FOLK SONGS

These are narratives in the society intended for singing. You may find some of these folk songs incorporated within a folk tale while others are created for singing on their own, and being inserted in a folk story. Some folk songs are used for particular purposes: child rising:

Folk songs to calm the child and make her/him go to sleep.

(Now remember or create these kinds of songs)

10.7 PROVERBS

A Proverb is a short, familiar sentence that communicates concentrated message. The proverb uses comparatively few words, but these words are loaded with messages. It is certain you have these proverbs in your local language. You can take any of those proverbs and it will give you a subject, which you can use to write a play, a magazine story, and a folk song. *(List proverbs in your and any other language you know well)*

10.8 POETRY

Poetry is composition of high beauty, full of thought expressed in concentrated language.

You need to look and see how poetry can help you to create a play,

10.9 SAYINGS

Another thing, which you can look at as traditional, are the sayings. There are some sayings, which are characteristic in a given community, and these are and these can give ideas to you as a writer to start writing a play, drama story, compose a song.

(List the sayings in your language and any other language and see meanings). An example... A man does not fail

10.10 HABITS

There are some practices within a community upon which some habits are formed. You can look for those habits and write play, drama stories and compose songs, poetry from the messages you get out the habits.

For example: there is the practice of a man getting drunk, going home disagreeing with his wife and they fight.

This is so common that it is almost a habit and many writers put it their plays. So you need to look at such common practices within your society, community and create play out of them. For writing a play you do not have to get ideas or action from overseas. They are here with you in your school, your community; the daily action in your source of material for drama. So be serious with the usual action or activities in your community.

(List some common habits in your area, any other areas you know well)

10.11 EFFECT

When you take any traditional form and you want create a form of communication content like a play, remember that you have to consider the effect. The subject and the language will create the effect.

The audience will realize that their traditions are not yet out of date.

Maybe they should continue to follow them or some of them depending upon how you portray them in the plain, songs.

All these traditional forms are actually resource materials. They are full of ideas, which you can use to write a play, a poem, compose songs that will be on stage, felt inside your college and school magazines

We hope this handbook will be a useful learning tool for revitalizing **effective oral** and **visual expressions** in our schools. Tutors and pre-service teachers will find here, communication skills required for the task of teaching quality performing and visual arts.

Through the student teachers, pupils in primary schools will ultimately benefit from this exercise.

Jim Carmichael Opio.

Francisco Xavier Ahabyona.

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