Indonesia Future Leaders Program: Building a New Generation of Young Leaders as Catalysts for Social Change
September 16 - October 3, 2012

Northern Illinois University
International Training Office
Indonesia Future Leaders Program:
Building a New Generation of Young Leaders as Catalysts for Social Change
September 16 – 30, 2012

Training Manual

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Division of International Programs
Northern Illinois University
DeKalb, Illinois, U.S.A.
Training Manual
Indonesia Future Leaders Program:
Building a New Generation of Young Leaders as Catalysts for Social Change

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DeKalb, Illinois, U.S.A.
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*Subject to Change*
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**Resource Persons**

**Siti Asma** is Malaysian-born, but a native to DeKalb, IL. At DeKalb High School, she was heavily involved in the school newspaper, the *Barb Wire*, and literary magazine, *New Pennies*. By her senior year, she became editor of both, leading two staffs to improve both publications. Her first year on *New Pennies* yielded a Pacemaker Award from the National Scholastic Press Association, a nationally acclaimed high school award, for the issue *Chimeric*. During both of her years working on *New Pennies*, the magazine attained the Highest Award by the National Council of Teachers of English. In addition to *New Pennies*, she has been published in the online literary journal, *Unlikely Stories*. In May of 2011, she won two scholarships for journalistic excellence, from the Kettle Moraine Press Association, and the local radio station, B95. After graduation, she briefly attended Eastern Illinois University before returning home. She currently attends Kishwaukee College.

**Chris Birks** worked as a journalist for nearly 20 years before becoming a teacher. Currently he is an assistant professor at Benedictine University where he teaches journalism and web design (New media). Chris is also the advisor of the student paper, *The Candor*. Chris has over a decade of public speaking experience, mostly leading discussions on the role of the media in society.

Born and raised in Caracas, Venezuela, **Seemi Choudry** moved to Chicago in 1998 with her family. Growing up in a trilingual and international environment, Seemi is always looking for ways to utilize her speaking skills and diversify her surroundings. This all made sense when she eventually decided to major in Political Science and Spanish in college. Her involvement with the Inner-city Muslim Action Network (IMAN) began in 2006 with the planning of Takin’ It to the Streets 2007. After interning with Blue Prints, a youth-led needs-assessment project, she and other key youth members decided to begin the first ever IMAN Youth Council. Since then, Seemi has taught English to immigrants at the Indo-American center, worked as a clerk with Chicago State Attorney General's office, and performs with the Chicago's very own female Muslim musical ensemble, SoundRight. After graduating from Loyola University Chicago in May 2010, Seemi started working as a full-time community organizer with the Illinois Coalition for Immigrant and Refugee Rights (ICIRR) and continued to organize with Congregations Organizing for Renewal, (COR), a faith-based community organization serving the needs of disenfranchised and underrepresented families across South Alameda County in northern California. While at COR, Seemi worked on a host of issues including: violence prevention, immigrant integration and education reform. Seemi now resides in Chicago where she enjoys taking long bike rides across the city, walking along the lake and spending time with her family.

**Dr. Lina Davide-Ong**, Director of the International Training Office, is an alumna of the University of the Philippines in Diliman, and a former member of the faculty of UP College-Cebu. Dr. Ong has more than a decade of experience in developing international training programs that are appropriate to learners from diverse cultural backgrounds. Dr. Ong served as the administrative director of the ACCESS-Philippine Youth Leadership Programs (2004-2012), the ARMM Philippines Majority-Minority Program (2005), the Cultural Citizens Program (2008), and the Fulbright American Studies Summer Institute on Contemporary American Literature (2002 – 2004). Dr. Ong obtained her Doctor of Education degree in 1995 from Northern Illinois University in DeKalb, Illinois.

**Dr. Deborah Pierce** is Associate Provost for International Programs and Adjunct Assistant Professor of French at Northern Illinois University, where she is also a faculty associate of the Title VI funded Center for Southeast Asian Studies. Previously she served as Assistant Professor of Linguistics and Director of International Affairs at Loyola University Chicago. She earned the Ph.D. in Linguistics from the International Training Office. (2012). *Indonesia Future Leaders Program Training Manual*. DeKalb, IL: Northern Illinois University.
University of Michigan and has worked in international education for over twenty years. Her primary professional interests are curriculum internationalization, conflict transformation, leadership training, and Southeast Asian studies. She chaired the 2010 Annual Conference Committee of NAFSA: Association of International Educators and has also served on the national boards of the Association of International Education Administrators and Phi Beta Delta Honor Society.

Dominique Stockman (D-Nick the Microphone Misfit) is youth activist, educator, author, theatre director, and Hip-Hop artist. D-Nick earned a Bachelor’s of Arts degree from DePaul Universities’ Theatre School, and went on to be a director at Free Street Theatre for seven years. D-Nick has also taught high-school theatre at Perspectives Charter School done mentor programs at IMAN, and now currently works at the Association House of Chicago and Columbia College Community Arts Partnership, teaching acting, ensemble playwriting, vocal articulation, vocal projection, and Hip-Hop fundamentals to teens from all walks of life throughout the Chicago land area. D-Nick has also maintained a strong presence and career in the Hip-Hop Community traveling across the U.S. and abroad as part of the FEW Collective and his own Group the Microphone Misfitz. D-Nick has released 3 Independent Hip-Hop albums “Brace yourself for the Impact”, “Graphic Novel”, and “Escape from Babylon” which is the latest album comes inside of a graphic Novel written by D-Nick himself.

Video Link: http://youtu.be/bgyJkZMI5Gc
Music Link: http://themicrophonemisfitz.bandcamp.com/

Dr. Rey Ty received his doctorate degree from Northern Illinois University. The title of his dissertation was “Human rights, conflict transformation, and peace building: The state, NGOs, social movements, and civil society—The struggle for power, social justice and social change.” His first M.A. was from the University of California at Berkeley; his second M.A. from Northern Illinois University. Dr. Ty taught Political Science at the University of the Philippines from 1986 to 1996 where he also served as Assistant Chair of the Department of Political Science. He was actively struggling against the Marcos dictatorship and was involved in human rights and peace work, both with governmental organizations (GOs) and non-governmental organizations (NGOs). He was the Special Projects Coordinator, Technical Consultant, and later the first Director of the Public Information and Education Services of the Presidential Committee of Human Rights under President Corazon Aquino. During this time, he was a member of a core group that developed the strategic plan of the Commission on Human Rights and engaged in the organizational development of Amnesty International (AI) Philippines. Dr. Ty served as Vice-Chair of Amnesty International Philippines, Citizens Alliance for Consumer Protection (CACP), Defense for Children International Philippines (DCI), Ecumenical Movement for Justice and Peace, and Philippine Alliance of Human Rights Advocates (PAHRA). He also served as Director of the Human Rights Institute of the Task Force Detainees of the Philippines (TFDP). The United Nations invited him to be a “non-governmental individual” (NGI) in several international conferences held in Montreal, Canada (UNESCO), Bangkok, Thailand (U.N. Economic and Social Commission for Asia and the Pacific), Vienna, Austria (U.N. World Conference on Human Rights), and Kathmandu, Nepal (Human Rights Training for Public Offices and NGOs, organized by the International Institute of Human Rights and NGOs, organized by the International Institute for Human Rights, Environment and Development). Dr Ty was also a member of an international teaching team for the Centre international de formation pour l’enseignement des droits de l’homme et de la paix (International Training Centre for Human Rights and Peace Teaching) in Geneva, Switzerland, where he used English, French, and Spanish as the medium of instruction, to teach international human rights, international humanitarian law, and peace to teachers from all over the world. His education also includes certificate courses at the University of Paris, Sorbonne and International Institute of Human Rights, Strasbourg, France.
Intercultural Social Relations
Rey Ty

Downloadable from [http://niu.academia.edu/ReyTy/Teaching/38065/Rey_Ty._2012-08-20_Intercultural_Orientation_for_New_International_Students._DeKalb_IL_Northern_Illinois_University](http://niu.academia.edu/ReyTy/Teaching/38065/Rey_Ty._2012-08-20_Intercultural_Orientation_for_New_International_Students._DeKalb_IL_Northern_Illinois_University)
Generalizations Only:
But No to Stereotypes!

BAD, WRONG & DANGEROUS STEREOTYPES!
"Girls don't like math." (c) 2011 Rey Ty
Conclusion
1. Go on & on & on.

2. Pretend you are from the host country.

3. Act holier than thou.

4. Don’t flaunt.

5. Don’t have a blanket hatred of the host country.

Terima Kasih!

THANK YOU!
Guided by the Past and Planning Today for the Future Now
Rey Ty
Downloadable from
http://niu.academia.edu/ReyTy/Teaching/38487/Rey_Ty_2012_Strategic_Planning_Program_Planning_and_Budget_Planning_DeKalb_IL_Northern_Illinois_University
**Time Line**

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<th>Past History</th>
<th>Present Context</th>
<th>Vision 4 D Future</th>
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<td>Mutual Help</td>
<td>Independence</td>
<td>Peace</td>
<td></td>
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| Negative  | Colonialism  | Poor-Rich Gap   | Armed Conflict    |

**Problems**

Do not impose ideas on the community. Find out what the community actually needs, based on their own assessment.

**ISSUES**

Ex: Economy  Environment  Politics  Culture  Armed Conflict  Gender  Health  Religion  Ethnicities  Classes  Others: Specify

**NEEDS**

Ex: Economy  Environment  Politics  Culture  Armed Conflict  Gender  Health  Religion  Ethnicities  Classes  Others: Specify
Community Needs

Select a Project.

Why Select This Particular Project?

Who Benefits?

Framework

• Good things about which you care

Framework

• Law

• Values

Your Partners & You

• Your Organizational Partner/s

• Name of Community Partners

Framework

• Quote 1 article from
  - Constitution or
  - National law or
  - United Nations Charter or
  - Universal Declaration of Human Rights

• Values (examples)
  - Equality
  - Non-discrimination
  - Women’s rights
  - Sustainable development

Turning Problems into Solutions

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How Is Your Project...
1. Gender Balanced?  
2. Intergenerational?  
3. Inter-Ethnic?  
4. Interfaith?

SWOT
- **Internal Strength**
- **Internal Weakness**
- **External Opportunities**
- **External Threats**

Vision
• Dream community

Goals
• Long-term plans

Mission
• Reason for the existence of your organization

Objectives
• How do you make your dream community come true
SMART Objectives
1. Specific
2. Measurable
3. Achievable
4. Realistic
5. Time-bound

Outputs
• By the end of the project, what concrete materials will you have produced?

Strategies
1. A plan of action or policy designed to achieve a major or overall aim.
2. Planning & directing overall operations.

Outcomes
• By the end of the project, what qualitative changes will have occurred?

Work Together
1. Gender-Sensitive
2. Intergenerational: Old & young
3. Inter-Ethnic
4. Intrafaith: Among Muslims, etc.
5. Interfaith: Muslim, Christian, Indigenous, Atheist...
Be clear on how who will do what where by when.

Resources

Human
Material
Financial

Human Resources
1. Organizations: school, community, professional, commercial, government
2. Volunteers: like-minded people, friends, organizations

Project Plan
The Meso-View

Material Resources
1. Purchase
2. Donations
3. Rent
4. Make Them!

Organizational Structure
Include women!

Yes We Can!
1. Not mostly women.
2. Not mostly men.
3. But a good mix of women & men.
### Action Plan

#### 1. Preparatory Pre-Program Stage

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<th>People Involved (With whom to work?)</th>
<th>Resources (What funding/materials?)</th>
<th>Timeline (When to finish?)</th>
<th>Evaluation (How to measure success?)</th>
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<th>Resources (What funding/materials?)</th>
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### Actual Day of Project Implementation

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<th>Date</th>
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<tr>
<td>Time</td>
<td>1 whole day from 8:30 am – 3:00 pm</td>
</tr>
<tr>
<td>Place</td>
<td>People’s Park &amp; Public Library, Kampung Saber, Koto Baru</td>
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<table>
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<tr>
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<th>Persons in Charge</th>
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<tr>
<td>8:30 AM</td>
<td>Opening Remark &amp; Orientation</td>
<td>Mr. Abdulfatah</td>
</tr>
<tr>
<td>9:15-11:00 AM</td>
<td>Start of Clean-Up</td>
<td>Sohaya</td>
</tr>
<tr>
<td>Noon</td>
<td>Lunch</td>
<td>Nur, Fatimah, Yihya, Yusuf</td>
</tr>
<tr>
<td>1 – 2:00PM</td>
<td>Back to the Clean-Up</td>
<td>Akmah</td>
</tr>
<tr>
<td>2:00 – 2:30 PM</td>
<td>Tree Planting</td>
<td>Alyanna</td>
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<td>2:30 PM</td>
<td>Snacks</td>
<td>Christian, Farah, Abdel</td>
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<td>3 PM</td>
<td>Closing Remarks</td>
<td>Mrs. Nenazhir</td>
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### Actual Day of Project Implementation

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### References

Generating a List of 100 Ways Teens Can Serve Their Communities
Content provided by Youth Service America at http://www.servenet.org

Abstract
For service organizations or agencies that involve teens, "100 Ways to Make a Difference in Your Community" can be a powerful starting point for creating change. From something as simple as "walk a neighbor's dog," to the more structured "become a peer counselor," this list has something all members can relate to. Developed by Youth Service America, a resource center and premier alliance of over 300 organizations committed to increasing the quantity and quality of opportunities for young people to serve locally, nationally, or globally, this list is sure to generate thought, discussion, and activity.

Action
Through service, teens can be active agents of positive change in their communities. But figuring out how to get started in service can be intimidating for teens. The reactions can range from thinking there's nothing productive to be done, to being overwhelmed with all the possibilities. Involving the teens in creating a list of service activities, small and large, can help put the possibilities into the proper perspective. The following list, created by Youth Service America, can be a starting point for teens to create lists relevant to their own community's needs.

100 Ways To Make A Difference In Your Community

1. Help teach a younger child to read.
2. Help cook and/or serve a meal at a homeless shelter.
3. Gather clothing from your neighbors and donate it to a local shelter.
4. Make "I Care" kits with combs, toothbrushes, shampoo, etc. for the homeless.
5. Pack and hand out food at a local food bank.
6. Adopt a "grandfriend" and write them letters and visit them.
7. Visit senior citizens at a nursing home.
8. Rake leaves, shovel snow, clean gutters, or wash windows for a senior citizen.
9. Pick up groceries or medicine for an elderly person.
10. Go for a walk with a senior citizen in your community.
11. Deliver meals to homebound individuals.
12. Hold an afternoon dance for your local nursing home.
13. Teach a senior friend how to use a computer and the Internet.
14. Paint a mural over graffiti.
15. Invite local police officers to present a drug awareness or safety presentation.
16. Tutor a student that needs help learning English or some other subject.
17. Organize a canned goods drive.
18. Clean up a vacant lot or park.
19. Organize a campaign to raise money to purchase and install playground equipment.
20. Plant flowers in public areas that could use some color.
21. Volunteer to help at a Special Olympics event.
22. Set up a buddy system for kids with special needs in your community.
23. Raise money for Braille books for visually impaired people.
24. Read books or the newspaper on tape for visually impaired people.
25. Bring toys to children in the cancer ward of a hospital.
26. Contact your local political representative about key issues.
27. Register people to vote.
28. Organize a public issues forum for your neighborhood.
29. Volunteer at a polling booth the day of an election.
30. Take a friend to the polling booths.
31. Vote.
32. Offer to pass out election materials.
33. Plant a garden or tree where the whole neighborhood can enjoy it.
34. Set up a recycling system for your home.
35. Organize a carpooling campaign in your neighborhood.
36. Adopt an acre of a rainforest.
37. Clean up trash along a river, beach, or in a park.
38. Create a habitat for wildlife.
39. Create a campaign to encourage biking and walking.
40. Test the health of the water in your local lakes, rivers, and streams.
41. Contact your local volunteer center for opportunities to serve.
42. Volunteer at your local animal shelter.
43. Help build a home with Habitat for Humanity.
44. Walk a neighbor's dog or pet sit while they are on vacation.
45. Teach Sunday school.
46. Learn to be a peer counselor.
47. Send a letter to one of America's veterans or overseas soldiers.
48. Volunteer at your local youth center.
49. Participate in a marathon for your favorite charity.
50. Become a candy striper at your local hospital.
51. Mentor a young person.
52. Serve your country by joining AmeriCorps.
53. Become a volunteer firefighter or EMT.
54. Donate books to your local library.
55. Donate clothes to the Salvation Army.
56. Start a book club in your area.
57. Adopt a pet from the Humane Society.
58. Hold a door open for someone.
59. Give up your seat on the bus or train to someone.
60. Donate your old computer to a school.
61. Give blood.
62. Coach a children's sports team.
63. Become an organ donor.
64. Teach a dance class.
65. Participate in Job Shadow Day (February 2).
66. Organize a project for National Youth Service Day.
67. Volunteer on a hotline.
68. Meet with local representatives from your area.
69. Don't drink and drive.
70. Listen to others.
71. Write a letter to the editor about an issue you care about.
72. Learn first aid.
73. Shop at local, family owned businesses.
74. Become a Big Brother or Big Sister.
75. Take a historical tour of your area about your community.
76. Write a note to a teacher that had a positive effect on you.
77. Get together with some friends to buy holiday presents for a family at a shelter.
78. Recycle.
79. Drive responsibly.
80. Get CPR certification.
81. Don't litter.
82. Shop responsibly.
83. Don't spread or start gossip.
84. Tell a custodian that you appreciate him/her.
85. Hold a teddy bear drive for foster children, fire victims, etc.
86. Make a care package for an elderly or shut-in person.
87. Teach at an adult literacy center.
88. Sing for residents at a nursing home.
89. Befriend a new student or neighbor.
90. Babysit.
91. Look for the good in all people.
93. Donate money to your favorite charity.
94. Make quilts or baby clothes for low-income families.
95. Bake cookies and bring them to your local fire hall or police station.
96. Donate toys or suitcases to foster children.
97. When visiting someone in a hospital, talk to someone that doesn't have many visitors.
98. Around the holidays, visit the Post Office and answer some letters to Santa.
99. Start a neighborhood welcome committee.
100. Visit SERVEnet.org to find volunteer opportunities in your area.
101. Young people are serving their communities in record numbers. In 2000, 13 million teens gave 2.4 billion hours of service back to their communities. (Statistic from SERVE.net website, Nov. 2001)
Volunteer Work
From Maryjane Bicksler

IF YOU HAVE 5 MINUTES
You could place a friendly phone call
To an elderly shut-in

IF YOU HAVE 1 HOUR
You could give blood

IF YOU HAVE 5 HOURS
You could clean up a City park

IF YOU HAVE 5 DAYS
You could build homes for Habitat for Humanity
or other housing groups

IF YOU HAVE 1 MONTH
You could join a clean water project
To dig a new well in India

IF YOU HAVE 1 YEAR
You could join a theater group
Art for Social Change
Dominique Stockman
(D-Nick the Microphone Misfit)

What is “Hip Hop”?
- Music, Dance, Visual Art, Storytelling

What is “Hip Hop”?
- Music, Dance, Visual Art, Storytelling
- Transformative Culture

What is “Hip Hop”?
- Music, Dance, Visual Art, Storytelling
- Transformative Culture
- “Healthy Independent People Helping Other People”

Elements of Hip Hop:
Elements of Hip Hop:

- DJing
- MCing
- Breakin’
- Graffiti Art

Elements of Hip Hop:

- DJing
- MCing
- Breakin’
- Graffiti
- KNOWLEDGE!
Elements of Hip Hop:

- DJing = Music
- MCing = Oral Tradition
- Breakin’ = Dance
- Graffiti = Visual Art
- Knowledge, Culture, Understanding

History of Hip Hop:
**History of Hip Hop:**

- Official start of Hip Hop: 1974, South Bronx, NYC
- Official start of Zulu Nation: 1973, NYC
- Origins are in indigenous cultures

**Why NYC in the early ’70s?**

- Lack of financial resources
- Rise in gangs, violence, and crime
- Limited access to artistic outlets
- Post civil rights era
- Marginalization of Black and Brown populations

**Eras of Hip Hop:**

- Early Days, 1973 – 1979
  “Peace, Love, Unity, and Having Fun!”
- Commercial Success, 1979 - 1986
- Golden Age, 1986 – 1993
- Digital Age, 2000 - ?

**Art in Action**

- "AMANDLA!
  A Revolution in Art & Music"

**Art in Action, Hip Hop & Social Change**

- "THE EVOLUTION OF STREET KNOWLEDGE: Hip Hop's Influence on Law and Culture"

---

Art in Action, Hip Hop & Social Change

- Hip Hop’s nature is to transform the condition of the people in a community. Hip Hop doesn’t exist without community.

- Hip Hop allows those with little resources or alternatives to transform what little they have into something much greater.

- Hip Hop principles and values, Hip Hop connecting the globe

- Hip Hop beyond a genre, can be a universal language. Can fuse together any other forms into it.

HIP-HOP all over the world
Effective Communication for Community Organizing:
Or Public Speaking to Bring About Change

Chris Birks

Preparing the presentation

1. Intro
2. Body
3. Conclusion

The Introduction

1. Get attention and interest
2. Reveal the topic
3. Establish credibility
4. Preview the body of the presentation

Tip: In a 10-minute presentation, this should take 2-3 minutes.
**The Body**
This is the bulk of what you are talking about. It's the most important part.

Organize the body around main points

Example:
"Today I'll talk about the Philippine Youth Leadership program. First I'll talk about the activities, then I'll speak about the participants and why we selected them based on our criteria."  

| Main points: | 1. Activities  
| 2. Participants  
| 3. What was learned |

---

**Two popular ways of structuring main points in the body:**

1. Chronological
   The main points follow a time pattern.
   
   Example: My trip to Haiti
   1. Preparing for the journey  
   2. Arriving in Haiti  
   3. Exploring Haiti  
   4. Leaving to come home

2. Topical
   The main points are divided in a logical and consistent way.
   
   Example: Different baseball teams
   1. Chicago Cubs  
   2. Detroit Tigers  
   3. Los Angeles Dodgers

---

**The Conclusion**

1. Signal the end
2. Reinforce the central idea
3. Finish with a good ending

*Tip: In a 10-minute presentation, this should take 1-2 minutes.*

---

**Pointers**

1. Rehearse your presentation 2-3 times and time it.

   *Never just wing it or try to public speak without rehearsing.*

2. Don’t try to cover everything you know, only the stuff you find interesting.

   *“Sorry about the length of my speech; I didn’t have time to make it shorter.”*

---

**Simple outline for speech:**

**Introduction**
(transition)

| Main Point 1  
| (transition)  
| Main Point 2  
| (transition)  
| Main Point 3  
| (signal)  
| Conclusion |

---

**Let’s build a speech**

**Topic:** Tell us about your community project. *(Remember the time limit)*

**Basic speech structure:**

- Introduction *(transition)*
- Main Point 1 *(transition)*
- Main Point 2 *(transition)*
- Main Point 3 *(signal)*
- Conclusion

**Write an outline for a 2-3 minute speech (which you will deliver in small groups to your fellow program participants):**

- *Remember: keep speeches fun*
Let’s take some time to write a speech outline

Basic Outline
(add detail to flesh out speech)

Intro:
1. After 20 years, I needed a change
2. Left my job to get M.A.

Transition: I knew I wanted to be a teacher

Body:
1. Life as a journalist
   1. What I did
   2. Why I decided to leave
2. Life as a teacher
   1. First time teaching
   2. Future plans

Signal: In conclusion, I’m happy to be a teacher

Conclusion:
1. Relate two reasons - main points
2. Teaching story

(Show previous slide)

Extemporaneous Speech

A carefully prepared and rehearsed speech that is presented from a brief set of notes.

The speech is presented in a lively way; not rigid.

Delivery

Visual aids

Visual aids (like this PowerPoint presentation) help a lot

Showing photos and/or videos also effective

Always

Have a backup plan in case visuals don’t work

Always

Pointers

1. Think of yourself as a teacher when presenting.
   Self confidence is the number one way to improve your public speaking

2. Keep your speech short and to the point.
   Be mindful of rambling on

Always

Always

**Tips for good delivery**

1. Use eye contact.
2. Use gestures that you are comfortable with.
3. Remember it’s a speech, not a “chat,” hire on the side of formality.
4. Talk from speaking outline, don’t read word-for-word.
5. The biggest helper – rehearse your presentation.

**Conclusion**

1. Deliver your speech, don’t read it.
2. Organize the presentation with an introduction, body (with main points) and conclusion.
3. Rehearse speech before presenting.

**Workshop**

1. Rehearsal time
   Find somewhere to rehearse speech – 10 minutes
2. Speech delivery
   Break into 5 groups (4 people in each group) and deliver your speech

**Effective Communication for Community Organizing**

or

Public speaking to bring about change

Chris Birks
Benedictine University
chbirks@ben.edu
Social Media for Social Good
Chris Birks

Traditional media
- Expensive to produce, exclusive access
- Content created by trained workers
- Wait until you have enough facts to make a story
- Gatekeeping, sourcing, etc. done onsite

New Media
- Cheap to produce, easy to access
- Content created by anyone
- Publish whatever you have immediately
- Gatekeeping, sourcing, etc. left to consumer

What is social media
Ted talk - Clay Shirky

What's going on
(0:00) “The media that is good at creating conversations...”
(8:53) “...just please stop promoting in public.”

Changes in today's media landscape
(3:09) “The media that is good at creating conversations...”
(8:53) “...just please stop promoting in public.”

Where are we going
(11:12) “We are increasingly in a landscape where media is global...”
(15:33) End

Traditional media & new media
Newspapers, radio, TV, magazines, etc.
Digital media (web pages, apps, email, etc.)

Social Media for Social Good
Chris Birks
Benedistine University
chirks@ben.edu

*Note: New media isn't really "new" anymore*
Social media

YouTube
Syria fighting

Blogs
ASPCA

Twitter
H.H. Iskandar Laks

Facebook
Brookfield Zoo

Making a difference

- Think about a cause you would like to promote
  What is its name?
  What is its purpose?
  Who is your intended audience?
  What material (stories, photos, etc.) would you need?

- Meet at 2 p.m. in HSC 023, basement of this building

- We’re going to build a Facebook page for your cause and a Twitter feed (blog too, if we have time)

Go off and think about the above question
Meet in room 23 (basement) at 2 p.m.

Creating a new media site

Set up a blog for your cause

Blog recommendations

- You can reach out to your local media, which almost certainly has a blog, and ask to post a special article for them. Depending on your cause, you may even be able to get a regular column, because they’re usually desperate for content.

- Alternately, you can create your own blog — either about general topics, or (even more helpfully) about your cause. Just be aware you really need to post at least weekly, and preferably three times a week, to keep it current.

- When you write a post, be sure to email the link to legislators (especially if you mention them) and to the public relations person working for your cause, so they can spread the message further.

Create a Facebook page for your cause

Source: Doris Clark, Clark Strategic Communications via the Huffington Post
Facebook recommendations

- Start by "liking" the fan page of causes you care about. This will keep you informed about their activities and will also show up on your wall, perhaps encouraging your friends to check them out, as well.
- When your cause posts something of interest -- time to take action on legislation, for instance -- you can re-post it on your own wall by hitting the "share" button.
- "Like" the fan page of your legislators, and begin commenting and interacting. You want them to know who you are, so they'll take you more seriously when it comes time to take action.
- Deploy your "nagging" function. When you tag someone on Facebook, they will (usually) be notified -- and elected officials watch like a hawk. Mention them to build your relationship, and mention your cause to keep your friends informed.

Source: Dorie Clark, Clark Strategic Communications via the Huffington Post

Final advice

- Post frequently, at least something every day if possible
- Engage your audience -- don't lecture
- Link to others that share your beliefs
- POST FREQUENTLY!!

Chris Burks, Benedictine University 
burks@ben.edu
Getting Started: Organization and Planning

- Subscribe to, like, and follow large organizations with a mission that is similar to yours.
- Subscribe to social media and mobile technology blogs.
- Define your goals and objectives.
- Get the necessary training (HTML, digital photography, video, social media, and mobile technology).
- Create a master login sheet.
- Define metrics of measurement and create a social media ROI spreadsheet.
- Create a Google account.
- Sign up for Google Alerts.
- Experiment with social media dashboards.
- Write social media and mobile technology policies.
- Hire a graphic designer to design a square avatar(s).
- Purchase a smartphone and/or tablet.
- Purchase a digital camera.
- Purchase a pocket camcorder.
- Create an e-mail signature that includes your website, blog, and social networking links.

Web 1.0: The Broadcast Web

1) Website

- Purchase .org domain name for website and e-mail addresses.
- Purchase website hosting package.
- Select a website vendor.
- Write content and secure photos for website pages.
- Hire a graphic designer to prepare website banner(s) and custom graphics.
- Add e-newsletter and text alert subscribe functionality.
- Add “Donate Now” button to your home page.
- Add social networking icons.

2) e-Newsletter

- Select an e-newsletter vendor.
- Design an e-newsletter template.
- Add e-newsletter subscribe functionality to your blog.
- Add e-newsletter subscribe functionality to your social networking communities.
- Add e-newsletter subscribe functionality to your mobile website.
- Add a website, blog, and social networking pitch to your “Thank You for Subscribing” e-mail.
- Add a website, blog, and social networking pitch to your “Thank You for Subscribing” landing page.

3) “Donate Now” Fundraising

- Select a donate now vendor.
- Create a “Donate Now” landing page with your nonprofit’s branding inside of your website.
- Add charity ratings graphics to your “Donate Now” landing page, if applicable.
- Add a “Donate Now” button to every page of your website.
- Add a social networking pitch to your “Thanks for Your Donation” landing page.
- Add a video or slideshow to your “Thank You” landing page, if applicable.
- Add a social networking pitch to your “Thanks for your Donation” e-mail.
- Launch a sustainer program, if applicable.
• Launch a gift donation program, if applicable.
• Launch a peer-to-peer fund-raising campaign, if applicable.

Web 2.0 :: The Social Web

1) Facebook
• Create a Facebook Page.
• Design custom tabs.
• Find your Facebook voice.
• Find and monitor your Facebook Community Page, if applicable.
• Claim your Facebook Places Page, if applicable.

2) Twitter
• Create a Twitter Profile.
• Design a custom background.
• Find your Twitter voice.
• Create Twitter lists.
• Create an account on Bitly.
• Create an account on Twtpoll.com.
• Create an account on TwitPic (or yfrog).
• Create an account on TwitVid (or yfrog).
• Create a Twibbon for your nonprofit.
• Experiment with HootSuite (or TweetDeck).
• Experiment with Twitter social good apps and portals.
• Launch a Twitter fundraising campaign, if applicable.

3) YouTube
• Create a YouTube Channel/Google Account.
• Design your YouTube Channel.
• Create and upload videos.
• Subscribe to funders and partners.
• Friend local media and supporters.
• Create an Animoto Account and apply to Animoto for a Cause.
• Apply to the YouTube Nonprofit Program.
• Design a custom banner, sidebar column image, and video page banner, if applicable.
• Create a “Thank You” video, if applicable.
• Add Google Checkout button, if applicable.

4) Flickr
• Create a Flickr account.
• Upgrade to Flickr Pro.
• Create and organize photos into collections and sets.
• Format collections and sets.
• Set up Flickr Profile.
• Add funders and partners as contacts.
• Join and participate in groups.
• Create galleries.
• Create a “Thank You” slideshow, if applicable.

5) LinkedIn
• Create and complete your personal profile.
• Reserve your LinkedIn Public Profile URL.
• Make connections.
• Give recommendations.
• Join and participate in LinkedIn Groups.
• Experiment with LinkedIn Answers.
• Create and set up a group for your nonprofit, if applicable
• Publish group rules.
• Set up group templates.
• Claim and set up your nonprofit’s LinkedIn Company Page.

7) Blogging
• Select a blogging platform.
• Design your blog and upload a banner.
• Add e-newsletter and text alert subscribe functionality.
• Add “Donate Now” button.
• Add social networking icons.
• Write content and secure photos for blog pages.
• Add “Share” functionality.
• Add search functionality.

Web 3.0 :: The Mobile Web

1) Mobile Social Networking
• Download Facebook app.
• Download Twitter app.
• Download Foursquare, Gowalla, Yelp, Google Latitude, Loopt, and other location-based community apps.
• Select mobile photo-sharing app and download.
• Select mobile video-sharing app and download.
• Download USTREAM (or Livestream) app.
• Select a mobile browser and download.
• Select a mobile payment app and download.
• Select a group texting app and download.
• Download a QR code reader app.
• Download Google app.

2) Location-Based Communities (if Applicable)
• Check in on Facebook Places/Location.
• Claim your Facebook Places Page.
• Create a Foursquare personal profile and check in.
• Claim your Foursquare Venue Page.
• Create a Foursquare Business Page, if applicable.
• Create a Gowalla personal profile and check in.
• Claim your Gowalla Spot Page.
• Create a Google Places account.
• Check in to Google Latitude.
• Check in to Loopt.
• Unlock your Yelp Business Page.
• Launch a “Check In for Good” campaign, if applicable.
• Create a 6- × 6-inch hard copy of your nonprofit’s avatar for photo check ins, if applicable.

3) Mobile Website
• Select a mobile CMS.
• Write content and secure photos for mobile pages, or import via RSS.
• Design and upload a banner.
• Create a “Donate Now” and/or “Text-to-Give Now” landing page.
• Add e-newsletter and text alert subscribe functionality.
• Add social networking icons.
• Set mobile website to m.domainname.org or .mobi URL.
• Experiment with QR codes.
- Create a QR code campaign.

4) **Group Texting**
- Select a group texting vendor.
- Create text-to-subscribe graphic.
- Add text-to-subscribe pitch to desktop website, blog, and print materials.
- Add text-to-subscribe graphic to mobile website.
- Promote text message campaigns on social networking and location-based communities.
- Create a Bitly account to track mobile click-throughs, if applicable.

5) **“Text-to-Give Now” Fundraising**
- Select a text-to-give vendor.
- Create five text-to-give images.
- Add text-to-give pitch to your desktop website, blog, and print materials.
- Add text-to-give pitch to your mobile website.
- Add text-to-subscribe pitch to your smartphone and tablet apps.
- Add text-to-give pitch to your smartphone and tablet apps.
- Upload text-to-give images to Facebook and TwitPic.
- Take photos of your text-to-give images with your smartphone for mobile social networking.

6) **Smartphones Apps (if Applicable)**
- Select a do-it-yourself app vendor or hire a developer.
- Submit your app to app stores for approval.
- Create a “Download Now” graphic for your e-newsletter, blog, and print materials.
- Create a “Download Now” landing page on your desktop and mobile websites.
Literature is what makes a literary magazine, a literary magazine. Creative writing is not interested in facts. Creative writing is about opinion; the more unique, the better. Creative writing must take the reader from point A to point B. News writing is meant to inform, creative writing is meant to move. Creative writing aims to make us feel, or to prompt an emotional response. These are the five components of stories that make them successful.

**Story Arc**
The progression of any story can be represented in a graph.

<table>
<thead>
<tr>
<th>Action</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td></td>
</tr>
<tr>
<td>Rising Action</td>
<td></td>
</tr>
<tr>
<td>Conflict (Internal/External)</td>
<td></td>
</tr>
<tr>
<td>Climax</td>
<td></td>
</tr>
<tr>
<td>Falling Action</td>
<td></td>
</tr>
<tr>
<td>Resolution</td>
<td></td>
</tr>
</tbody>
</table>

**Characters**
A good story plot is not enough. Good characters help people relate to your story. The most relatable characters have realistic action, and realistic dialogue. A perfect character is not easy to relate to. A character must have fears, weaknesses, and uncertainties. If they don’t, they will not only be difficult to relate to, but they will be difficult to like. The hero or main character of the story is the *protagonist*. Their enemy, or the opposing force, is the *antagonist*.

*Character development* refers to how a character changes in the story, due to conflicts. If a character develops, they are *dynamic*. If not, they are *static*. An effective story only needs one dynamic character, who is the main character. A character might change from certainty to uncertainty, from uncertainty to certainty, or from uncertainty to certainty back to uncertainty.
Conflict

Conflict is the heart of the story. You can describe a girl, but that would be it—a description. Making the girl go somewhere or do something, or making problems for her, makes conflict. There are two main kinds of conflict, internal or external. Internal conflict happens in a character’s head, where external conflict happens in the world around them. Careful—people often put a lot of external conflict in the story. Don’t forget that internal conflict is what matters. The external world creates internal conflict, which is the real conflict of the story.

Showing vs. Telling

The saying goes, action speaks louder than words. Showing is “She punched him in the face.” Telling is “She was very angry with him.”

Brevity

Keep it short. News stories cover a single event, and short stories should do the same. Focus on a single event or a single idea. The story could be the bike accident you had when you were nine (an event), or you could write about family and what it means to you (an idea).

Other Things to Remember

- All characters must be relatable, i.e. have universal desires (things they want or want to avoid) that relate to the conflict.
- Characters should stand out from one another, which may include:
  - Set of values
  - Way of doing things
  - A signature word or phrase that only he or she uses
  - Mannerism (a gesture, a posture, a way of walking, a body type, a habit)
  - Dress or props (hats, glasses, odd ties, crosses, etc.)
- Conflicts can be resolved through decisions, epiphanies, or some combination.
- At least one character is dynamic (round)
Creative Photography

Creative photography has considerably less “rules” than news photography. There are many techniques that you can use to achieve all kinds of artistic effects.

- **Composition**
  - Rule of Thirds
  - Make sure the background doesn’t interfere with the subject
  - **Framing** is a technique used to incorporate the background of a scene to enhance competition.
  - **Negative space** is any area of an image that uses the empty space around the subject or focus of the photograph. Absence of content does not mean absence of interest.
  - Points of view: Eye level, bird’s eye, worm’s eye

- **Line in Composition**
  - Leads eye around the photo
  - Linear perspective

Bird’s eye point of view

Worm’s eye point of view

o **Guiding the viewer’s eye**
  - The viewer goes to the darkest part of the image, and will follow lines
  - Make sure lines move continuously. Circular movements are good.
  - Lines can point to other lines, or toward the focus point
  - Don’t let the viewer get stuck in one place
  - Make sure a picture has balance. Make sure neither side of the picture looks "heavier" or "busier" than the other.

The two people standing at the sides gives the picture balance, even though the subjects are off-center

o **Editing in Photoshop**
  - There are a number of photo editing software, but Adobe Photoshop is the default for most photographers and graphic designers.
  - Use nondestructive editing by using *layers*
  - Useful tools include:
    - Layers
    - Clonestamp
    - Levels
    - Curves
    - White Balance
    - Blur techniques
    - Filters
  - Save many copies throughout the editing stage of a photo
  - Best to learn Photoshop from someone or a book—can take months or years to master

o **Resources**
  - Know your camera!
  - Tripods keep the camera steady
  - Lenses come in all varieties
    - Lenses are defined by their focal lengths (how far the focal point is from the front of the lens)
    - Categorized by zoom or prime kinds
    - Look for the lens that is meant for your specific purpose
Literary Magazine Layout

The look and feel of a literary magazine, unlike a newspaper, is very versatile. Both publications, however, share similar design principles. Additionally, everything on the previous page applies:

- **Guiding the viewer’s eye**
  - The viewer goes to the darkest part of the image, and will follow lines
  - Make sure lines move continuously. Circular movements are good.
  - Lines can point to other lines, or toward the focus point
  - Don’t let the viewer get stuck in one place
  - Make sure a picture has balance. Make sure neither side of the picture looks "heavier" or "busier" than the other.

**Other guidelines:**

- Each spread should have one dominant visual element, usually a picture or art
- Use white space, but don’t trap it in the middle of the page
- A magazine should have a unifying theme, and have subtle design elements to show it
- Like photography, spread design comes with practice
The Nomad

Crystal Wulfsborg

Dancing slowly.
In this world I lead my own.
My thoughts become gambled.
Unfeigned and unseeded, as they form against the inside of my shell trying to escape.

Mushrooms at slack-water
Let me wash away my thoughts into this lake.
I will then be able to weave more
That will be sent to those who do not listen.

The world beyond the slack and empty room
Continuous to move as I still am.
It if the firm and hard like, changing like.
I move to be fierce in time.

Leaving the kingdom I have been lost
I build to find one grasping and cold.

Stationary solitude in empty companions
In that small space where no one can live.
Bones will soon be in the roof.

As time passes steadily,
The hand of the clock increases me.

The four signs in the clock till red and blue day, for time to become.
To better and colder things.
Reference Page

Useful Terms

Antagonist: The opposing force of the protagonist.
Conflict: Obstacles of a character in a story. Can be internal or external.
Character Development: The way a character changes over the course of a story.
Climax: The highest peak of tension in a story.
Dynamic Character: A character that changes in the course of a story.
Exposition: Background information of a story provided by the author.
External Conflict: Conflict that occurs outside of the character.
Falling Action: After the climax, where conflicts begin to resolve.
Framing: Photography technique where objects in the photo act as a frame.
Internal Conflict: Conflict that occurs within a character’s mind.
Negative Space: The empty “white space” on a page that may be used to advantage.
Plot: Main, overarching event that makes the story. What is happening?
Protagonist: Main character or hero of a story.
Resolution: In which conflicts are addressed and story ends.
Rising Action: Beginning of a story, where the internal conflict is introduced.
Static Character: A character that does not change in the course of a story.

Sources for this Handout
Zachary Effler. Beloit College.
Christopher Lapeyre. DeKalb High School.

Photography sources
Jenn Jesmer <http://www.flickr.com/photos/jayforjazz/>
Page 3: Shistine Peterson <www.flickr.com/photos/shpeters007/>
Page 4: Emma Kolb <www.ehkphotography.com>
Elements of News Writing

Newspaper writing is very different than academic or creative writing; it is fact-based and short in style. The guidelines below apply to many types of reporting, from news and sports coverage to editorial writing.

- **Accuracy in facts**
  - Check names and addresses carefully
  - Include all sides of an issue
  - Specify important background information, such as ages or occupations
    - *Myra Jenkins, a 20 year-old woman, not Myra Jenkins, a young woman*
  - Use neutral words and phrasing
    - *“Everyone worked hard on the project,” the director said, not “Everyone worked hard on the project,” the director exclaimed*
  - Be specific
    - *The meeting was cancelled because of rain, not The meeting was cancelled because of bad weather*
  - Make sure quotes are accurate
    - Confirm by going back to your source and asking if everything they said is correct. When in doubt, ask!

- **Short sentences and paragraphs**
  - Limit sentences to 10 to 20 words
  - Limit paragraphs to two to three sentences
  - Use active voice
    - *Congress passed the law, not The law was passed by Congress*
  - A story written in short paragraphs makes it easy to revise or add new information quickly in the writing process
  - Short paragraphs make it easy to move around on a newspaper spread

- **Short phrases and words**
  - Tell the story in the fewest words possible
    - It is harder to write, but easier to read
Inverted Pyramid Style

Inverted pyramid is the basic model for journalistic writing. Your first paragraph should explain the five W’s, and your second paragraph should start with the important details. Structuring paragraphs like this allows for easy revision later.

Types of News Writing

News Reporting

News reporting covers just about everything else and does exactly what the name says—news reporting reports the news. Stories can be about meetings, reports, research findings, announcements, speeches, news from lawmakers, and international news.

Opinion Editorials

It is very important to be fair and address all sides of an issue when taking a side, and to make sure facts are thoroughly backed up. “This is wrong” is a lot less convincing than “This is wrong because of fact 1, fact 2, and fact 3.”

Newspapers often have an editorial section where people submit well-researched, personal opinion pieces. This section of the paper is also referred to as “Op-Ed.” Good editorial pieces add depth to a newspaper and give people a chance broadcast their views. They are often written by people with a personal connection to the issue, such as a board member or expert on the subject.

Feature Writing

A headlining story will often be the central feature of a newspaper issue. Features will often be about events, though they can also be a story about a person or group of people, laws passed, book or movie reviews, among many other things. These articles are still informative, but may not be as serious, or “hard news,” as normal reporting.

Sports Reporting

Generally, sports reporting covers specific sporting events after they happen. Like feature pieces, however, interviews, pre-game speculation, and profiles on a person or team add variety to the sports section.
Checklist for Editing

Editing is the most important step in newspaper production. It ensures clarity and professionalism, and should be done with great care. When done successfully, good editing can make the difference between a good newspaper and a great one.

Be careful when editing your own work. If possible, ask someone else to look over what you’ve written. When you are editing someone’s story, you will need to look for many things. This list is just a suggestion for how you edit; over time, you may come up with your own personal process.

1. Read the story through quickly.
   - Make sure it makes sense overall, and that it is structured well
   - Correct obvious fact errors or spelling errors

2. Read the story again, more carefully.
   - Break longer paragraphs into shorter ones
   - Trim the article for irrelevant content or wordiness
   - Note where more detail is needed (write it yourself or ask the original writer to do so)
   - Look for mistakes in punctuation, grammar, and facts
   - Make sure the story reports all sides of the issue fairly

3. After you’ve edited the content:
   - Write the headline, if none is provided.
   - Look for good pull quotes

Editing Practice

Over one hundred thirty DHS students saved about 400 lives on Monday, November 2, by donating blood during the NHS blood drive. Sweatpants were awarded to students who donated.

Senior and blood drive organizer Karen Hunterson said, “This year’s blood drive was better than previous years because we had more bed available for students to use to donate.”

NHS advisor Craig Sanders feels that it is important for schools to do blood drives, not only for those receiving blood, but for those giving it as well. Sanders said, “It’s difficult to form good habits the earlier you start, the more likely you are to do it again.”

Senior Olivia Crupp said, “I’ve never given blood before. I was nervous at first, but it felt good to help out people in need.”

English teacher Ryan McFern started donating blood when he was 18 and has continued giving blood for forty-one years. He said, “Teachers teach students math and science, but donating blood teaches students community responsibility. The blood drive is one of the most important things DHS does.”
## Proofreading Marks

<table>
<thead>
<tr>
<th>The mark</th>
<th>What it means</th>
<th>How to use it</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Delete" /></td>
<td>Delete: take out something here.</td>
<td>car→muffles should should</td>
</tr>
<tr>
<td><img src="image" alt="Insert" /></td>
<td>Insert: add something here.</td>
<td>are→You afraid of mice.</td>
</tr>
<tr>
<td><img src="image" alt="Add space" /></td>
<td>Add space here.</td>
<td>Jugglers buy a lot of eggs.</td>
</tr>
<tr>
<td><img src="image" alt="No space" /></td>
<td>No space: close the gap.</td>
<td>some→body</td>
</tr>
<tr>
<td><img src="image" alt="Delete and close the gap" /></td>
<td>Delete and close the gap.</td>
<td>the giraffe</td>
</tr>
<tr>
<td><img src="image" alt="No paragraph" /></td>
<td>No paragraph: keep sentences together.</td>
<td>The meeting was brief.</td>
</tr>
<tr>
<td><img src="image" alt="Transpose" /></td>
<td>Transpose: switch these things.</td>
<td>friends→both were</td>
</tr>
<tr>
<td><img src="image" alt="Change or insert this letter" /></td>
<td>Change or insert this letter.</td>
<td>shake→success</td>
</tr>
<tr>
<td><img src="image" alt="Make this a capital letter" /></td>
<td>Make this a capital letter.</td>
<td>old dr. smith</td>
</tr>
<tr>
<td><img src="image" alt="Make this a small letter" /></td>
<td>Make this a small letter.</td>
<td>My uncle lost a novel.</td>
</tr>
<tr>
<td><img src="image" alt="Spell it out" /></td>
<td>Spell it out.</td>
<td>His friends are Fido Spot.</td>
</tr>
<tr>
<td><img src="image" alt="Insert a period" /></td>
<td>Insert a period.</td>
<td>It was raining, I got wet.</td>
</tr>
<tr>
<td><img src="image" alt="Insert a comma" /></td>
<td>Insert a comma.</td>
<td>&quot;London, England,&quot; he said.</td>
</tr>
<tr>
<td><img src="image" alt="Insert an apostrophe" /></td>
<td>Insert an apostrophe.</td>
<td>It's a dog's life.</td>
</tr>
<tr>
<td><img src="image" alt="Insert quotation marks" /></td>
<td>Insert quotation marks.</td>
<td>&quot;You're a pane,&quot; said the door.</td>
</tr>
<tr>
<td><img src="image" alt="Is this correct? Check it" /></td>
<td>Is this correct? Check it.</td>
<td>Columbus sailed in 1942.</td>
</tr>
</tbody>
</table>

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Basic Proofreading Posters
News Photography

As a general rule, all articles should be submitted with at least one accompanying photograph (even if it isn’t published in the end). They help the reader visualize the story and provide interesting layout material. Here are some guidelines for shooting effective photos.

- **Action**
  - Capture a moment of action candidly
  - Especially important in sports photography
  - Take many photos to have more choices to look through later

- **Composition**
  - This is the most important thing
  - Use the Rule of Thirds to achieve well-balanced and interesting photos

- **Lighting**
  - Lighting settings depend on the camera, but photographs should be well-lit and well-focused

How you take pictures depends on how well you know your camera. Later, a photography editor may brighten, crop, or change your photo somehow. An editor may also have to come up with a caption that describes what is going on in a photo.
Having an attractive newspaper will increase readership and makes the difference between a good and bad paper. It is just as important as good writing and editing. If anything, it is more important. Arranging a newspaper can be done in Microsoft Word, though it is much easier to use Adobe InDesign. With practice, you can make a basic layout turn into something more impressive. Remember, these basics are just that—basics. It is possible and encouraged to be creative with layout.

Get ready; there is a lot of terminology.

In a spread, where you put pictures determines the path of the reader’s eye. The picture on page 7 of this packet shows where images and advertisements are best placed in a spread. Balance is key. (A front page is slightly different though, and will tend to have a large, central photograph that other page elements will work around.)

Tim Harrower’s *The Newspaper Designer’s Handbook* has an excellent list of layout basics.

| Rule #1 | All stories should be shaped like rectangles. Pages should consist of rectangles stacked together. |
| Rule #2 | Avoid placing any graphic elements in the middle of a leg of type. |
| Rule #3 | Avoid placing art at the bottom of a leg of type. |
| Rule #4 | Text that wraps below a photo should be at least one inch deep. |
| Rule #5 | In vertical layouts, stack elements in this order: photo, cutline, headline, text. |
| Rule #6 | Every page should have a dominant piece of art. |
| Rule #7 | A well-designed page is usually at least one-third art. |
| Rule #8 | Avoid dummying a photo directly on top of an ad. |
| Rule #9 | Avoid boxing stories just to keep headlines from butting; it’s best to box stories only if they’re special or different. |

**Columns**

Columns make a newspaper look like a newspaper. For a standard 8” x 11 1/2” page, three or four columns look best. You may want to change margin settings on Microsoft Word or Adobe InDesign so that the columns don’t look so “squished.”

**Headlines**

The title of an article, or *headline*, tells the reader what the article is about, but also fills space in a layout. It should completely fill the line it is written on. Additionally, always place the headline *above* the article’s text. *Kickers* also help fill up space and give detail.

**Dummying a Layout**

Once your stories and photos are edited, dummying is next. *Dummying* is simply drawing out the layouts for each page of an issue. One way to do this is to fold a few sheets of paper in half and put them together like a book, and then draw out where things will go. Seeing the pages next to each other shows you a *spread.*
Typefaces

In layout, small details matter. Typefaces, or fonts, can change the readability of an entire newspaper. There are two main categories of typefaces—serif and sans-serif. Serif means “feet,” which refers to the little strokes at the ends of each letter. Serif typefaces are typically good for a body font, as they are easier to read. Sans-serif means “without feet.” These fonts are more difficult to read in blocks of text, but are good for headlines and pull quotes.

There are combinations of serif and sans-serif that go well together, such as Times and Helvetica. Other combinations include Baskerville and Gill Sans. They look good together because they have similar x-heights—that is, the height of the lowercase “x” of the font.

Avoid using fancy fonts, like Apple Chancery or Brush Script. These are meant to imitate handwriting, and are extra difficult to read in body text. A professional-looking newspaper has few fonts. The paper does not look boring, though. You can play with text by bolding, italicizing, bold italicizing, or changing the font size. This creates visual interest. Don’t go overboard though—avoid large blocks of text in italics.

Typefaces are measured in points. Most books and newspapers are set in 10, 11 or 12-points, but 10-point or 11-point are usually the best. With headlines, sizes may vary with how important a story is. It helps to make a list of which fonts and sizes go with which kind of headline.
Reference Page

Useful Terms

Body/Body Copy: Refers to the text of an article.
Dummying: The process of laying out articles and photographs in a mock newspaper.
Headline: Title of an article, usually written by an editor. Sums up the most important point of the story.
Inverted Pyramid: Journalistic style of writing where the facts of a story are given, then important details (including quotes), then background information.
Jargon: Specialized words that refer to a specific audience.
Kicker: A “sub-headline” that gives more detail to the headline information.
Layout: The way news, photos, and advertisements are placed on a page.
Lead: The first sentence or sentences of a story.
Point: Unit of measurement for typefaces. 1 point = 1/72 inch.
Pull Quote: Quotes from interviewed people, usually chosen by the editor, placed strategically on a layout or spread to draw attention to an article.
Rule of Thirds: Artistic guideline where the focus of a picture is placed on a point a third of the way in the image. Makes photos more interesting.
Sans-serif: Typeface without strokes, or “feet,” on the letters.
Serif: Literally means “feet.” Refers to a typeface with strokes on the letters.
Spread: The layout of two facing pages.
Typeface: Also known as “font.”
x-height: In typefaces, the height of the lowercase “x.”

Sources for this Handout


Source unknown for Proofreading Marks chart.


Transforming the Leadership Potential for Youth
Seemi Choudry
FLIP Workshop: September 24, 2012

I. IMAN’s organizing model
   a. Providing direct services to people of color (esp. Arabs, Latinos, and African Americans)
   b. Creating healthy spaces where we can communicate across the cultural and social barriers society has created for us
   c. Using our events, dialogues and encounters with one another as a means to reclaim our identity eventually leading toward revindicating our rights as humans and as citizens of a global world
   d. Community Cafes, Muslim Run Campaign, Green-Reentry program, Takin’ it to the Streets 2010

II. What is Organizing after all?
   a. The world as is and the world that it should be exercise
   b. The different ways organizing can look like
   c. What it means to be an “organizer” in Chicago- Saul Alinsky, Barack Obama
   d. One-to-ones, names not numbers, face-to-face relationships, empowerment, agitation
   e. STORY: sharing story exercise

III. How we reach Advocacy: different forms
   a. The healthy spaces we create to establish cross-cultural, cross-generational and interfaith dialogue are a stepping stone in actually advocating the issues important to you
   b. The spaces help create a renowned sense of excitement, fervor and zeal that, together, help us reach a place where we can get out and attend rallies, meet with elected officials, stage direct actions, etc.

IV. Assets not burdens
   a. In order to fully realize our potential of people of color, immigrants, and the cross-cultural alliances and use that a place to build
   b. Not only power in numbers, but power in people who a connected to one another and believe in a diverse and tune global world
   c. Our call to serve comes from different places but we begin in a shift in mentality: we are assets and not burdens (example in the U.S.)