

**Friesens**  
The Yearbook Company



# CURRICULUM Yearbook GUIDE





# Q: A:

**Students who work on  
high school newspapers  
and yearbooks:**

- Get better grades in high school
- Earn higher scores on the ACT
- Get better grades as college freshmen
- All of the above

## High School Journalism Matters

NAA Foundation's 2008 Research Study Shows a Positive Link Between  
High School Journalism and Academic Achievement





"If you are engaged in your school newspaper or your yearbook in high school, the research suggests you will be better with critical thinking skills, better with

your grades and a more rigorous contributor to society."

Bruce Bradley  
Publisher, The Virginian-Pilot, Norfolk  
President/Publishing Group,  
Landmark Communications Inc.

Chairman, NAA Foundation Board of Trustees

**“In this day and age, when school systems are so concerned about academic performance, no school can justify not having a student newspaper and yearbook.”**

Marc Goodman  
Knight Chair in Scholastic Journalism  
Kent State University

"If schools want to motivate and have motivated students who are involved in a multiplicity of activities, clearly journalism is a significant component of that."

Gene Polcinski  
Vice President and Executive Director

# High School Journalism Matters

**High school journalism students earn higher grade point averages, score better on the ACT college entrance examination and demonstrate better writing and grammar skills in college, compared with students who do not have those journalism experiences.**

**T**hese findings are the result of new research conducted in 2008 for the Newspaper Association of America Foundation by Jack Dvorak, Ph.D., director of the High School Journalism Institute and a professor of the School of Journalism at Indiana University. The research is based on high school grade point averages and ACT performances of 31,175 students who are attending or have attended colleges and universities in all 50 states and some foreign countries. The ACT, formerly known as The American College Testing Program Inc., is universally accepted for college admission and is administered annually to more than 1 million high school students.

Of the survey total, around 20 percent of the students served on the staffs of their high school newspapers or yearbooks. In addition to learning the practice and craft of journalism, photojournalism and publication design, they

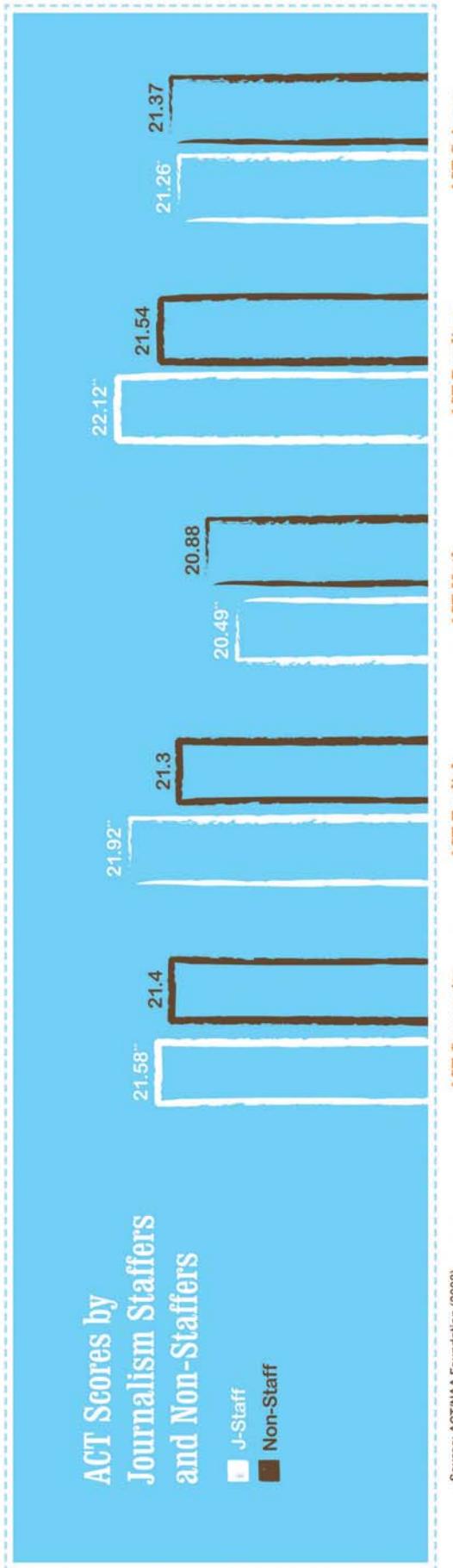
involved with high school journalism compared with those who had no high school journalism exposure. In this type of research, statistically significant results mean the variance in the findings actually is caused by the factor being studied, not by chance or an unrelated element.

These results mirror findings of earlier research, conducted 21 years ago, that also concluded that students with journalism experience in high school did better than non-journalism students in terms of both high school grades and ACT scores. The 2008 study involves a larger sample than the previous research and includes a more diverse set of students.

In both the 1987 and the 2008 studies, students with journalism experience in high school earned higher scores than non-journalism students in these areas:

- \* High school overall grade point average





The journalism students also had higher grades in high school mathematics, social science, science and English courses than non-journalism students.

Interestingly, in both 1987 and 2008, despite earning higher grades in their classroom studies, the journalism students did not fare as well as their non-journalism peers when it came to ACT Math scores.

The study also looked at a subset of the students who took Collegiate Assessment of Academic Proficiency (CAAP) tests as college sophomores to see whether work on high school newspapers or yearbooks translated to better performance in colleges and universities. On both the CAAP Writing Essay and Writing Objective tests, students with high school journalism experience performed significantly better than those who lacked journalism exposure.

In terms of the college entrance examination,

scores, journalism students finished in the 65th percentile compared with the 59th percentile for non-journalism students.

And those students with high school journalism experience also fared better in ACT Reading, with scores in the 59th percentile compared with the 56th percentile for non-journalism students.

The study does not resolve the issue of whether students do better because of their journalism work or because students involved with journalism are better students. However, it shows conclusively that journalism experience in high school translates into better college performance in several key areas, such as the ability to express oneself clearly and reason incisively.

"If nothing else, we can conclude that high school newspaper or yearbook staff involvement is an excellent outlet for talented, active and involved students," the study concludes. "It also gives them a chance to apply their natural leadership abilities while also exercising their

section of the ACT, journalism students tend to take part in far more outside-the-classroom activities than non-journalism students. Their involvement includes stage and musical performances, community endeavors and other volunteer initiatives.

These findings build on previous research by the NAA Foundation showing that students who worked on their high school newspapers or student-oriented sections of their hometown papers and who used newspapers in class or for homework were more engaged in civic activities, better educated and more involved citizens as they grew older.



**Newspaper Association of America Foundation**  
4401 Wilson Boulevard, Suite 900, Arlington, VA 22203-1867  
[www.naafoundation.org](http://www.naafoundation.org)



## Methodology

This research is based on a study of 31,175 students who took the ACT college entrance examination during the past five years as either juniors or seniors in high school.

One of the questions in the Student Profile Section of the ACT asked students to respond to the following statement: "Worked on the staff of a school paper or yearbook."

In this study, 6,137 of the students or roughly 20 percent responded "Yes, applies to me" to that statement.

Using the data collected for the entire group of students, it was possible to compare the outcome for journalism students and non-journalism students in a number of areas, including scores on the ACT, collegiate performance, final high school grade point

averages and grades in the last high school courses taken in various subjects.

A smaller subset of the overall group also had taken the Collegiate Assessment of Academic Proficiency examinations as sophomores, making it possible to compare the results of journalism and non-journalism students for those tests as well.

Jack Dvorak, Ph.D., of Indiana University, who prepared the study for the NAA Foundation, was part of the research team behind the 1987 study "High School Journalism Confronts Critical Deadline." It also compared the performances of high school journalism students and non-journalism students.

Nonprofit Org. U.S. Postage PAID Merrifield, VA Permit No. 1924
---

**The Friesens Yearbook Curriculum Guide is a professional development resource designed to help yearbook advisors and teachers teach, design and implement a school yearbook curriculum and/or yearbook.**

**The Friesens Yearbook Curriculum Guide is owned exclusively by Friesens. It cannot be duplicated or copied (in print, digital or any form), in whole or in part, without written consent from Friesens.**

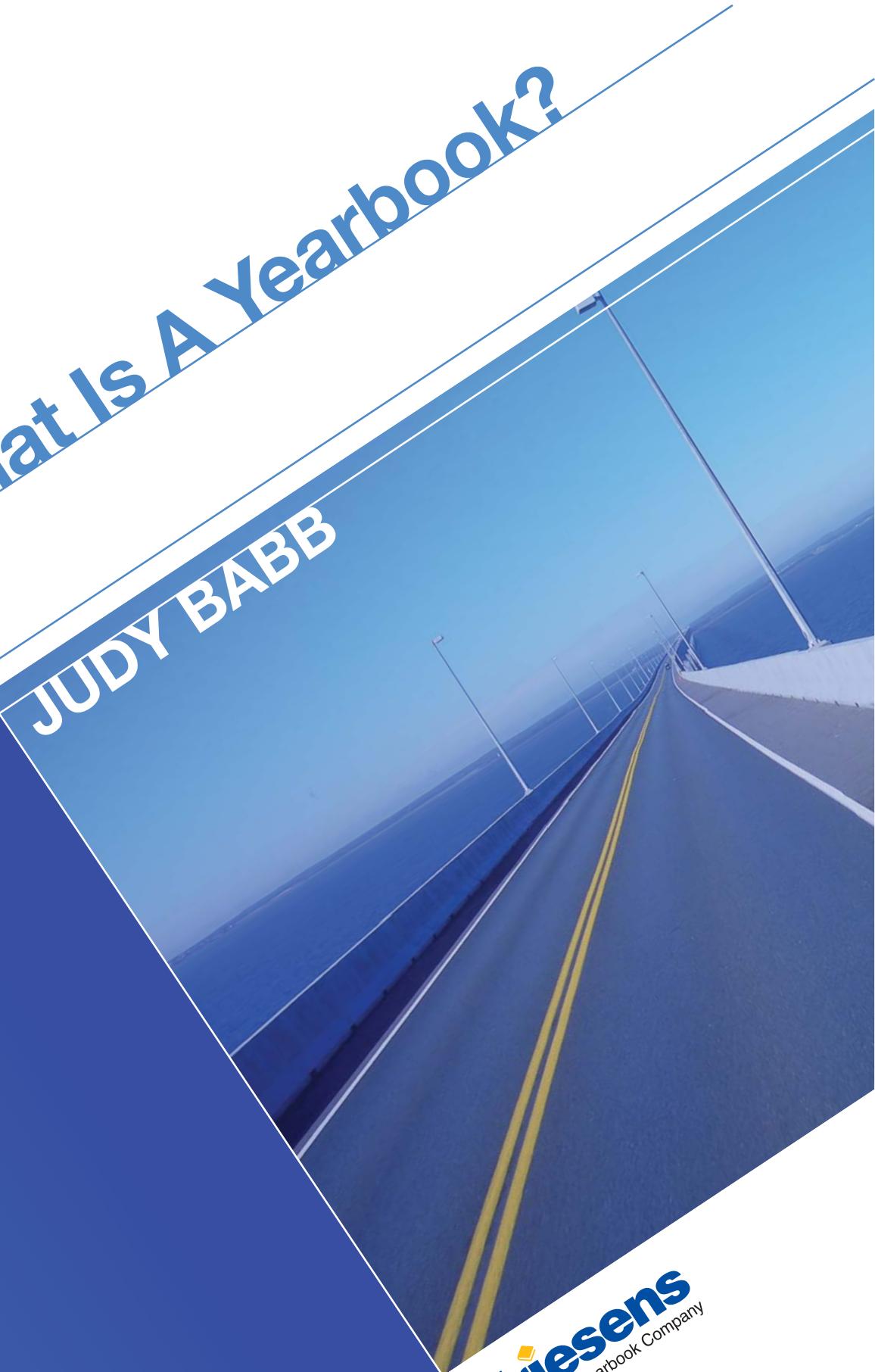
**Any references in this guide to commercial resources, learning materials, equipment or technology reflect only the opinions of the contributing authors and do not reflect any official endorsement by Friesens**





# What Is A Yearbook?

JUDY BABB



**Friesens**  
The Yearbook Company

# WHAT IS A YEARBOOK?



## JUDY BABB

---

Judy Babb, MJE, is a print specialist with Friesen Yearbooks in the Dallas/Fort Worth area. She joined Friesens after more than 30 years in the classroom on both the high school and university level. She led her staffs to top state and national awards including Tops in Texas and State Champion awards. Her staffs won CSPA Gold and Silver Crowns and NSPAs Pacemaker and Pacemaker Finalist awards. Her students also garnered state and national awards individually for writing, photography and design. A number of them have gone on to be on Pulitzer Prize winning teams. Babb has been recognized personally many times including JEA's Distinguished Yearbook Advisor of the Year, CSPA's Gold Key, NSPA's Pioneer Award and many others. Judy served JEA as JEA secretary and as Write-off co-chair. She's proud to be a part of the Friesens team and to be able to provide quality and service to all her customers.

## A PHOTO BOOK

*"Look, my picture's in the book three times!"*

Most buyers would probably say a yearbook is a picture book, one that should contain a plethora of photos of themselves and their friends, the activities, events and the wonder of everyday life as well as special occasions. And they are right. In fact, one of the things a staff should do when they start planning the book is create a plan that ensures every student in the school is in the book at least one time beyond their appearance in the classes section of the book or in team or group pictures. This can even be a part of the campaign to increase book sales in that the staff can guarantee each buyer is in the book in photos beyond their class photo or team and group shots. This need not be scary if the staff keeps a running list of who has purchased a book and where and how each person is in the book. By keeping a record, it would be possible to include each person in a mug shot and quote or literally dozens of other ways

With Facebook, Twitter and many other forms of social media, the yearbook has to remain vital and alive so that it is vital and alive in 10, 20 or 30 years. That means that the photos that appear in the book should be, for the most part, action shots that show the participants in the year as live and active. While there are some uses for posed photos, they should be planned — people wearing the year's fashion trends or in a story-telling environmental portrait. Remember most photos capture 1/60th of a second or less so it is essential to make each photo count.

## PICTURE PERFECT

### ***How to get everyone pictured in your book***

Request a list from the office of the entire student body

Request a list of all faculty and staff

Put a black, red and green pen with the list

Require all staffers to write the page number of each student who appears on their spreads.

Use black to record the page number for included in story/quote

Use red to indicate they are included in a photo

Use green to indicate class picture and group/team shots

This list should work to help create an index as well as see who has been included and who has not

# WHAT IS A YEARBOOK?

## **Sectional approach**

Take the number of pages in the book and subtract those needed for theme development (title page, opening spread(s), divider spreads, closing spread, final page) and those needed for ads and index. The remaining pages should be divided up along the lines of the following.

Student Life (20-25%)

Academics (10-15%)

Sports (18-22%)

Clubs and Organizations (12-15%)

People (22-28%)

## **Chronological approach**

Staffs look at the yearbook in terms of periods of time. Summer, for example, may be allocated two spreads and include sports in terms of summer practices. Student life might include modules on summer jobs, vacations, camps and vegging. Academics could include summer school, summer reading and summer enrichment, students who take college classes or online classes. Clubs and organizations could include any activities planned for a group like a trip to Europe for language students as well as camps and workshops like yearbook workshops and band camp.

## **Other approaches**

A theme of "Inside and Out" or "Work or Play" may cause the yearbook staff to divide the book into two sections.

## ORGANIZING YOUR YEARBOOK

## **A MEMORY BOOK**

*"Do you remember the homecoming game downpour? I got under the bleachers but not before I was soaked through. What did you do?"*

While great action photos and powerfully written captions help capture the year, staffs need to think of their yearbook as a memory book for the student body. The important events as well as the activities and interests of those at the school must be recorded in a way students want to remember them. Spreads should be lively, full of stories and sidebars that add dimension. With that in mind, it is vital to plan every spread so the year is showcased in the book. And while yearbook gurus frequently put a percentage on how sections should be divided up, often some yearbook staffs are choosing different ways than the traditional.

*"It was the雨iest/stormiest/snowiest/coldest/hottest year ever."*

You get the idea. If tornadoes tore up your hometown or tax cuts meant 10 of your school's 90 teachers were cut, it should be in the yearbook.

## **A HISTORY BOOK**

A history book is a little different than a memory book although they work hand in hand. People should be able to look back in 20 or 30 years and remember the blizzard that shut down schools across the nation, important elections, how the economy affected people and their community. These can be in sidebars, Friesen's yearbook capsule or in the people or advertising section through briefs and student reaction.

## A RECORD & REFERENCE BOOK

*"Who did the football team beat to win state?  
How many years since the last time we were in the playoffs?"*

Remembering your yearbook is the only record of the school year, it is essential it be complete. Every sport should contain a scoreboard. Run it in a matter-of-fact way for every sport and it is neither condemnation nor congratulation. Include as much fact about clubs and organizations as possible. If National Honor Society had a fundraiser, tell what for and how much they raised. If Student Council hosted homecoming, the book not only needs to include the theme, cost of tickets, number of attendees and any other details that are particular to the year, but also what the SC had to do to prepare, set up and tear down.

As a record book and a reference book, it is essential the book be honest. It's all too easy for a staff to want to only report the positive. If the football team lost every game or a coach quit midway during the season, it should be included in the book. Every club or organization should receive some sort of coverage although how active a group is could determine if it gets a whole spread or shares a spread with other groups that only have meetings or as part of a spread on community service or parties.

When a yearbook staff plans the coverage and design of the book, all these things should be considered. In doing so, the staff is well on its way to create a great and memorable book.

## ORGANIZING YOUR YEARBOOK

*Ripped from the JEA Listserv*

As always I am behind reading the listserv. However, the importance of scoreboards in yearbook was (again) brought home this week.

In doing final proofs on sports reference, one of my editors realized that all three football teams went 7-3 in the regular season (good for us) and that 21 total wins might be a school record. Our head coach, we've only had two in 16 years of football, didn't know the answer.

Crack out the yearbooks, because the record of every team was posted there.

Proud of my kids, and proud of them for thinking of it (BTW, it turns out 21 equals the high set in 2005, the only other year all three levels of Rocklin High football had a winning record).

And yes, our 0-6 wrestling team with its closest match a 23-45 loss will also have a scoreboard. Ouch.

Casey Nichols, CJE

JEA Mentor





# Ethics & Responsibilities

BERNADETTE CRANMER

INTRODUCTION BY  
JUDY BABB

**Friesens**  
The Yearbook Company



## BERNADETTE CRANMER

---

After 17 years as a teacher, Bernadette Cranmer has taught English, journalism and yearbook at four different schools in California. She's created or recreated publication programs six times at three of those schools, helping her students to win NSPA Pacemakers, CSPA Gold Crowns, NSPA convention Best of Shows and JEANC Best in the Wests. Having married the love of her life in August 2008, she's now living in El Dorado Hills, near Sacramento. As a faculty member at Granite Bay High School, she's waiting for an opportunity to advise, biding her time as an IB English and Film Studies teacher during the school year and serving as a yearbook and newspaper workshop instructor during the summer.

## INTRODUCTION

---

When new advisors and staff get ready to start a yearbook, few turn their thoughts to right and wrong, legal and illegal, what to print and what not to print. It's more about "Do we have pictures of this?" or "Does anyone know anyone who did something cool for summer vacation?"

All of that is fine and it will get you going on a year-long project that culminates in a book for your school, your student body and your community.

Still, some thought needs to be put to these issues and the rest of this chapter will deal with that. Let's float a few thoughts first, ones that you may or may not encounter during the school year but make an excellent place to start the discussion about appropriateness, ethics and responsibility.

Take each of these issues and open a discussion on them. Students should think about all the pros and cons and whether anyone is hurt unnecessarily. It should be a discussion that gets them thinking about things that might cross their way as they look at covering the school year. I'll put my thoughts on each of these at the end of the chapter.

As an advisor, you encourage your photographers to carry their cameras with them at all times and take photos whenever something happens. A student has a seizure in the cafeteria. One of your photographers takes photos from start to loading of the student into the ambulance. Do you use it or not?

A group of students is arrested at a warehouse party where there was drinking. Among those arrested are the Student Council president and five starters from the basketball team that is going to the play-offs the next week. All of those arrested are suspended and those in key positions such as those mentioned above are removed from their positions. Do you include it or not?

You have a photograph of the football team celebrating a win. One of the players in the photo got kicked off the team mid-season. Do you PhotoShop him out of the photo, use it as is or choose not to use it because he is in it?

Have fun with your yearbook and avoid putting yourself in uncomfortable places by having these discussions when something comes up. As an advisor, you are far better off by having the discussion and helping them make their way. And if they come up with an answer different than what you are comfortable with, be honest and up front about it. Remind them of the repercussions on you, the one who has to remain at the school. And don't be afraid to tell them if they choose to run something, they must do their homework and make sure it is balanced and fair and that it will be their jobs to show the principal their responsible and thoughtful way of covering it.

## LAW & ETHICS

The United States Supreme Court has stated that young people do have the same First Amendment rights as every other person. Over the years, the legal system has imposed restrictions on all citizens when it comes to exercising those rights in certain circumstances. While students are familiar with rules governing behavior at school, particularly when it comes to expressing themselves, they are often unaware that those rules have legal limitations. In giving people so much freedom of ex-

pression, society relies upon the ability of its citizens to make informed moral decisions about how to use that freedom. Since laws governing student and professional press do not govern every ethical decision, a responsible yearbook staff member should be educated about student press rights and engage in conscientious discussions about matters that are not expressly forbidden or allowed.

Canadian law has been less restrictive and, in fact, has not been tested by a lawsuit.

### *Student expression*

Every yearbook student should know the following:

**The First Amendment** to the Constitution of the United States. It asserts that “Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.”

**Tinker vs. Des Moines** (1969). This landmark U.S. Supreme Court case pertained to the right of students to protest the Vietnam War by wearing black armbands. The court held that students did have that right so long as it did not cause “a substantial disruption or a material interference with school activities.” The case’s applicability to a student publication lies in the idea of a disruption. A yearbook staff would be limited in expressing any idea or organizing any activity that would create an actual interference with the normal operations of school. For instance, a yearbook staff that organized a student boycott or walkout of class to protest something would be limited. A yearbook that included a spread encouraging students to occupy a campus building or prevent other students from participating in a campus event may be limited. It is important to note that it is not ideas that are limited under this precedent, but rather the actions that are restricted.

**Hazelwood vs. Kuhlmeier** (1988). This U.S. Supreme Court case involved censorship of stories on teenage pregnancy. In this case, the student newspaper was not vindicated because the court determined that the publication was a school-sponsored activity. Since school employees could dictate content of the paper, it was not deemed a public forum. Consequently, student staff members did not retain their First Amendment rights.

One key aspect of this case lies in the court’s determination that if the publication had been a public forum, then the students would have the right to choose the content of their publication. In order to be called a public forum, a staff must regularly choose their own content without interference by school officials. A school may also have policies that designate student publications as public forums.

Another key aspect is in the court’s determination that school officials may only interfere with student publications if they have educational concerns. Those concerns would include not adhering to professional standards of excellence in grammar and expression, covering topics that might be deemed inappropriate for a particular age group or covering controversial issues in a manner that is not neutral.



Daniela      Amanda      Jim Nebmetallab

Researched by Daniela Palombo, Amanda Zambito  
St. Annes CHS \* April 2011

Schools throughout Canada are filled with students who are bursting with creativity. This talent requires an outlet, a place that students can go to let their imaginations run wild: somewhere to show their abilities and that outlet is yearbook class.

Yearbook is a class that enables students to construct pages that will then be put together to create a book full of pictures, memories and write-ups that students can look back on in the future. This class is great for those students who are art-oriented and have a creative and literary mind. Though this seems like an easy “bird” class, there are certain things that need to be taken in account before a yearbook can be published, and one important aspect is to understand the laws of “copyright.”

The Department of Justice Canada states that “copyright,” in relation to a work, means the sole right to produce or reproduce the work or any substantial part thereof in any material form whatever, to perform the work or any substantial part thereof in public or, if the work is unpublished, to publish the work or any substantial part thereof, and includes the sole right. This, in simpler terms, means that everyone has a right to their own work. You are able to create and recreate anything, in any way you would like. If the work is unpublished, you have the right to publish it, or any parts of it. “Copyright” only applies once the work is fixed in a tangible form. You cannot have copyright over a story if it is just in your head, or if you have only told it orally; but once it is written down or recorded, it is a fixed work and can be copyrighted.

For more info visit:

(<http://www.zvulony.ca/2010/articles/intellectual-property-law/intellectual-property-law-in-canada/>).

There are ways for students to use copyrighted materials for their pages without having any worries, according to *Access Copyright*. This website provides information designed to:

*“Make sure Canadian educators and students have access to a global repertoire of content to meet their learning needs. The license gives educators and students advance permission to copy from millions of copyright protected newspapers, magazines, journals and books from around the world, complementing what is allowed under fair dealing [which is “fair use” of copyright material without permission], educational exceptions under the Copyright Act, and through the public domain. Access Copyright also offers transactional licenses for copying beyond the limits of the comprehensive license. Pay-per-use licenses can cover needs such as digital uses, posting content online or scanning material for example. For more info visit: (<http://www.accesscopyright.ca>)*

To summarize, copyrighted materials should be taken seriously, and staff advisors can help educate their students about how to utilize products that are protected by the creator. In doing this, students can be creative and have fun publishing yearbook pages while treating others' work in the same manner as how they would want their work to be treated.

For the most recent information relating to the Board of Canada Copyright Act visit  
<http://www.cb-cda.gc.ca/home-accueil-e.html>

## ***Local Legislation & Policy***

Knowing the state and school district's laws and guidelines is crucial for staff members and advisors. Seven states have passed legislation protecting student publications: California, Massachusetts, Iowa, Kansas, Oregon, Colorado, Illinois and Arkansas. Two others, Washington and Pennsylvania, have student press protections in their education codes. Most school districts have published policies regarding student expression.

### ***Libel Law***

Libel is committed when a publication prints untrue information about a person that defames him or her.

A person suing for libel is called a libel plaintiff. The plaintiff must prove ALL of the following:

- His or her reputation was damaged by what was printed;
- He or she was clearly identified in the publication;
- That it was actually printed and distributed to a third party;
- That the publication was at fault by negligently reporting false information about a private person without going through the normal fact-checking process; or that the publication committed actual malice by knowingly printing false information about a public figure or someone with special importance or celebrity status in the community;
- That the person suffered a real economic loss of some sort that must be compensated.

The publication being sued, or the defendant, has to prove only ONE of the following:

- That the information is true;
- That the information was privileged, which means that it was obtained from a public official or document or police report;
- That it was fair comment or clearly labeled opinion.

### ***Privacy Law***

A plaintiff may sue a publication for violating his or her privacy if one of the following occurs:

- Intrusion, that is infringing upon a person by trespassing or by trying to obtain information in a place where one would normally expect seclusion (on private property or in a restroom, for instance);
- Publicly exposing matters that are normally left private (like an illness or family member's involvement in a legal dispute);
- Depicting a person in a false light, making it appear as though he or she is participating in something that is illegal or unethical (like using a photo of students cheering at a game to illustrate a story on yelling obscenities at referees);
- Appropriating someone's name or likeness, without permission, to promote a product through advertising.

### ***Copyright Law***

Using someone else's written articles or creative images without their permission violates copyright law. With student publications, this most often involves taking photos from the Internet to illustrate coverage. Unless a staff member is present to take the photo or a publication pays a photo service for the right to use their images, then the image may not be reproduced without prior, preferably written, permission.

### ***Obscenity Law***

Although obscenity is not protected by the First Amendment, defining what constitutes obscenity is difficult because societal standards differ amongst people groups. Generally, a determination would involve whether the photos or words might be deemed inappropriately sexually explicit and whether or not they are considered artistically or educationally valuable.

## ETHICAL RESPONSIBILITIES

---

### ***Ethical Principles***

All journalists – whether student or professional staff members – should act independently in finding and publishing the truth while minimizing harm to others.

This is often a complicated matter that requires education, practice and thorough discussion. It is vitally important to examine possible scenarios ahead of time so that students are clear about the laws that pertain to each as well as how to make ethical decisions about them. When yearbook staff members understand how and why professional journalists adhere to a code of ethics, it eases the difficulty that arises when students are personally involved in a story or under deadline.

### ***Acting Independently***

Decisions about coverage of clubs, activities and athletics should be determined in as fair and consistent a manner as possible. Just because there is a yearbook staff member in the Key Club but no one on staff is a member of Fellowship of Christian Athletes does not mean that the former should get more coverage than the latter. Favorite activities of particular staff members should never get more favorable coverage. The yearbook is for every student at the school, not just the small group of people who make up the staff.

One way to avoid that tendency to limit coverage is to recruit diverse students to the yearbook staff. Invite people from different clubs, sports and representative groups on campus to be on staff. The more the staff reflects the actual composition of the student body, the more the book will reflect the diverse interests of the students.

Another remedy would be to plan equal varsity, junior varsity and frosh sports coverage on the ladder. For instance, make sure that girls junior varsity softball team has as many pages as boys junior varsity baseball, that a large team like soccer does not have less coverage because it has fewer fans in attendance than basketball.

### ***Advertising Policy***

Do not allow advertisers to dictate coverage decisions. For instance, it is not appropriate that a local used car dealership purchases an advertisement in return for inclusion in a story in the student life section on students and how they acquire their first cars. Even if the suggestion is not overt, it is not ethical. That is not to say you can't do the story but rather it would not feature the advertiser.

It is also not ethical to feature an image of a homecoming parade that focuses closely on signage promoting a local car dealer on a convertible transporting a queen candidate.

Conversely, if someone who is an advertiser does something of major import for the school—funds an endowment, builds a new theater for the school—it would be appropriate and indeed newsworthy to cover in the yearbook.

Including a statement in the yearbook's code of ethics and advertising policies could directly address such circumstances by stating that the staff does not solicit or accept coverage ideas from advertisers, nor does it feature advertisers in coverage other than in the advertising section.

## ***Publishing the truth***

Even though a yearbook is oriented towards feature coverage and not published daily or monthly as many student newspapers are, it is still important for it to be a faithful, trustworthy accounting of the history of the school year. In fact, since a yearbook cannot print retractions or corrections in the same manner as a newspaper can, it is even more important for it to be factually accurate.

At times, it is tempting to leave out some aspects of the year because the staff is afraid of “making someone look bad.” For instance, when the girls basketball team loses every game, the sports editor may want to leave out the score box for that spread even though the scores are included on other sports spreads. Instead of trying to cover up the truth, a more compelling and even compassionate way to cover the team would be in writing a story or interviewing the athletes for a quote collection in which they talk about how they kept motivating each other through such a tough season. Regardless, keep the scoreboard.

A more slippery and common problem for yearbook staffers in the area of truth-telling is in resisting the temptation to alter a photograph’s content. While it is acceptable to use programs like PhotoShop to replace traditional darkroom techniques like colour correction, it is not ethical to alter the factual content of an image. It is not altering the content of the image to correct the gym lighting of the volleyball photos so that they do not have a yellow cast, but it is misleading and unethical to move the placement of a ball, an athlete, a boundary, or a background object in a photo that purports to be of an actual game or practice.

## ***Minimizing Harm***

Sometimes students and yearbook staffs want to cover controversial topics in the book. Coverage of partying, drugs, sex, depression, divorce and other issues can reflect important aspects of the high school experience. However, it is important to be more compassionate, tactful and even protective of students than they might be regarding themselves. A student

might want to speak out openly about an experience that was particularly hurtful, but once those thoughts and experiences are printed for the whole school and community to read, they can never be taken back. Consider anonymity to protect students who speak up about very personal, sensitive issues or to omit comments that might specifically identify and unfairly implicate other students or family members who do not have the opportunity to speak for themselves.

Even a story on divorce, a seemingly common experience for many students, could unintentionally cause harm.

At a particular school in California, editors included a special section in the yearbook that covered family issues. One aspect of that included an interview with one student about how she was affected by her parents’ divorce. In the interview, she talked about how she felt more comfortable living with her father because she felt that he understood her better. The interview indicated that her mother was not particularly considerate or loving. When the yearbook was distributed at the end of the year, the sister of the student in the interview came forward to complain. She was hurt, embarrassed and angry that the staff only interviewed her sibling. It turned out, unlike her sibling, she had chosen to live with her mother. She did not have the same experience with her parents and her views were not reflected in the book at all. In fact, the story made it appear as though the first girl was an only child. The writer did not intend to misrepresent the situation, but she did not ask enough questions of the first girl. Furthermore, no one on the staff of the yearbook read and talked about the story with the writer. She had finished it on deadline night and did not give herself or anyone else on staff the time to think through the implications of the quotes from the interview. A little bit of research by the writer or a conversation about the story with other staff members who knew the sisters would have shed light on the situation. Even though the first sister and the writer did not intend to hurt the sibling or the family, that is what happened because the writer did not allow enough time for editing, discussion or research that would have revealed a more accurate picture.

## ***Personal Involvement***

Helping students and staff heal from the death of a fellow student or co-worker is difficult. Every person reacts in a different way. Some are emotionally overwhelmed and visibly upset. They want to talk about the loss as much as possible and do whatever they can to help others through it. Others are very quiet, keeping their feelings to themselves because they tend to be private. Still others are unsure of what to do because they did not know the person so they do not feel as affected by what happened. It is important to be respectful of everyone at such times, not favoring one group over another.

At one particular high school in California, a road racing accident took the life of a senior who had been good friends with several yearbook staff members and was a popular athlete on campus. Those staff members created a special page to memorialize their friend with student-written poetry, photos and student memories.

Several months later, another young man was killed while riding his skateboard in his neighborhood when he was hit by a car coming too quickly around the corner. This senior was not well known on campus; he was not on any sports teams, nor in any clubs; and he was not a friend of anyone on the yearbook staff. It was also late in the school year, when most of the yearbook was completed, so nothing was done in the book to memorialize him.

When the yearbook was distributed at the end of the school year, friends of both boys searched the book for mention of their former classmate. Friends of the first boy were touched that the memorial page showed what they loved about their friend. However, some people gossiped that the yearbook should not include such a page because he had been doing something reckless when he died. Friends of the second boy were hurt that there was an entire page dedicated to the other boy but there was no mention of their friend beyond his portrait in the senior section. They complained that the boy who had died earlier was glorified while their friend, who had only been riding

his skateboard innocently near his house, had been ignored as though his loss did not matter to those who cared about him.

Instead of hearing thanks and praise for a job well done on the book, the yearbook staff was the subject of a flurry of gossip and complaints. A war of letters to the editor in the local paper kept the controversy going for a month. Aside from the embarrassment it caused the yearbook staff and school, all of the grieving friends and family members were hurt again.

Where did the yearbook staff go wrong? What should they have done differently? If the staff had decided on an obituary policy ahead of time, during a period of peace rather than pain, then they would not have had to decide what to do when many people were in so much pain over the death of their friend.

Some schools handle this sad situation by honoring the student with a  $\frac{1}{4}$ -page or  $\frac{1}{2}$ -page "in memory of" photo. It includes only the name and the years of birth and death. It could be placed in front of the advertising section or in front of the index of the book, being mindful that it is not adjacent to other coverage that would be insensitive. As the index is finished last, there is more time to include something that happens late in the year. And, if someone passes away earlier in the year and is included in that manner, if another student is lost after the book is printed, the same size and type of "in memory of" photo and text could be printed on labels and affixed to a page with white space on it in the same section, or on a blank page before or after the index.

Other schools choose not to ever print their own memorial pages, but they do allow friends and family to purchase a student page in the advertising section to memorialize their friend.

The most important approach is to be sensitively realistic that this will happen at some point and to be prepared with a plan when it does.

# ETHICS & RESPONSIBILITIES

## **Resources:**

Besides working through exercises in this chapter, there are a number of excellent resources available online:

*The Student Press Law Center* is the pre-eminent resource for all legal and ethical matters related to student publications. There are educational materials and advice available at [www.splc.org](http://www.splc.org).

*The National Scholastic Press Association* educates student journalists of all ages. They have an excellent model code of ethics available online at [http://studentpress.org/nspa/pdf/wheel\\_modelcodeofethics.pdf](http://studentpress.org/nspa/pdf/wheel_modelcodeofethics.pdf).

*The Society of Professional Journalists* posts its ethical policies online at <http://spj.org/ethicscode.asp>.

*The National Press Photographers Association* posts its code of ethics online at [http://www.nppa.org/professional\\_development/business\\_practices/ethics.html](http://www.nppa.org/professional_development/business_practices/ethics.html).

*J-Ideas* is a non-profit online organization for high school students and teachers that is maintained by the Journalism Department at Ball State University. It has a special section on First Amendment Studies at [www.jideas.org/firstamendstudies.php](http://www.jideas.org/firstamendstudies.php).

*The Poynter Institute* is a center in Florida that educates journalists of all ages. Universally respected as a standard bearer for excellence, it offers media ethics tips and other resources online at [www.poynter.org](http://www.poynter.org).

*Hightschooljournalism.org* is run by the *American Society of Newspaper Editors*. There are useful ethics materials and other resources under their Journalism 101 tab at [www.hsj.org](http://www.hsj.org).

## **Publications Policy**

Every yearbook staff should discuss, write and publish a policy that covers its right of free expression and the manner in which all staff members will conduct themselves. It may include the following topics:

References to the national, state and local district policies governing them;

That the book is a public forum;

- Advertising policies
- Obituary policies
- Book sales policies
- Senior portrait policies
- Photography policies

It may also include policies regarding expected staff professional conduct.

## RIGHTS & RESPONSIBILITIES

---

With rights come responsibilities. A yearbook's job is to conscientiously and accurately inform its audience of the history of the school year. At the same time, a truly readable publication will also entertain. The challenge facing every staff is to present that information and entertainment in an ethical, responsible manner. Always consider the student body and its need to know the facts versus the individual student's right to respect and privacy. Just because it may be legal to print something does not mean that it should be printed.

(■ see *Sample Yearbook Policy on pages 21-22 in appendices*)

Rarely will you need a photo release to use student photos in the yearbook. Students operating as members of the school population have a reasonable expectation to have their photos taken and used in the yearbook. You may want a release if you are using their photos as part of a marketing plan.

(■ see *Sample Photo Release Form on page 23 in appendices*)

# ETHICS & RESPONSIBILITIES

## ***Group Discussion Activity***

The yearbook staff is to answer each of the following questions for the scenarios below.

- Is it legally acceptable to print these pictures and coverage?
- Is it ethically acceptable to print these pictures and coverage?
- If it is not legal or ethical, then what should the yearbook staff do to cover the event instead?

Divide the class into 5 groups, one for each scenario below. Have each group discuss all of the legal and ethical considerations for the assigned topic and then report out their decision about whether it is legally and ethically acceptable to print the photos. If it isn't appropriate, then each group should tell what they would recommend that the staff do to cover the topic in a legal and ethical manner.

**1.** While working on a spread about what students do on the weekends, a staff member goes to a friend's party and takes pictures. The images include students laughing, talking and dancing while holding red plastic cups. There is no evidence in the photo of illegal activity at the party. There are rumors that some of the students pictured do drink alcohol at parties on the weekend.

**2.** The editor of a student jobs spread decides that she wants to find people at school who work in unusual places. One of her classmates spends 20 hours a week in a rabbit meat processing plant. His father owns it and gives the editor and a staff photographer permission to take pictures and interview employees. In following the student through his tasks, the photographer is able to capture images of every step of the process, including removing a live rabbit from its pen, knocking it unconscious, hanging it from a hook, removing its head, skinning it and so forth.

**3.** To illustrate a story on teenage depression and "cutting," a staff photographer takes pictures of several students in darkly lit poses. Some images are headshots of a boy and a girl looking sad. Some are of the same boy and girl simulating cutting their forearms, but their faces are not shown.

**4.** In a local bullying case, a sophomore girl created a false Facebook page to ridicule a female classmate. Repeated taunts and gossip caused the classmate to attempt suicide, and the resulting expulsion and lawsuit made the national news. A staff member who knows both girls was able to obtain screen images of postings before law enforcement had Facebook take the page down. Staff photographers also took pictures of the national television and print press at work when they came to campus to interview staff and students. The local and national attention to the situation covered three months of the school year.

**5.** There is very little time to get photos of spring sports because the final yearbook deadline falls right at the beginning of the season. When the staff photographer returns from the only game that can be covered, the page editor discovers that none of the varsity boys soccer photos contains a usable image with a key player kicking a ball. To compensate, the photo editor uses PhotoShop to cut out a ball from a junior varsity soccer photo and then place the ball in a varsity image. He places the ball in what would have been its likely position had the photographer been able to capture the precise moment when the player would have been in close proximity to the ball.

## ***Individual Homework Activity***

Each staff member is to answer the following questions for the scenarios below.

- Is it legally acceptable to print these pictures and coverage?
- Is it ethically acceptable to print these pictures and coverage?
- If it is not legal or ethical, then what should the yearbook staff do to cover the event instead?

For each of the three scenarios below, write a paragraph discussing all of the legal and ethical considerations that a staff member should consider in deciding whether it is acceptable to print the photos. Conclude each paragraph by giving your recommendation for covering the story.

**1.** It is an annual tradition for students to paint their class logo in the quad. This year at least 40 seniors were involved, and they also painted paw prints “walking” in from the front of the quad to the senior square which are a hit with the student body. The yearbook photographer did not show up even though coverage of this event is supposed to be part of today’s submission deadline. However, several of the students who were there did take photos of the whole process and they posted them on Facebook. Some staff members are “friends” of theirs so they can access the images.

**2.** In March, a junior student is killed in a drunk driving accident in which he was driving. There were two other passengers in the car who are also juniors; one suffered a broken leg and arm, and the other received a concussion, cuts and bruises. The police have evidence that all three were intoxicated. At a November yearbook deadline, one of the students was included in coverage of the school’s Every 15 Minutes program sponsored by MADD and local law and health agencies. In a quote collection that included her photo, the student said “I would never get into a car with someone who had been drinking.” Although the book has not been finished, the student life pages that included that coverage have already been printed.

**3.** A local tanning company requests that photos of actual students be included in the advertisement they purchase. Their idea is that they are promoting “safe” tanning versus “unsafe” tanning techniques. They provide images of students using the tanning beds and getting spray tans at their facility. However, it’s the yearbook staff’s job to come up with “unsafe” tanning pictures. Since the on-campus Day on the Green celebration features water slides, water-gun fights, and students basking in the warm spring weather in bathing suits, there are a lot of opportunities to gather photos of students catching some sun. The best “unsafe” tanning images are of some senior girls in bikinis who arrange lounge chairs and blankets along one side of the boys’ “beach” volleyball game to cheer on their friends.

# ETHICS & RESPONSIBILITIES

## **Partner Research Activity**

With your partner, research and report in writing the key facts and consequences regarding the following photography ethics violations:

- Brian Walski, *Los Angeles Times* photographer
- Jim Wilson, *New York Times* staff photographer and picture editor
- CBS's *Watch!* Magazine and Katie Couric on a "digital diet"
- Patrick Schneider, *Charlotte Observer* photographer
- Adnan Hajj, *Reuters* photographer
- Marc Feldman, *Getty freelance* photographer

In a bulleted list of similarities and differences, compare the photography manipulation policies of these two professional publications:

- *Washington Post* Policy on Manipulation of Photographic Images
- Sarasota *Herald-Tribune* Photo Manipulation Policy

## **Individual Research Assignment**

Go to Indiana University's School of Journalism Ethics Cases Online and choose one of the cases under Controversial Photos. You can find it at the following url: <http://journalism.indiana.edu/resources/ethics/>

- Summarize the case you have chosen.
- Explain what you believe was the ethical thing to do in the case. You may agree with anyone's position included in the case study, or you may present an alternative action.

# ETHICS & RESPONSIBILITIES

## ***Individual Assignment Activity***

Go to the Society for Professional Journalists web site ([www.spj.org](http://www.spj.org)) and locate their Code of Ethics. Then answer the following questions:

- According to the Preamble, what is the “duty of the journalist”?

---

---

- What are the four main subject headings for the SPJ Code of Ethics?

---

---

- Under the heading “Seek Truth and Report it,” choose and record five points that are the most relevant to yearbook production.

---

---

---

---

---

- Under the heading “Minimize Harm,” choose and record three points that are the most relevant to yearbook production.

---

---

---

- Under the heading “Act Independently,” choose and record two points that are the most relevant to yearbook production.

---

---

- After reading SPJ’s description of how a professional journalist may be accountable, write your own description of how a student yearbook staff member may be accountable.

---

---

---

# ETHICS & RESPONSIBILITIES

## ***Individual Assignment Activity***

Go to the National Press Photographers Association web site ([www.nppa.org](http://www.nppa.org)) and locate their Code of Ethics. Then answer the following questions.

- What is the visual journalist's primary goal?

---

---

- How can photographs cause harm?

---

---

- Which three standards or ideals are the most applicable to the job of the yearbook photographer? Explain how those three standards apply.

1. \_\_\_\_\_

---

2. \_\_\_\_\_

---

3. \_\_\_\_\_

---

## ***Partner/Small Group Research Activity***

Create a Powerpoint presentation or handout that will teach one of the following topics to the yearbook staff:

- What legislation does your state have that covers student press rights?
- What policies does your state's education code include that pertain to student press rights?
- What published policies does your school district follow regarding student press rights?
- What policies regarding student press rights, responsibilities and ethics does your yearbook staff follow?
- What policies regarding student press rights, responsibilities and ethics should your yearbook staff follow?

## ***Avoiding Problems***

- Establish and follow clear yearbook policies to govern editorial and advertising decisions.
- Motivate staff members to meet mini-deadlines and not wait until the last minute to write stories, capture photos and complete pages. Most mistakes in judgment occur when students do not have enough time to consider the implications of their choices.
- More than one staff member should read and copyedit every page. Stories, captions, headlines should be read, not only for correct grammar, punctuation, and spelling, but with ethical considerations in mind.
- Obtain signed photo release forms from any students appearing in advertising photos or photo illustrations that accompany controversial topics.
- Keep the lines of communication open with school officials.

Make sure to provide them with copies of editorial policies.

Make sure that they are aware of important dates and policies that affect the student body such as senior portrait or student ad submission deadlines and procedures.

Invite them to yearbook celebrations for winning awards and making deadlines.

When controversial matters arise, keep administrators informed of yearbook staff decisions and the factors considered in making the decision.

- Include a disclaimer in the colophon and even in a handout given out with the book on the day of distribution that apologizes ahead of time for any mistakes or inaccuracies. Remind people that it is a student publication and that, despite dedicated hard work, mistakes will happen.
- Seek help from the Student Press Law Center, at [splc.org](http://splc.org), when faced with issues related to censorship or threats of legal action. Go to the “Obtaining Legal Help from the SPLC” page at <http://www.splc.org/legalhelp.asp>.

# ETHICS & RESPONSIBILITIES



It is better to run the original photo as is or choose another photo rather than manipulate this image so that it reflects dishonesty. Altering a photo in this manner is not “making it better,” it is unethical.



Rather than misleading readers by editing out distractions from the background, it is better to simply crop the image more tightly.

## ANSWERS FROM THE INTRO

---

The proposition: As an advisor, you encourage your photographers to carry their cameras with them at all times and take photos whenever something happens. A student has a seizure in the cafeteria. One of your photographers takes photos from start to loading of the student into the ambulance. Do you use it or not?

*The first thing I would do is commend the photographer for his taking the photos and sticking with it. I want him to continue taking photos of things as they happen. I'd want the photos of the food fight, the smoke bomb in the parking lot, the kids playing craps outside the gym. The second thing I would do is call a staff meeting. We would discuss news value. How important is this for our readership to know? Does it bring something of value to them or provide them with information that would make their lives better, safer or somehow else improved. We would discuss whom would it hurt or draw undue notice. This discussion would usually bring everyone to the same conclusion – that while it happened on school property and may have been seen by the school community – it really has no value as a story in the yearbook or newspaper. I would lead the discussion a little farther and try to get them to come up with possible ways to use the information. What if we did a story about people who overcome or live with challenges? Even then, we wouldn't use any of the photos that showed her seizing and we wouldn't include her at all unless she wanted to be a part of the story.*

---

The proposition: A group of students is arrested at a warehouse party where there was drinking. Among those arrested are the Student Council president and five starters from the basketball team that is going to the play-offs the next week. All of those arrested are suspended and those in key positions such as those mentioned above are removed from their positions. Do you include it or not?

*This situation is a little different from the first one in that the people involved put themselves in the situation. They chose to be there. They chose to drink. They got caught and there are repercussions. Can we handle it in a mature and non-judgmental way? I'd hope the staff would consider adding a spread to the book and having interviews with administration and those involved. It does affect the school. The basketball team will be playing in the play-offs with team members who were not starters. How does this affect the team, the school? This will require a skillful touch and I would encourage staff members to work as a team and make sure it is done appropriately.*

---

You have a photograph of the football team celebrating a win. One of the players in the photo got kicked off the team mid-season. Do you PhotoShop him out of the photo, use it as is or choose not to use it because he is in it?

*I hear of situations like this all of the time. Even seasoned staff members will occasionally suggest not using the photo. (We never would use PhotoShop to remove him.) We have to remind ourselves that at this moment in time, the boy was on the staff. Nothing can change that. Similarly, staffs may choose to do a spread on couples. A couple breaks up. What then? I use the same reasoning. Until they broke up, they were a couple. Nothing changes that.*



## SAMPLE YEARBOOK POLICY

---

# [NAME OF YEARBOOK] EDITORIAL POLICIES

### **General Policy**

*[name of yearbook]* is an historical document of the school year. *[name of yearbook]* functions as a public forum for student expression. It will not be reviewed, restrained or withheld from distribution by school officials. Students are protected in their exercise of freedom by the First Amendment to the Constitution of the United States and by *[specify state legislation or education code, and/or other local district policy]*. The student staff will choose to cover what occurs at school with great detail, but also try to highlight the life and times that the students are experiencing. There may be coverage of local, national and world events pertinent to the school year, but a focus on *[name of school]* will be standard.

In all yearbook activities, the goal of student staff members of *[name of yearbook]* is to adhere to professional ethical standards of fairness, accuracy, honesty, and integrity.

Additionally, *[name of yearbook]* also serves as a way for students to generate an authentic product while practicing the fundamental skills of journalism: reporting and writing, layout and design, desktop publishing, sales and budget management, photography, and public relations.

Although changes may occur from year to year, this yearbook will be distributed in the late spring of *[year]*. Coverage will include August through mid April.

### **Prohibited Material**

Students who work on *[name of yearbook]* agree not to publish the following unprotected material.

- Obscenity, as defined by statute and case law.
- Libel or grossly prejudicial material.
- Content that would present a material disruption of the campus environment.
- Material that might otherwise be considered offensive by the *[name of yearbook]* Editorial Board.

### **Bylines and Photo Credits**

Students who complete stories and take photos will be credited for such work on each spread of the book. Such recognition in the story or photos will be handled consistently within each section of the publication as determined by the design editor and the editor-in-chief. Mug shots may be excepted from this policy as priority will be given to identifying the individuals photographed.

### **Responding to Errors**

While *[name of yearbook]* staff will strive to achieve a book free of errors, we realize that as a student publication, there will be occasional mistakes. If such errors relate to content which materially affects any individuals and/or organizations, *[name of yearbook]* staff will issue a written apology.

# ETHICS & RESPONSIBILITIES: APPENDICES

## **Book Sales Policy**

Any student has the option of purchasing a yearbook, and the price of it will be determined by when the student purchases the book during the school year. The total price will also be determined by the Editorial Board, and may increase as the year continues.

Flawed books can be exchanged with or without writing, if the publisher credit flawed books. It will be the responsibility of the buyer to provide proof of purchase, but the staff will also be keeping records. Ultimately, it is the receipt or a cheque stub that will validate if a student receives his/her book or not.

## **Obituary Policy**

Should a student and/or school employee die, the staff of *[name of yearbook]* will treat the matter in a tasteful, respectful manner. A 24 x 18-pica portrait of the individual will appear in a ½-page, 1-point ruled box in the back of the advertising section, just before the index. Beside the photo will appear the title "In Memory of" with the name of the individual underneath followed by the years of birth and death underneath that. The cause of death will not be specified. This will provide a respectful memory of the individual for those closely associated while not overemphasizing it for other readers.

## **Portrait Policy**

In order to provide uniformity of colour, background, and head size in the album section of the book, *[name of yearbook]* will only print portraits submitted to the staff by the official underclass and senior photographers of the school. Seniors must have their portraits taken by a specified studio, usually separate from the rest of the school, and they also will have the option of purchasing the portraits; however, the yearbook sitting fee will be waived, according to the contract with the photographer.

## **Advertising Policy**

*[name of yearbook]* has the right to accept, reject, edit, or cancel any ad. All advertising used by the staff has the same guidelines as editorial content. If advertising is accepted, it does not mean that it is an endorsement by the school or the staff. No ads will be sold for the yearbook that endorse illegal activities.

The staff does not solicit or accept coverage ideas from advertisers.

Advertising will only appear in the advertising section.

Ad copy will be edited so that it adheres to standard English.

Damaged photos (cut, glued, taped, torn, pen-marked, etc) will not be accepted.

Collages will not be accepted.

Business ads may be submitted as camera-ready copy, or be designed by *[name of yearbook]* staff who will notify the purchaser when a proof is available, and will give 7 days to review the ad and request changes.

Student ads will be designed by *[name of yearbook]* staff who will notify the purchaser when a proof is available, and will give 7 days to review the ad and request changes.

*[name of yearbook]* does not guarantee the return of any submitted artwork or photos.

Advertising space in the book is limited and will be allotted on a first-to-purchase basis. The rates of advertising sales will be determined by the business/advertising staff, and will appear in its advertising flyer. If the ad is not fully paid by the deadline, the staff will reduce the ad size accordingly. No refunds will be given unless an ad is omitted from the book by *[name of yearbook]* staff.

## SAMPLE PHOTO RELEASE FORM

### [NAME OF PUBLICATION] PHOTO RELEASE FORM

**School name:** \_\_\_\_\_

**School address:** \_\_\_\_\_

**School phone number:** \_\_\_\_\_

#### **Photography Model's Release - Single Event**

**Model's name:** \_\_\_\_\_ **Grade/Age:** \_\_\_\_\_ **Birthday:** \_\_\_\_\_

**Address:** \_\_\_\_\_ **Phone number:** \_\_\_\_\_

**Photo session date(s):** \_\_\_\_\_

**Purpose of session(s):** \_\_\_\_\_

In consideration of having my picture taken on the date(s) described above and \_\_\_\_\_  
[describe any additional consideration], or as otherwise described in my Agency's contract, if any, with

[Publication name], the terms of which are incorporated by this reference, I hereby sell and assign all of my rights to all of the images of me made at the session(s), including but not limited to the right to publish, display, sell, and combine those images with others to make composites of any kinds (whether electronically, by photo mechanical processes, or otherwise) to [Publication name] for all purposes. I understand that [Publication name] agrees to license such images; and I do hereby additionally and concurrently license [Publication name] to use the images made of me as so described for the limited purposes and time, and on the terms and conditions expressed in my agreement with the [Publication name].

I understand that unless otherwise expressed in my agreement with [Publication name], if any, I will the above consideration as full payment for release of my rights to [Publication name] and for the additional limited and concurrent use license I have granted above to [Publication name].

In the event I am a minor, my parent or guardian will execute this Release with me for my protection. No promises have been made to me with respect to the session except as set forth in this writing and in the related Agency Contract (if any) between [Publication name] and my Agency or myself.

This contract is made and is to be performed at \_\_\_\_\_, \_\_\_\_\_ (City and State). Should any claim or controversy arise concerning its terms, the parties will submit their dispute to the \_\_\_\_\_ (County) Superior Court Coordinator for binding arbitration pursuant to local Rules.

**Dated:** \_\_\_\_\_

**Model's signature:** \_\_\_\_\_

**Parent or Guardian's signature:** \_\_\_\_\_

**Yearbook Photo Editor's signature:** \_\_\_\_\_

**Publication Advisor's signature:** \_\_\_\_\_





# Deadlines & Timelines

JUDY BABB



**Friesens**  
The Yearbook Company

# DEADLINES & TIMELINES

## OBJECTIVES

- Learn to work productively on a daily basis.
- Understand that every deadline is made up of a number of parts.
- Understand and use idea mapping to create spreads with a wide variety of components that help tell the story.
- Complete mini-deadlines in order to make final deadlines.
- Create spreads that contain many voices and people on his spreads.
- Actively participate to market the yearbook and its ads to help keep costs down.

*Students Will...*

Evaluate and determine what was successful and what needed work when the yearbook is delivered to the student body.

Provide positive feedback to each member of the staff as a form of leadership and motivation.

Deadlines are not solely an issue with publications. Students encounter deadlines with term papers and projects in every class. Whether it is completing a term paper, studying for an important test or finishing a science project, deadlines are a part of school and life. So the question becomes how can

we develop a plan so deadlines for publications — specifically yearbook — are met, especially since not meeting them can have disastrous results?

It can be done. I know. As a 30-year high school yearbook advisor, I can proudly and honestly say we never missed a deadline. It requires a lot of planning on the part of the yearbook advisor and the staff. It means there can be no down time. It means that every job is seen as important. It means that teamwork is essential and the phrase "that's not my job" is never uttered.

Let's start from the very beginning. You know you have a book, it has a cover and a specific number of pages. At this point, the theme is amorphous, the content has not been determined and even the little things such as what font will be used for body copy and captions are still a question mark. And yet, for spring delivery books, a first deadline looms as early as October or November. The smart fall-delivery staff also faces early deadlines since coverage of things that happen in the summer and fall are no longer fresh on people's minds as months intervene.

Whether a spring or a fall yearbook, time is of the essence. There truly is no time to waste.

**KEEPING STUDENTS BUSY**

While there is always something to be done, a yearbook advisor will occasionally have a student who will say she has nothing to do or has finished everything he can. Be prepared for these days as Terry Nelson was.

Terry, a former yearbook advisor in Indiana, kept a Job Jar on her desk. Get a jar from the cafeteria — one of those big pickle-type jars — and decorate it with lively journalistic phrases and keep tasks in it that can be done in a day. Go through it periodically and make sure the ones with immediate deadlines are there. For example, at least once a month, reminder notes should go into teachers' mailboxes asking them what cool things they are doing in their class this month. Tell them you want to make them superstars by showing the learning going on in the class. The forms could be run in advance. The student's job would be to cut them and put them in each teacher's mailbox.

Assigning someone to work with someone struggling is another great way to promote leadership and teamwork.

Still another might be to assign a student to take a camera and spend the entire period in one classroom where they must take a minimum of 50 photos. The student learns to pay attention to what is going on and watch for action, reaction and emotion and story-telling photos.

# DEADLINES & TIMELINES

## THEME

Many decisions about a yearbook are made based on the theme choice. Staffs often shape their entire book around the carefully selected theme. Not only does the theme appear on the cover, endsheets, opening/closing and dividers, it may be carried throughout the book either visually or from an idea in the theme. Sidebars and secondary coverage may emerge from the theme idea.

Some spring-delivery books begin working on theme the spring before school starts and that's a great use of time and talent. Typically spring delivery yearbooks finish their books in March or April leaving an ample amount of the school year to work on things that will make the next year better or easier. If groups of staff members develop a number of different themes and then present them to the rest of the staff, plenty of time exists for consideration, tweaking and making final choices. If then a staff takes that theme to a yearbook workshop, they can get input from the workshop teachers and students. Your staff may come home jazzed about how much more sophisticated and exciting their theme is or have discovered and developed something even better. ([see Theme chapter](#))

Many staffs will brainstorm for what will make the next year special. Of course, they cannot know definitively but there may be some major things of which everyone is sure. Are school boundaries changing? Is a lot of teaching and administrative

staff going to change or be lost? Are budgets changing for the better or the worse? Is enrollment expected to go up or down? Will there be construction on campus? Are all the athletic team expected to make playoffs? Are two schools folding into one or will your campus be split as a new school opens? Will your school offer new Advanced Placement or International Baccalaureate classes? The questions and answers are limitless. The overall question, though, is what is new, different or unique about this specific year.

After doing the initial brainstorming, the staff divides into groups and works on every facet of theme development from development of a slogan and logo to section spin offs to ideas to visually carry the theme through the book to theme page design and section design. This effort takes several weeks of team and individual effort and culminates with a printed "book" that each group presents to the whole. The group will then determine strengths, areas that need work and more. ([see theme section and worksheets](#))

Other things that can be worked on during the spring include ad sales campaigns for the following year, preparation for book delivery, selection and training of new staff, planning for summer workshops, having staff members write/update job descriptions with timelines for when things should be done.

My staff and I set up rules at the beginning including "what happens in yearbook stays in yearbook" (the Las Vegas Rule) and "if you can't say something nice, don't say nothing at all" (the Thumperian Rule from Bambi) and "unless you have a better idea, don't criticize the one who has an idea" (Babb Rule).

As a staff, we emphasize and start making real the premise that we are a team and teams don't sabotage each other. We also emphasized that when someone has an idea, we welcome it without criticism. Remind the staff when people are put down or told an idea is stupid, they are not likely to share in the future. Some of the best ideas come when someone tries something different.

TEAMWORK

Just because it's spring doesn't mean the spring delivery book's staff can relax (just as we have told fall staffs that they must work daily on finishing spreads as if they were a spring delivery book). Don't let any time be a down time. It will make a huge difference in quality and stress.

## ***Exercise***

In groups of four or five, come up with rules that will make the staff work better as a team and be more supportive of each other.

Get back together as a whole and share the rules and decide which of them will be incorporated to make yearbook work better.

## THINGS TO WORK ON

Senior ad sales. Consider moving the sale period to the spring before the senior year.

Rationale includes parents aren't so busy or so strapped for money then.

Senior ads can be finished during the summer and turned in as a first deadline.

If parents want to use a senior picture, have them give you something else that you can use and provide them with a deadline for replacing it. Having the photo you can use means you don't spend months trying to get a photo. One reminder call is all you need.

Send them a pdf of the spread for approval. This ensures they are happy and you don't have to worry about errors. Give them a two-week deadline to respond and say if you haven't heard from them, you will assume the ad is correct and submit it for publication. Changes made after that deadline could incur an extra charge.

Name editors for the next year early. That tells them what they need to work on to be prepared for the next year. Classes editors can make sure they know all dates and places for portrait photos. Sports editors can start working on getting team shots for fall sports. Student life editors can make sure photographers are assigned to get summer photos. All can start working on section design ideas. They also have a chance to visit with the previous editor and find out challenges they may need to overcome. (*see sample job descriptions on page 25 of the appendices*).

Plan training sessions for new staffers. Have the newbies come in one day after school every week for training on desktop publishing, learning about reporting and photography. Give each assignments to work on over the summer.

Look for summer workshops. Editors may opt to go to more than one if for no other reason than to supervise at one of them. If there are several workshops in your locale, list them all and their prices and encourage students to attend at least one.

Find out about what is going on in the summer. When are two-a-days? What camps are people/groups going to? Summer school? College classes? Jobs? Hanging out? Family vacations? Language club trips? If your photographers can't be there, ask if the group could take action shots for you.

# DEADLINES & TIMELINES

Many years ago, Rob Melton taught me about Situational Leadership, a theory developed by Paul Hersey and Ken Blanchard. You can find a quick summary at: <http://www.businessmate.org/Article.php?ArtikelId=191>.

When we find ourselves with a kid simply dropped into our class, we often have the “unable and unwilling.” These are very time-consuming kids, since the leadership style needed is summarized as “telling.” The basic point is that those kids need focused, clear tasks and close supervision (often by editors, in our case).

Other kids simply dropped into our classes may be in the “able and unwilling” category. They have some skill, but lack motivation. The leadership style there is “selling.” We need them to get enthusiastic about something, even if that something is not what we had in mind when we began class.

The other two categories -- “unable and willing” (they need to participate, or be given some extra instruction, since they are already motivated) and “able and willing” (we need to get out of their way, with guidance, of course) -- are not the kids normally dropped into our classes simply because there is nowhere else to park them.

Simply recognizing these four basic worker/student types helped me as an advisor (by the way, it works with any group). The bottom line is that not everyone can be expected to respond to the same leadership style. The theory also implies that our goal is to move workers/students to higher levels as time passes.

I tried to share this theory with all editors, so they could handle much of the day-to-day leadership, and be slightly less frustrated (since they inevitably were in the “able and willing” group, and simply could not comprehend how any sentient being could not share their enthusiasm for journalism).

Finding a way to motivate young people isn't always easy. What works with one student doesn't work with another. Here are two things that have worked for me.

-The student who isn't performing up to his ability or has missed one or several minor deadlines.

This Call to the Hall is a query to find out what's going on. I always start with asking about him/her. Is there something going on in his or her life that is keeping him from performing up to par or on deadline? If I discover there is a problem, I can provide support, sympathy, a chance to hand over part of the job to someone else, if necessary, or a contract to ensure he or she gets back on track. If there is no problem and the student continues to be unmotivated to do anything yearbook needs, I assign journalistic tasks that require him to sit near my desk and do research.

-The student who is showing leadership. I love it when I see a student stop what he's doing to show another how to do something or one who has completed his spread and finds someone who needs help without being asked to do so.

This Call to the Hall brings that person out for me to praise and tell him how proud I am of him. If he is an undergrad, I start planting the seeds of leadership roles in his future. If he's a senior, I compliment him on his maturity and tell him I wish he was going to be there another year. Those who got the atta-boys work harder to please and their enthusiasm rubs off on others.

## A WEEK-BY-WEEK CYCLE

---

The first several weeks of school are non-stop action. Different staff members will be doing different things and the newcomers have so much to learn. It will be a balancing act for the editors and the advisor as they direct people to do different things. Once you are in the production cycle, teaching and re-teaching will be continued while the staff makes deadlines.

### **Week 1**

---

Solidify theme. You want everyone to buy into the theme so the whole staff should be included. If you attended a yearbook workshop in the summer, there may be a theme that was developed there. That should be enthusiastically presented to the group. The editors should be prepared to discuss how it fits the school, the year etc. (*■ see theme chapter*). The more finished a look the package has, the better. Then as a group, figure out what could be done to make it better. Are there graphic ideas that haven't been included? Are there secondary coverage items that would make it more complete? The editors need to put on thick skin and learn not to be defensive. Rather, if there is criticism, they need to say calmly "What do you think would make this better?"

If there is no theme package, then you'll have to start from scratch.

### **Project**

Develop the main theme, spin-offs for sections and ideas for sidebars/alternative coverages that may be included on the theme pages and throughout the book. (*■ see theme chapter*).

Build the graphic story for the book. One part of that is selecting fonts for the book. Typography is part of the graphic story. The choice of typography for theme slogan will graphically tie your theme and book together. Your theme fonts logo may be unique but a secondary font(s) should help form a visual unity for the entire book. For example, if your theme logo is made up of Poplar, a strong sans serif, and Garamond Italic, a fairly airy font with a slanting posture, you might consider adopting the entire Adobe Garamond family for use in headlines, story text and captions. You could add Folio or Gill Sans, both attractive and readable sans serifs with condensed to light to extra bold options, for headlines and alternative copy blocks. Do NOT spend excessive amounts of time picking body copy fonts. (*■ see pages 33 in design chapter for help with selecting fonts and type sizes*).

Pick graphic concepts. These should be started on your cover and carried into the book in different ways. Boxes, shapes, lines, photos, created and then scanned elements, even fonts as art can be incorporated into the design. Look at contemporary magazines for ideas. If you have a library of last year's books, you may look at them for ideas but don't copy what those yearbooks did because they are using ideas from at least two years ago.

Once the theme and basic ideas are in play, the theme should go back to the editors for refining and presentation as a final product to the staff. Obviously, the editors won't be able to write final copy or photos in place by the end of the week. They should, however, have ideas of how the theme copy will be written, some specific things that show the theme is the right one and ideas for photos, including opening/closing and divider spreads.

Now it's time to start working with new staffers on the nitty-gritty of yearbook.

# DEADLINES & TIMELINES

## Week 2

Brainstorm with the entire staff on topics for each section.

### Activity

As a group, make a list of everything that is important to you as a student at your school, as a person in your community, as a member of your family. Push yourself. Stretch your mind and your ideas. You should end up with a list in the hundreds and it may include things as random as toilet paper and Popsicle sticks.

Both, by the way, could be topics: Toilet paper: TP-ing someone's house, walking around with toilet paper stuck on your shoe, inviting a girl to a party by writing her invitation on TP, then rerolling it and delivering it to her. Popsicle sticks: Maybe someone collects them, builds forts with them, played doctor with them.

The point is that there are SO many good ideas out there. Don't discard anything as being "dumb." You want your yearbook to be fun and lively. Many stories will come from these ideas.

After making the list, see what goes together. For example, Internet, Facebook, Twitter, smart phones (perhaps a sidebar on smart vs. regular cell phones), texting, sexting, the clouds, the dangers of driving while texting could all be put together for a technology spread. Another example could be Personal Sports, which could include extreme sports, dance, cheerleader and dance schools, outside-of-school club sports and more. You should be able to come up with many photo ideas for a spread in a non-portrait part of the book. Consider relegating ideas that don't have as many photo possibilities to the classes section.

### Activity: Complete your ladder

Your book is made up of a specific number of spreads. Determine how many spreads are required for each section. Create a spread-by-spread ladder that determines what will go on each spread.

Take the number of pages in your book and subtract theme pages (title page, opening spread(s), divider spreads, ads and index and closing). Use the chart to determine numbers of pages per section found in the Introduction ([see introduction page 08 for suggested percentages](#)) to decide how many spreads go in each section. You may have to adjust this for your school. I taught at a school where 65 percent of the student body was in athletics. We increased the number of spreads there because of that knowledge. We have also done things like give every varsity sport a spread but include all JV sports on two or three spreads at the end of the section.

Post the ladder and discuss if anything important or essential has been left out. Also discuss difficulty in completing a spread on the topic. Can you come up with a list of 10 or so action photos to go with the topic?

Remember your ladder is written on paper or in a computer program, not concrete. Events will happen that cause changes to be necessary. The February chili cook-off may end up being less important than a blizzard that shuts school down for a week. In the same vein, if there is a snow storm that causes the chili cook-off to be canceled, you have to be ready to put something in the space even if it isn't the snow storm. Have back-up spreads or at least concepts and photos for them if something happened. Be flexible. Your ladder should be something that is alive and flexible and something that is available for the entire staff to see.

## IDEA MAPPING

Idea mapping is a process that allows you to start with a central idea and then draw related ideas that can become photo ideas or main story topic or alternative story ideas.

Let's say you say you want to do a spread on cars. It's a totally legitimate idea since cars are a huge part of every student's life, even if a student never gets one.

Write cars in the middle of a page. Now everyone brainstorms to come up with as many ideas as possible dealing with cars.



Wow, what a list. Now what of this list works for what? What will make good photos, good stories, good sidebars? Obviously, several would work for the main idea. Let's say we choose "Getting a car and making it your own" for the main story topic and some of the main pictures. Think cool photos: someone buffing with a cloth to make the car shine with the owner is reflected in the mirror or the surface of the car, maybe someone putting something into his trunk and the bumper stickers and personalized plate are in the shot, maybe a photo of someone sorting through all the stuff he keeps in his passenger seat or back seat (my car is a locker?). Other shots: a framing shot through the handle and hose of someone filling up the car, soap sloshed all over and people getting squirted, getting out of the car and walking into school, paying a parking attendant or any of a thousand other creative shots. Maybe the headline is "TAKING CARE OF BUSINESS" and the subhead is "Having a vehicle takes time and money, students discover."

Sidebars: Sidebar 1: "How much does it cost to have a car a month?" This could be a survey or poll or it could be a way to include three students who tell their own costs. Sidebar 2: "Top 5 things I hate to do now that I have a car." Could be a mug shot and quote. Sidebar 3: "Best ways to personalize your car." Writer could go to a car store and find things and their costs. The possibilities are endless.

Can you see how a spread is coming together? No vagueness here and still plenty of other options.

# DEADLINES & TIMELINES

## **Begin Teaching Reporting & Writing**

For this next exercise, focus on Interviewing (*see writing chapter, interviewing page 19*). Everyone has a story, actually innumerable stories. Each member of the staff should be assigned someone else on staff and his job will be to find one of those stories and write it in a journalistic feature story form. Remember that an interview may consist of something as simple as “Tell me about when you lived in Louisville.” or “What person has most affected who you are.” Continue to ask “Tell me more.”

The story will need an interesting and focused lead. Not: *Junior Mary Smith was born in Kentucky and lived in seven states before she was 11.* That’s telling not showing and it’s boring to boot. Instead: *Junior Mary Smith doesn’t have a place she calls home.*

The story will need specific information that will help show Mary’s life. Make this three to five paragraphs, reminding students that new ideas require new paragraphs.

The story should contain one or two interesting quotes. Not *“I moved around a lot.”* but *“I hated moving. Every summer I ended up studying something my last school district hadn’t done yet. Yuk, learning the times tables in the summer sucked,”* Smith said.

Finally, the story should have a feeling of closure but not a conclusion. The closure could be a quote. *“I’m glad I won’t be on the road again,”* Smith said of settling down in Your Town. It could be a paragraph that tied up loose ends from the lead. Smith was beginning to see her current house as home. For the first time ever, she painted her room her favorite colour: periwinkle blue.

Brevity is good. Famed American author Ernest Hemingway wrote a six-word short story in answer to a bet that he could write a short story in six words—that it would have a beginning, a middle and an end. It became: “For sale. Baby shoes. Never worn.”

## **Exercise**

Put staff members in groups of two and have them find a story about the other. Have them write a less-than-350-word story. The story must be third person and past tense. The only opinion in the story should come in the quotes.

Join groups into groups of four and have them share stories and make suggestions for improving them.

Edit everything in each story that is wordiness, opinion, meaningless description and replace all verbs and nouns with stronger versions requiring no adverb or adjective.

## Week 3

Assign every spread in the book by deadlines. Consider putting the new staffers together for the first deadline, one that can be completed by mid-October. The book should be divided up so that staff members have a spread for each deadline, depending on the number of members you have on staff.

It's best to divide the book into four or five deadlines. Have editors work with staff members to idea map spreads due in the first deadline. Provide the new staff with the Yearbook Spread Planner. Have them develop possible story ideas and sidebars, develop headlines and subheads and photos.

## SECTION EDITORS PLAN SECTIONS

Section editors should start working on section design. A number of things have already been decided: font and font size among them. Section editors may choose to add a third font as an accent font. Keeping some consistency within a section is essential although providing visual surprises for the reader is good.

### **Things to be determined:**

Column or grid plan. Grids provide many more choices but also require more decisions. A grid of two to seven picas is too narrow to use for a column of copy or captions so the designer must make a decision about how many grids will make up a column of story or a caption. (*see design page 22*) Many staffs choose the same grid plan throughout the book, but it isn't essential. The essential is consistency within each section.

### **How will the story be told?**

Each section of the book may select a different way to tell the story and a variety of alternative copy blocks that can be plug-and-play options.

For example, sports may choose to tell the main story with three specific anecdotes that show important moments in the season. As a secondary story, the spread may have a package that incorporates the team picture and names, the scoreboard and a stat box, one of the coach's pictures and a quote from him or her. Another plug-and-play option would be Top of the Heap and should be designed vertically and horizontally with three mugs and quotes. Another plug-and-play could be a dictionary of terminology for the sport and when it was used. Another could be stat box.

### **Exercise**

Using the Day-by-Day schedule (*see handout on pages 22-23 of the appendices*), show staff members how they make their deadlines. The schedule uses a 20-school day schedule — a month — to get one spread from start to finish, including multiple story drafts and ending with multiple edits. You'll have to adjust this to fit the schedule at your school or could tell students that deadlines require them to work on their deadlines every day. This helps the advisor manage the classroom and keep students busy every day — administration expects to see students working — not saying "I don't have anything to do today." *Begin teaching headline writing!*

Using the stories they wrote last week, have them write a headline and sub-headline combination (*see page 61 of the writing chapter for more information*). The main headline does not have to have a verb and must be an attention getter. The second headline is written more like a sentence without a period. The headlines are in present tense. For example, the headline for the Mary Smith story might be:

**Main headline:** Home, home on the roam (playing off Home on the Range)

**Sub-headline:** Junior says living in seven states a 'pain' (only if she did) or Mobile junior glad to be staying in one place

# DEADLINES & TIMELINES

## Week 4

Begin to plan a sales campaign for selling the book and advertising. (■ see *sales and marketing chapter*)

While sales may have already begun, perhaps during school registration or open house, there still needs to be an on-going campaign that has many tentacles to reach out in many ways.

We started out our sales campaigns with what we called a First-Day Packet. The packet was put together in June and mailed or handed out in August. Now, they may be put online. The yearbook piece (■ see *First Day Packet handout on page 35 in the appendices*) included an order form to be turned back in with a cheque and the online website address and instructions for ordering. Underneath this portion was a list of yearbook deadlines including dates for the following: when class photos would be taken for seniors in studio and on campus, when undergrad photos would be taken and when make-up photos would be, deadline for senior credit forms, senior ads and more. We put a scissor-cut line hoping it would be put on the refrigerator for future reference.

Now was the time to look at encouraging the not-so-easy sales. We looked at ways we could coax those students who might not buy because they believed they were not in the book. We even gave guarantees to those who bought in the fall that they would be in the book beyond the classes section and group/team photos. We then made sure we included them in a quote box if they weren't pictured in a candid.

## FIRST-DAY PACKET

### **Business Managers Plan Sales**

Create a changing poster campaign. Consider having pull-off tabs that tell students how to pay for a book.

Keep a list of all students and highlight who has purchased a book. Record each time each student is in the book, using colour codes for photos and quotes. Monitor the list and put students that are overused on a Do-Not-Use list.

Send a note to each student who has not purchased a book telling him that he is in the book on page XX and how to buy the book.

Send a card to parents of seniors who haven't bought a book offering them an opportunity to buy it for them for Christmas. Tell them the staff will provide a colourful and sophisticated card to put in their student's stocking.

## SALES PLAN

### **Activities for Business Managers**

Create a script as in "Planning Senior Sales" sidebar.

Create an ad contract. (■ see *sales and marketing*)

Create basic ad design for each size ad.

Senior ad sales can be a huge revenue boost and help hold down the cost of the book. Consider the following:

Get a list of all the seniors with their parents' names and phone numbers. Create a calling campaign to reach out and touch as many senior parents as possible with a script that tells about the senior ads. Whoever is making the calls must be ready to answer questions if a parent answers so be sure they know how much the ads are, how to reserve one, when they are due, how to supply the photos and if digitally, what the resolution must be. If you don't hear from the parent in a week or two, call again.

The script might go something like this:

"Hello, Mrs. Smith. I'm calling from Your High School yearbook staff to make sure you have an opportunity to buy (*student name*) an ad in the yearbook. The ads are reasonably priced from \$40 for an eighth of a page to \$320 for a full page and give you an opportunity to tell your (*son/daughter*) how much you love them, how proud you are of them and more. Please call us at (*your number - say it slowly and say it twice*) and we'll give you all the information on buying an ad for your son/daughter."

## Begin Teaching Caption Writing

Captions are the most read copy in the book and should be seen as an extension of the story telling. They should not repeat something already on the spread somewhere else. They should provide information that is in some way revealing. (■ see caption writing on page 56 of the writing chapter for more information)

## Exercise

1. Project five action photos. Have someone act as the person(s) in the photo and allow students to interview them. The captions they write need to have a headline (a visual-verbal link between the headline and the photo), a present tense sentence that tells what is going on without stating the obvious, a background sentence in past tense that tells something specific and a quote.



Look at the pigeon image included here. It's obvious a man is holding a pigeon and has a hypodermic needle.

The caption might be:

### Stick Up

*Before putting new pigeons in the coop with the others, Claude Robertson inoculates each bird for diseases. Robertson owned his first racing pigeon at 6 and has passed his love for them on to his son senior Art Robertson. "It's really no big deal to give them shots," Art said. "You could lose a lot of birds if you put a diseased one in."*

Put students in groups and have them evaluate each others' captions. Write one final caption per photo and present to the group as a whole.

# DEADLINES & TIMELINES

Here's a song I created to the tune of  
The Lion Sleeps Tonight

## ***In the YB Room***

### ***Pre-Verses:***

In the YB room, the mighty YB room  
The advisor creeps tonight  
In the YB room, rarely peaceful YB room  
The advisor works tonight

### ***Pre-Chorus:***

Ee-e-e-um-um-a-weh

### ***Chorus:***

Wimoweh, wimoweh, wimoweh, wimoweh  
Wimoweh, wimoweh, wimoweh, wimoweh  
Wimoweh, wimoweh, wimoweh, wimoweh  
Wimoweh, wimoweh, wimoweh, wimoweh

### ***Verse 1:***

In the YB room, the mighty YB room  
The staffers write tonight  
In the YB room the near wild YB room  
The designers design tonight

### ***Chorus (xi)***

### ***Verse 2:***

In the YB room, the mighty YB room  
Great photos upload tonight  
In the YB room the near wild YB room  
Great photos are cropped tonight

### ***Chorus (xi)***

### ***Verse 3:***

Hush my darlings, don't weep my darlings  
The deadline goes tonight  
Hush my darlings, don't weep my darlings  
Rest your head and sleep tonight

### ***Chorus***

## LYRICAL PRACTICE

## **CREATING YOUR YEARBOOK**

While learning has to be ongoing, ie teaching writing, design, photography, the desktop publishing program and more, so does meeting deadlines. It's time to put the Day-by-Day planner in play. I know I repeat myself but there is no time for down time.

### ***Things to Consider***

Have weekly meetings with the editors. They should know the progress that's happening for their sections and the overall book.

Celebrate successes.

Have monthly birthday parties. Include half-year birthdays for those who aren't in school for their days. Keep it short. Consider brownies or cupcakes to reduce mess. It isn't a day off. It's a "yea, you" moment.

When someone does something superior, stop class to share it.

Keep a chart and put gold stars on it as students finish parts of their spreads.

Schedule late nights at the first of the school year. They should be about a week out from the scheduled deadlines so there is still time to correct things. Knowing the nights in advance gives little excuse for missing them and provides opportunities for those who have conflicts to finish before the night.

Keep circulating. Editors and advisor need to be available to the staff while they are working. Editors responsibilities should be completed on their own time.

Laugh a lot.

Create songs. Yearbook giant H. L. Hall encouraged this and many of us have picked it up. Use songs they know and create new lyrics.

## ONCE YOUR YEARBOOK IS FINISHED

---

It's not time off now either. Sure, take a day and have a party. Decompress. Talk about what went well and what didn't. How can we change things that didn't work so that they do?

- Write or edit and add to job descriptions. If this is the first year to write job descriptions, then obviously the editor/staff member is writing from scratch. Each person on staff should write what their position was and then brainstorm to come up with all of the tasks that went into their job. Come back as a group and share. This will provide even more ideas. Now put them in order as they need to be done during the year. If there are specific people that need to be contacted, include those specifics. If there are tricks to make a particular part of the job easier, put that tip in as well.
- Draft a staff for next year. Every staff is better if the staff is selected for certain traits, talents or skills rather than just being a dumping ground for students who need an elective. If you fill a class with students you want, you won't end up with dead weight and morale busters.
- Have every staff member give a list of two or three people he or she thinks would be good staff members. They should write what characteristics they will bring to staff.
- Write a letter to every English 1-3 teacher, tell them that you respect their opinions and would like them to recommend students who work hard, make deadlines and take criticism well (*see sample letter to English teachers on page 36 of the appendices*). Sure you'd, like those super smart students too but you want work horses.
- Write letters to the nominated students saying they have been nominated to take one of the few places on yearbook staff. Tell them it is a job that carries a lot of responsibility and must be competed on deadline. Tell them what they will get out of it: leadership, improved writing skills, improved editing skills, photography skills, an opportunity to learn desktop publishing and more. Include an application that requires them to write a 100- to 200-word story about something that they know the details (*see sample letter to would-be staffers on page 37 of the appendices*). The story must be in third person.
- Plan once-a-week, two-hour sessions after school for the newbies to learn and for the editors to show and develop leadership. Have snacks and a particular thing you'd like them to learn. Give an assignment they would need to bring back the next week.

## ***and finally, YEARBOOK DELIVERY***

---

You want to make yearbook delivery a big deal. If you can have a party with music and food and the only thing that will get you in is your yearbook, go for it. Start advertising it early. If all you can do is set up a table for students to come by, decorate that table and play music and advertise that early as well.

Create a letter to go into the front of the book (*see letter to be inserted in yearbook on page 39 of the appendices*). The letter should tell how many pages and ask that they flip through the book to make sure it isn't damaged. Tell them to return the book before they get it signed, that you would be happy to make an exchange at that point. The letter may explain how the theme was chosen or why you changed the order of the book. It also should remind people that the book is created by students as a part of the class and while every attempt was made at perfection, please forgive any errors that were made.

We always had a number of personalized books so the first thing we'd do when we got the book was alphabetize them so we could pull them quickly. We included all of the purchasers together on one list but put a star in front of the ones with names if we were handing them out at a booth.

Another option we found that teachers liked was to have yearbook staff deliver the books to each of

the classrooms. We used second period and pulled books and boxed them according to who was in the class. We had the principal hold the bell until all books were delivered and the unclaimed books were back in my classroom. We kept them in the boxes by the teacher's name, breaking down the boxes as they were emptied until we were down to a hundred books or so.

Finally, time to critique the book.

When the book comes in and staff members put their hands on it for the first time, I tell them not to look for little mistakes. Unless it's something that we need to be proactive about—a senior ad left out or class photos left out, let's just enjoy our work. Mistakes are bound to be there no matter how hard you worked on making the book perfect. Remind them that many textbooks and other books have mistakes and they may have had multiple professionals looking at them.

After yearbook delivery, it's time to look at the book in a critical way, meaning looking for what was done right as well as what can be improved. This can be done in any of a number of different ways but think *oreo*: start with the good, sandwich what needs be improved in the middle and then end with the good. Take notes. If it's something that can be fixed, write it down. If it was just an error, let it go.

## Assignments

Have each continuing staffer (non-graduating) complete the following:

Find your three favorite spreads and tell what you liked about them. Include discussion of design, headline, copy, alternative coverages, photography and any use of graphics.

Even the three favorites could have elements that can be improved. Have the staffers identify those and tell what they would have done to improve them.

Find the three spreads you like the least and tell why? Are they expected and ordinary? Are the photos boring? Are the headlines obvious? Be specific and then tell how they should be fixed or changed for future years.

Have each member of the staff write notes to three members of the staff telling them how they made their yearbook experiences a good one.

Have seniors write wills to bequeath things they learned to other staff members.

Get a package of paper dinner plates. On each one, write a staffer's name. Pass the plate around the room and each person is to write something nice on it.

Finally, let's figure out what each person learned. Have each student write a six-word memoir about creating a yearbook. They can only use six words. Hyphenated words count as one. Punctuation doesn't count. For me, mine could be: Always believed you could do it. (*see Six word memoir on page 38 of the appendices*).



## APPLICATION FOR YEARBOOK

# APPLICATION FOR YEARBOOK

Name \_\_\_\_\_ Grade \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_ ZIP/Postal code \_\_\_\_\_

Cell phone \_\_\_\_\_

Email address \_\_\_\_\_

Parent's name \_\_\_\_\_

Cell phone \_\_\_\_\_

Email address \_\_\_\_\_

### What position are you most interested in?

New applicants may apply for any or all of the following:

*Staff member | Photographer | Business Staff*

Staff members may apply for any or all of the following:

*Staff member | Photographer | Business Staff | Section Editor | Managing Editor | Business Editor | Editor in Chief*

### What do you believe you offer to the staff?

---

---

---

---

---

### What do you think are qualities that you offer to the staff?

---

---

---

# DEADLINES & TIMELINES: APPENDICES

***Application for Yearbook (side 2)*** \_\_\_\_\_

**Read and check the following statements assuring you are aware of the responsibilities**

- Making deadlines with quality work is essential .
  - I realize that there will be required late nights that I will be expected to attend.
- The dates will be provided to me at the beginning of the school year.
- I will be a positive force on the staff, being a morale booster, not a morale buster.
  - I realize that if I am reporting on a topic, it is my responsibility to keep up with the information and to interview the appropriate people.
  - I realize that I am expected to help sell the book and ads for the book.
  - I realize I need to go to a summer workshop.
  - It is my responsibility to make sure that everything in the book is accurate, fair and balanced.
- If necessary, I will report other staffers who are not living up to our standards.

**Write a 100-200 word story, painting a picture with words. Make sure the story is in third person.**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

## YEARBOOK CONTRACT FOR STAFF

---

## YEARBOOK EDITORIAL & LEADERSHIP CONTRACT

I, \_\_\_\_\_, hereby accept the Re-Wa-Ne editorial or leadership position offered to me for the 2010-2011 school year.

- I have read the attached belief statements and am in agreement with them. I will use these beliefs to guide my decisions in the coming year.
- I hereby give my word that I will maintain at all times a positive attitude about all yearbook activities and assignments, and that I will do my best to recruit a strong, motivated, energetic yearbook staff to work with my fellow yearbook leaders and me in the coming school year.
- I will attend weekly lunchtime meetings to discuss theme ideas, leadership concerns, teambuilding activities, development of teaching tools, and other staff management activities beginning (date). If I have other obligations on Tuesday lunchtimes, I will make an honest attempt to share my time evenly between the two responsibilities.
- I will begin a single-subject notebook in which I will keep all ideas I find regarding design and story angles that could help with the 2011 yearbook theme and coverage concepts. I understand I should be on the lookout all the time for possible themes and concepts.
- I will continue to uphold my current staff duties and meet all assigned spread deadlines to the best of my ability.
- I will go online to "[http://www.newsu.org/courses/course\\_detail.aspx?id=nu\\_cleancopy04](http://www.newsu.org/courses/course_detail.aspx?id=nu_cleancopy04)" and register (it's free) to take the "Clean your Copy" course within the next two weeks. I understand that I will not be able to pass the test without doing all the online work first.
- I will ask for instruction on how to use the programs we use to make sure I am fully capable to design and edit photos in these programs.
- If my position includes responsibilities for copy editing or writing (EIC, ME, D2D, People/Groups/Index), I will take home an AP Stylebook and begin to read through it, using page markers to note places that contain materials pertinent to the copy contained in the yearbook. I will also begin to make a concerted effort to tidy up copy when we do "On the Big Board" editing to fine tune my copy editing skills.

Signed \_\_\_\_\_

Date \_\_\_\_\_

# DEADLINES & TIMELINES: APPENDICES

## ***Yearbook Contract for Staff (side 2)***

---

### ***As an editor, I believe...***

Editors are first and foremost writers and photographers, and it is the duty of all editors to report, write, photograph, and create spreads of the highest quality in every deadline.

Editors lead by saying, "Come, follow me, and I will teach you," instead of sending staffers into a frightening situation with little preparation or guidance.

Editors collaborate with and coach writers to do their best work. Editing never involves re-writing another writer's work because the editor feels it is inadequate.

Editors work hard, remain focused on getting the job done quickly and correctly, and use their time wisely.

Editors love their work and their publications, and they consistently behave so others know these publications are truly precious to them.

Editors maintain a positive attitude and a positive manner, even during times of high stress or significant challenge. (The ship and crew function the way the captain works with them.)

Editors find no task too basic or beneath them. They are just as happy to clean up a writer's copy as they are to clean up spilled food or a mess in the storage room.

Editors work closely with the advisor to create a positive learning experience for all staffers. Editors will never speak negatively of a situation or a staffer in public or in front of other staffers.

Editors come early and stay late (or find the time somewhere in their schedules) if that time is needed to create a high quality publication.

Lizabeth A. Walsh, MJE

Re-Wa-Ne yearbook advisor

Reno High School

Reno, Nev. 89509

# DEADLINES & TIMELINES: APPENDICES

## **MONTHLY DEADLINE CALENDAR**

# GETTING THINGS DONE

The way to complete a yearbook is to look at each of the things you must do as a task to be completed and then get it done. For each of your spreads, make a list of things that need to be done. Mark date you start that task and the date you complete it. Most should be the same day.

## YEARBOOK STAFFER EVALUATION FORM

# Yearbook Staffer Evaluation

Staffer's Name:

Grade you think you deserve for the next 6 weeks:

*You will automatically lose 10 points if you do not fill this in*

Pages due on this 6 week grading period <i>(page # first, then topic)</i>	Date Due	Date In	Date Will Be In	What's the Hold-up? <i>(use the space below if necessary)</i>

*Extra space for what's missing and justification. Remember, in some months where you have had literally months to do a layout, there really is no reason to be late. In the space below, tell what is missing and the justification. Use back of sheet if necessary*

**90-100 - Met all deadlines**  
*If deadlines were missed, editors were kept informed about all problems and notified BEFORE deadline was missed. Used class time wisely to work on layouts due and used outside class time as necessary to meet deadlines*

**80-89 - Almost met most or all deadlines**

*May have missed a deadline by one or two days due to last minute problems, but turned in as soon as possible. Occasionally goofed off in class, but generally worked to meet deadline. Has spent some outside class time on deadline*

**70-79 - Has not met a deadline yet, but close to it**

*Has work done on layouts and some are almost ready to turn in within the next few days. Has not really used class time wisely or worked outside of class to complete the assignments. Procrastinates*

**0-69 - Has not met a deadline and isn't close to it**

*Has work done on layouts, but none or few are ready to come in within the next few days. Used a little class time to work on layouts, but not much or class time work shows little productivity*

## SAMPLE JOB DESCRIPTIONS

By Judy Babb

The following descriptions were ones that I had when I was the advisor at Highland Park High School in Dallas, Texas. I required editors to adjust the description as needed as the job changed. For example, in early days, we didn't use computers but rather did things by hand and with a hammer and chisel (just kidding). Since I had a very large staff (more than 100), frequently there were multiple people who shared responsibility. I also worked at having a balance of new to old people. I recruited from the middle school and often had 15 or 20 freshmen on staff. I tried to make it so no more than 25 graduated any year and I kept most students for three or four years. The trickle down effect worked fabulously for teaching. And I learned a lot from them every year.

### **1. Editor(s) in chief—This could be one person or several with each having a area of expertise.**

Responsible for the publication's content and quality; provides spreads for production deadlines; and manages a staff of peers.

Responsible for creating a theme and a plan for using the theme after consulting with the staff.

Sits on the publication staff's decision-making editorial board made up of managing editor(s) and section editors.

Designs or oversees design of the cover, endsheets and any theme-related spreads, including opening, closing and dividers.

Writes the colophon.

Conducts weekly staff meetings to review deadlines and upcoming photo and copy coverage.

Compiles the ladder.

Approves any changes to the ladder as coverage develops.

Working with the managing editor, plans celebration days, special holiday activities, celebration of birthdays and half birthdays for those birthdays fall in vacation time.

Sells \$xxx worth of ads.

Checks and prepares all spreads for submission to the plant.

Establishes all deadlines, including mini-deadlines.

Attends a summer yearbook workshop to prepare for the upcoming leadership role.

Is actively involved in creating a book sales campaign.

Helps teach leadership

Helps teach the desktop publishing program and the system for keeping up with everything.

### **2. Managing editor(s)**

This can be one person or several. Consider managing editors of production, content and coverage, business and finance.

Responsible for the publication's content and quality; provides spreads for production deadlines; and manages a staff of peers.

Helps the editor finalize a theme and a plan for using the theme throughout the book.

Sits on the publication staff's decision-making editorial board.

Assists the editor in the design of the cover, endsheets and any theme-related spreads, including opening, closing and dividers.

Acts as editor in the case of absence. Is number two in charge of the publication and staff.

Helps the editor review deadlines, upcoming photo and copy coverage in weekly staff meetings.

Assists in the ladder development.

Working with the editor, plans celebration days, special holiday activities, celebration of birthdays and half birthdays for those whose birthdays fall in a vacation time.

Plans morale-raising activities.

# DEADLINES & TIMELINES: APPENDICES

Recognition of outstanding work.

Recognition of making deadline.

Games that build team spirit.

Sells \$xxx worth of ads.

Checks and prepares all spreads for submission to the plant.

Attends a summer yearbook workshop to prepare for the upcoming leadership role.

Is actively involved in creating a book sales campaign.

Acts as a writing coach, improving copy writing

## ***3. Section editors***

Responsible for compiling the section content and submitting a partial ladder to the editorial board for consideration.

Responsible for creating templates for his/her section.

Works with their team as they:

- Assign photos for any coverage within section.
- Write copy or assign copy for each spread.
- Work on design.
- Create headlines and captions.
- Write captions for each photo.

Meets deadlines set by editorial board and ensures that all of those working for him/her make their deadlines including all mini-deadlines.

Attends all mandatory work sessions for deadline.

Helps select photos to be used within the section, with the assistance of the photo editor or photographer.

Assists general staffers with getting story, photos, captions, headlines and secondary coverage on spread on deadline.

Works closely with general staffers to make sure there are no problems that will affect staff morale or making deadline.

Copy edits/proofreads one other section's spreads for content, readability and errors before deadline.

Sells \$xxx worth of ads.

Attends a summer yearbook workshop for the upcoming leadership role.

Is actively involved in creating a book sales campaign.

## ***4. People editors***

Organizes and manages Picture Day and distribution of all picture packets and student/teacher IDs.

Distributes Senior Information Forms, collects them and compiles them for the People Section.

Distributes forms to inform any senior student who did not have his/her picture taken for the yearbook that he or she will not be pictured in the upcoming yearbook's senior section

Schedules a make-up day with the school photographer and makes sure the senior and his/her parents are aware of this final chance.

Makes every effort to ensure that those students without a portrait have a candid published somewhere else in the yearbook so that they will be represented.

See section editor description Number 3 for rest of responsibilities.

## ***5. Clubs/organizations editors***

Arranges all club photos to be taken for inclusion in the yearbook.

Gets names for all group shots and ensures that they are typed in and edited.

Helps determine coverage plan that guarantees all active clubs and organizations are included in an interesting way.

See section editor description Number 3 for rest of responsibilities.

## ***6. Sports editors***

Keeps scores for all games for all sports, including freshmen, junior varsity and varsity girls' and boys' teams on a weekly basis.

Collects game/team statistics.

Encourages and maintains positive working rela-

# DEADLINES & TIMELINES: APPENDICES

tionships with coaches, their assistants and the athletic director.

Organizes sports group photos and identifies all participants on the team(s).

See section editor description Number 3 for rest of responsibilities.

**7. Photography editor-Some advisors don't require the photo editor to be a photographer. Rather this person stays on top of the assignments both before they are shot and after the assignment was supposed to be included.**

Responsible for the coverage and quality of photos used in the yearbook.

Responsible for managing a staff of student photographers.

Makes photo assignments for all photographers and logs these assignments on a log posted in the pub room.

Keeps track of all camera equipment and alerts the advisor when theft has occurred or repairs need to be made.

Sits on the Editorial board and participates in all decisions dealing with yearbook theme, cover and photo usage.

Carries a camera with him/her at all times and accepts photo assignments.

Covers or makes sure there is coverage when a photographer is not able to shoot an assignment.

Assists in the selection of all photos used in the yearbook.

Uploads or oversees uploading of photos to the appropriate folder for those assigned spreads to be able to use.

Creates a system of backing up all original images onto CD.

Organizes photos on the hard drive for use in the yearbook.

Checks all captions for accuracy, including the spelling of names and photo credits.

Writes captions for photographs used in the yearbook.

Sells \$xxx worth of ads.

Attends a summer journalism workshop to prepare for leadership position on staff.

## **8. Photographers**

Carries camera with him/her at all times at school.

Shoots all assignments or makes arrangements for all assignments to be covered.

Collects caption information on photos.

Deletes poor pictures from digital card. Uploads remaining images in appropriate folder.

Backs up original images by burning a CD, labeling the content and filing it away.

Files all pictures in digital or physical subject files with photographer's name included.

Checks accuracy of all captions and checks the spelling of all names with the school directory.

Sells \$xxx worth of ads.

Attends a summer yearbook workshop for the upcoming staff role.

## **9. Business manager**

Is responsible for all business transactions, including the sale of yearbooks, selling of advertisements and paying of bills.

Sits on the publication's editorial board.

Assists the advertising manager with the organization of a staff sales campaign in the summer or fall.

Keeps original advertising contacts in a binder. Bills advertisers following their approval of the ad's publication.

Sends a copy of the ad for approval before the deadline. Keeps the approval or changes on file.

Runs a copy of each advertising contract for the advertising manager to use in design.

Organizes and advertises the book's sales campaign.

Keeps a list of all yearbooks ordered.

# DEADLINES & TIMELINES: APPENDICES

Works with the school treasurer on all deposits and withdrawals used for yearbook purposes.

Frequently checks the yearbook publication's financial balance with the school treasurer.

Sits on the editorial board and participates in all decisions dealing with yearbook costs.

Organizes any fund-raising campaigns to fund the yearbook or to allow students to travel to state/provincial or national journalism conventions.

Sells \$xxx worth of ads.

If possible, attends a summer yearbook workshop for the upcoming staff role.

## ***10. Advertising manager***

Organizes the staff ad sales campaign.

Sells advertisements.

Conducts him/herself professionally when meeting with or talking with potential ad clients and other merchants.

Keeps a copy of the original contract in a file folder.

Designs all ads while paying attention to contract terms and trying to create student-friendly designs.

Assigns student photos to be taken for the ads.

Seeks approval from advertiser on ad design before the deadline.

Turns in money collected from ad sales to the business manager.

Organizes the parent patron ad mailing to all senior students' parents.

Designs all parent patron ads.

After photos are scanned for parent patron ads, files away photos so that they can be returned to their owners after the book is distributed.

Attends all mandatory deadline meetings.

Writes feature stories or designs infographics for use on each advertising page.

## ***11. Copy editor***

Sits with staff members and coaches them on possible angles, sources and questions prior to the interview process.

Reads and edits all stories using the AP Stylebook rules.

Confers with staff members on areas of stories that need rewriting or clarification.

Proofreads the stories and captions after they are placed on the page.

Checks the spelling of all names.

Reads and corrects all proofs in a timely fashion for a quick turnaround to the plant.

Checks the tone and the accuracy of all headlines.

Posts a list of students who are not to be used for quotes, in stories or photos once they have been used in the yearbook.

Sells \$xxx worth of advertisements.

Checks ads for accuracy. Checks against the contract for accurate phone numbers and addresses.

May be a member of the editorial board.

May attend a summer yearbook workshop.

## ***12. General staff***

Works with section editor on specific spreads.

Responsible for making sure the proper template is used and that adjustments to it are approved by the section editor.

If there is a story on the spread, discusses possible ways to complete the coverage with the section editor and copy editor.

Interviews and gets quotes and background for the story or to include in captions if there is no story.

Notes number of photos needed and how many are vertical and how many are horizontal.

Writes photo orders and discusses them with the photo editor or photographer assigned to the spread.

# DEADLINES & TIMELINES: APPENDICES

Provides photographer with a copy of the design template and discusses story angle so photos match the topic of the spread.

Helps brainstorm for photo ideas. (*see Writing chapter page 14 for types of photos that should be taken.*)

If the staff member is responsible for taking his own photos, he/she should ascertain when and where to take the photos.

Writes complete captions. On dominant and action, reaction, emotion photos, gets a quotable quote to go with the caption.

Begins work immediately on special coverage on the spread. For example, if the spread requires head-and-shoulder shots and a quote collection, that should be done immediately.

## 13. Social networking editor

In this day and age of slowing yearbook sales and increased use of social media like Facebook and Twitter, having a social network editor is imperative.

This person must be the epitome of responsibility both in determining appropriate content and making posts daily to the yearbook Facebook account.

Pictures should go up and down regularly.

Put in video that couldn't be used in the book.

Post spreads.

List names of people who made the book this week.

Put in anecdotes and great quotes.

Make it interactive.

Use Twitter to tell people to be in a certain spot to get a discount off their book if they buy it today or to have them come to a Flash Mob.

Put the link to Purchase Your Yearbook.com on the site.

Make something happen on the page every day. Or even from class when something cool happens.

This will sell books and make them less expensive, allow you to buy equipment and take students to workshops.

## 14. Advisor

Recruits students for yearbook staff.

Sits on the editorial board as a non-voting member.

Teaches the students computer programs and refreshes them on journalism skills early in the year.

Works with students on the development of their story, design or photo assignment.

Helps establish a system to ensure students make deadlines.

Checks frequently with the student business and advertising managers.

Is actively involved in creating a book sales campaign.

Evaluates student staff members' work and assigns them a grade.

Helps with getting spreads submitted to Friesens.

Helps with proof checks and return in a timely manner.

Motivates and inspires.

Helps students to keep yearbook a positive experience.

Mediates in times of arguments or disagreements among staff of either a professional or personal nature.

Arranges field trips to the state/provincial and national convention. Acts as a chaperone.

Stays abreast of the latest journalism techniques, practice and industry developments.

Provides career shadowing opportunities for students interested in entering the journalism field.

# DEADLINES & TIMELINES: APPENDICES

## KATHY HABIGER'S JOB DESCRIPTIONS

---

# JAG Yearhook

## EDITOR APPLICATION

NAME:

Preferred positions (in order of your preference):

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

1. What are some of your goals for this publication next year?

---

---

---

### Keep These in Mind When Applying:

Being chosen as an editor is an honor. It is a creative and exciting opportunity but one that requires patience, leadership and lots of time. Do not enter into this endeavour without being prepared to go above and beyond the call of duty.

All editors are encouraged to attend a summer camp to improve their skills and generate ideas for next year's publications.

**Editors in Chief must attend a camp!**

2. What are some strengths you would bring to this publication and this position?

---

---

---

3. What are some weaknesses you would have to work on to be successful at this position?

---

---

---

4. Write me a letter, convincing me why you should be awarded this position. Detail what special experience or qualifications you have that will separate you from your other staff members. Also, discuss specific plans you have to improve the publication next year. Please attach this letter to the back of this application. One page is sufficient.

**Return applications to the journalism room by:**

**WEDNESDAY, MAY 25**

## Kathy Habiger's Job Descriptions (side 2)

---

# JAG Yearhook LEADERSHIP POSITIONS

### **Editor-in-Chief \***

Determines theme, content and overall style rules for yearbook. Coordinates stories, photographers and reporters for each deadline. Must be a strong leader, willing to critique, criticize and praise when necessary. Must be a strong voice in community and in-school for rights and responsibilities of student journalists and the yearbook. Responsible for editing stories, offering help in areas of design and photography, and keeping track of progress of reporters, photographers and section editors for each deadline. When push comes to shove, the editor does what it takes to get the pages out the door. In addition to seeing the book out the door in early June, count on editing proofs in late June as well. You will be expected to spend more time and give more effort than any other staff member. Editor-in-chief must have at least one year of publication experience, ideally as a section editor.

### **Managing Editor\***

Assists editor in assigning stories and deadlines for each deadline. Responsible for keeping track of reporter's progress for each story, assigning points for deadline completion, and helping determine staff members' grades for each deadline. Responsible for production duties on all pages, including page numbers, page names, page folios, as well as double checking production duties for all photo files, including file resolution, names and location. Proofreads stories and assists in layout whenever necessary. This person should be organized and not be afraid to discipline staff members who miss deadlines. You will be counted to help give your other staff members grades for each deadline. When push comes to shove, you'll be cleaning up the messes left behind at the end of each deadline.

### **Section Editor (Student Life, Organizations, Sports, Academics, People)\***

Responsible for the design and overall content of each spread in your section. Also responsible for editing and proofreading of each story and caption that appears on pages in your section. Must be willing to put in extra time and effort to be sure pages are consistent and free of errors. Count on working into early June to complete your section or help others complete their sections.

### **Photography Editor \***

Responsible for organizing entire photography staff, including, but not limited to, assigning photographers to spreads, checking progress on those assignments, determining which photos will be used for those spreads, and updating photographers on "photo opportunities" as they arrise. Responsible for all photography production (cropping/sizing photos, file names and locations and toning photos using Photoshop) for each deadline. Must be a leader who is willing and able to take photos at short notice and to clean up the messes left by other photographers. This person should be organized and not be afraid to discipline staff members who miss deadlines

### **Copy Editor**

Responsible for reading all copy and captions for each issue of the newspaper. The copy editor should be comfortable with AP and publication style, grammar, spelling and overall organization and source selection in stories. The copy editor should not be afraid to give concrete and constructive criticism for each piece of writing. Copy editors will be responsible for meeting with writers and photographers to discuss stories and give critiques. The copy editor should also read every page prior to submission to the printer in order to ensure consistency and proper conventions.

### **Index Editor**

Responsible for the organization, content and design of the index, perhaps the yearbook's most important section. This person will also maintain an updated "hit list" as the year progresses to track which students have appeared in the yearbook. This takes a very organized and committed person, considering the job is highly important to the book's success and far from glamorous. This editor's job is typically one of the last to be completed, usually in early June.

### **Business Manager/Senior Ads Manager**

Responsible for keeping track of all ads in the yearbook. This includes tracking and recording ad sales and staff member's ad quo-tas, the design of each ad, selling extra ad space, communicating with advertisers (and senior parents) and sending invoices and keeping track of finances. This takes a very organized and committed person, considering the job is highly important to the book's success and far from glamorous.

### **Web Content Editor**

Responsible for organizing and uploading content of the yearbook (including stories and photos/photo galleries) to mvnews.org. This person would edit all material prior to uploading and would help schedule photographers in completing photo galleries correctly and in a timely manner.

\* Members of Editorial Board make decisions for the entire staff regarding content of stories and photos. They may make decisions regarding discipline of staff members if necessary. This group of people could be called on defend the entire staff or publication, should there be controversy or questions from administrators, teachers, students or patrons.

# DEADLINES & TIMELINES: APPENDICES

## YEARBOOK PLANNER

### yearbook spread planner

#### Section/Spread Editor

Team members

photo  reporting  STDs  editing

photo  reporting  STDs  editing

photo  reporting  STDs  editing

photo  reporting  STDs  editing

School events that must be covered:

World events that must be covered:

Theme connections:

Logos (the facts we must include) coverage ideas:

Pathos (the emotions readers want) coverage ideas:

People in the news:

#### LEAD COVERAGE

Angles / Visuals / People in the News

#### COVERAGE AREA #2

#### COVERAGE AREA #3

#### COVERAGE AREA #4

#### STORY TELLING DEVICES

##### Quote Collection

A series of comments on a topic by newsmakers or students.

##### Opinion Poll

A sampling of opinion gathered scientifically.

##### Fast-Fact Box

Including "Who Wins? Who Loses?" "What's at Stake?" "What Happens Next?" "Key Players" "Key Issues"

##### Bio Box

Brief profiles of people or organizations in the news, often in list form and itemized by key characteristics.

##### Quiz

A list of questions that provide a chance for readers to interact with the story.

##### Glossary

A list of specialized words and definitions that helps readers understand topic better.

##### Checklist

A list of guidelines or questions that allows readers to assess needs or itemize key points.

##### Q&A

Recreates a verbatim dialogue between the reporter and the newsmaker.

##### Map

A visual way to give geographical information to readers.

##### Diagram

A plan or drawing that shows how something works or explains key parts.

##### Step-By-Step Guide

Breaks down a complex process by taking readers through it one step at a time.

##### Timeline

A chronology of events highlighting key moments in the history of a person, place or issue.

##### Bar or Line Chart

Measures change over time by plotting points on a graph.

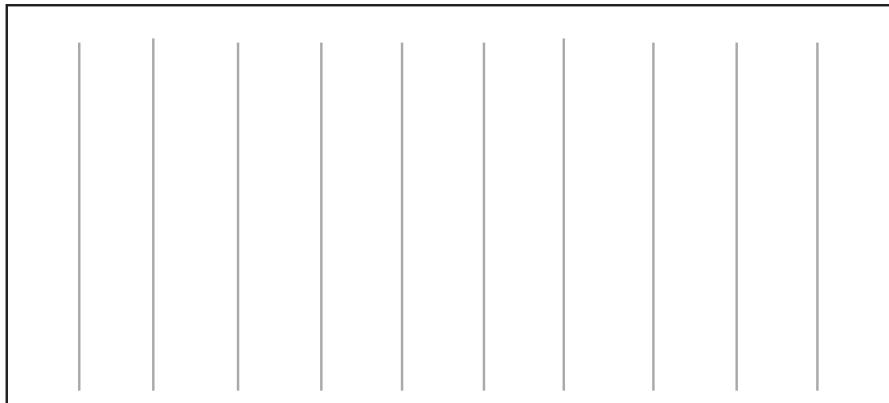
##### Bar Chart

Compares two or more items visually through side by side columns.

##### Pie Chart

Compares parts that make up a whole, usually in percentages.

#### THUMBNAIL SKETCH



## DAY BY DAY



Name \_\_\_\_\_ Pages \_\_\_\_\_ Deadline \_\_\_\_\_

## The Schedule

Each of the day listed is a school day. Understand that while it only lists school day deadlines and activities, you will be expected to work on your own time to ensure that all deadlines are met. It is your responsibility as a staff member or an editor to keep up with and meet all deadlines. Report immediately if you encounter problems that would keep you from making a deadline. Highlight each day as completed so you know you are on schedule.

### How to

**SURVEYS** are a way for people to discover how they compare to other groups of people. (How typical am I). They usually have to be reworked several times before they are completed. Think what information you want. Type your survey on the survey template. Re-do survey daily until it is finalized.

### How to

**CHANGE FOLIO** information in the bar to reflect the story topic. REMEMBER, left side **ALWAYS** says the page number, then the section name. The right side always says the story topic then the page number. If it is a classes spread, the alphabetical spread of people is in the right-side folio. If it is another section, it probably also contains a mini-theme.

**Day 1** Story is assigned. Open spread and check out requirements of the spread. IMMEDIATELY save it as your three-digit page number into your spread folder. Visit with editor/photographer and discuss story, angles, picture possibilities.

- Figure what you will need in the way of photographs (how many etc.). Write photo orders. FIND OUT to whom they are assigned. You are responsible for following up.
- See how the story is to be written (a single story with transitions, anecdotes connected by subheads. Plan interviews. Begin interviewing.
- Note the design of the headline/subhead. Look for sidebars and determine what they will require of you.
- Determine if you need a survey and if you need information/stats that should be gleaned from library/source/Internet research.

**Day 2** Continue interviews, collect anecdotes, quotes (with signatures). Get background information to flesh out story, fact bars etc. First draft of survey, if you have one, due today. Use your note pad to keep all your notes and materials in.

**Day 3** First rough draft due. Write date and your page numbers on it. Begin working on spread design.

- Change page numbers in the “start pages section” so that the pages reflect your page numbers.
- Determine what things can and cannot be changed. Begin working on rearranging. **MAKE SURE YOU STAY ON GRID AND KEEP INNER SPACING TO ONE PICA** Checking this is easiest at 200 or 400% view.
- Make corrections to survey and turn in again. **DO SO DAILY UNTIL FINALED.**

**Day 4** Second draft of rough draft is due on Day 5. Make sure you have made changes that were requested. Initial each correction as you make it.

**Day 5** Type and staple the second draft on top of the original. Write the date on top of the re-write. **YOU WILL BE EXPECTED TO TURN IN A Re-Write EVERY TWO DAYS** until your editor/adviser says there are no more changes to be made. Each rewrite is to be radically improved. **DO NOT** turn in one where you corrected typos and did nothing else that was asked.

### Hot tip

**AVOID INTERVIEWING YEARBOOKERS** or using people in more than one story. **Goal:** make this a book for the whole school, not just for yearbookers and their friends.

### Hot tip

**INTERVIEWING:** Remember, you don't want to tell the readers what they already know. That kind of stuff will go in a fact box. Remember always to ask for detail, specifics, ask why and how. Those are the most interesting parts. Get out of your comfort zone of friends and look for people who can tell their stories. Ask if people know other people who your might add to or expand your story. Get a variety of grades and sexes as well as diversity.

### Hot tip

**SAVE WORK DAILY:** Remember to save your work to your folder and the backup folder. Failure to have a backup is no reason for not making deadline. **MAKE SURE EVERYTHING IS NAMED YOUR PAGE NUMBERS.**

# DEADLINES & TIMELINES: APPENDICES

## Day by Day (side 2)

### How to

**CAPTION WRITING:** Vary beginnings. Avoid captions starting with name, grade or -ing beginnings. Captions should give information not provided anywhere else on the spread. DO NOT REPEAT INFO that is in the story. No general information. Good captions are usually several sentences and may contain a quote.

### How to

Picture placement is an art form. Really. Make sure you have made the content area of the photo large enough. Dead space in a photo is not good. At the same time, don't crop so tightly that you can't see what the subject is doing or where he/she is looking. Think about the rules of composition and what the photographer was trying to do. DO NOT force a photo into a shape it was not intended to take. Redesign the picture boxes to make sure it's correct.

### How to

**SPELL CHECK AND SPACE CHECK:** When you think you are through, run spell check. Click in the box that says ALL STORIES. Check every name as well. Do not assume that the names are spelled correctly.

Space check: Look for find/ change. In the find box, type two spaces. In the change, type one and run it through all stories to remove double spacing.

**Day 6** Follow up on photo orders. Refine them if necessary to get what you still need. Begin working on your third draft of your story. Continue working on redesigning your spread. If you have any of your photographs, place them on the spread and begin working on captions. YOU MUST INTERVIEW FOR YOUR CAPTIONS. Do not assume the information given you by the photographer is correct.

**Day 7** Third re-write is due. Attach it to the previous ones. Date it. Make sure all errors on previous version have been changed and initialed.

**Day 8** Have design checked and OK'd by your editor.  
• Begin cropping pictures. Make sure photos face into the spread rather than off the spread. Do not "flip" the photos.  
• Begin typing captions AFTER THEY HAVE BEEN APPROVED.  
• Begin working on the headline/subhead.  
• Your survey should be FINALED by now. Check on its distribution and when you might expect to begin compiling responses.

**Day 9** Fourth re-write is due. Story should be close to final.

**Day 10** Sidebar information should be on your spread.

**Day 11** Fifth re-write due. Hopefully your last. But if not, keep them coming every other day until you are finaled.

**Day 12** Report to your editor and the photo editor on your photo situation.

**Day 13** Keep working on captions and sidebars. Flow in story if it is finaled. Make sure to set it in the correct size and leading, using the styles palette.

**Day 14** If your story is too long and needs to be edited, get assistance from an editor. We try to edit so that the story remains and excess verbiage or irrelevant material is removed.

**Day 15** Dominant should be selected and placement of elements that cross the gutter should be checked.

**Day 16-20** Print out pages for checking. Continue making corrections until you are told you are finaled. You must be finaled in this four day period unless you are told otherwise.

**You are responsible for keeping up with all your materials: Do not leave things setting around the room. Generally when things are lost, it is because of carelessness on the part of the person doing the spread. We really *don't* have marauding herds looking to steal your stuff. Use your folder to keep everything together.**

**Finalized?** Place caption forms, surveys, signed quotes etc. in manila envelope for filing. We save everything so that people can see we have the back-up documentation on all our stories and captions. Our credibility is based on our being accurate at all times.

### Hot tip

**WE USE AP STYLE:** Use your style sheet to see how we handle punctuation, spelling, numbers, abbreviations, capitalizations and more. Check the spelling of all names.

### Hot tip

**GET EVERYTHING APPROVED:** Every caption, sidebar, headline must be approved for your spread. They must be approved so that they fit the design concept and to make sure they are complete and accurate, lively and interesting.

### How to

#### MAKE DEADLINE

- Accomplish something every day. There are no off-days in yearbook.
- Do it right the first time.
- Keep editors informed if there are problems.
- Have everything approved as you do it. From layout to captions to photo placement, have it approved daily.
- Work as a team. Help others who are having problems or don't know as much as you do. Everyone should be a leader.
- Make sure you put things where they are supposed to be. Stay organized.

This schedule created by  
Judy Babb  
Friesen Yearbooks  
Plano, Texas  
[judyb@friesens.com](mailto:judyb@friesens.com)  
469-223-8318

## FIRST DAY PACKET FORM

# ALL ABOUT YEARBOOK

Here's the top three reasons to buy your yearbook now.

1. It will never be less expensive.
2. You won't have to remember to do it later.
3. You won't be sorry when everyone has one and parties without you.

There are two ways to pay for your yearbook: You can fill out this form and bring your money or: cheque to room 236. Do it before Sept. 30. The price goes up on Oct. 1.

Name \_\_\_\_\_ Grade \_\_\_\_\_

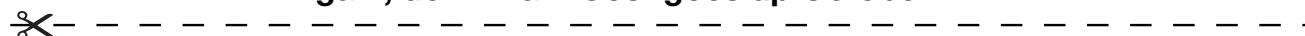
Address \_\_\_\_\_ City \_\_\_\_\_ ZIP/Postal code \_\_\_\_\_

Homeroom teacher (or second period teacher--depending on how you want to deliver it

**You can also Pay Online:**

Go to PurchaseYourYearbook.com, find our school name and buy your yearbook using a credit card.

### Again, don't wait. Cost goes up October 1



**June 15-Sept 30:** Seniors get their senior photos taken at the portrait studio. Call 800-687-5555 to make your appointment. Check online at portraitstudio.com for what you need to bring. Appointments last 30 minutes and there is a \$15 sitting charge.

**Sept 10-13:** Undergrad photos taken on campus. Dress appropriately

**Sept 30:** Last day to buy your yearbook at the reduced price. Buy online or at school. Senior credit sheets handed out through first period

**Oct 3-5:** Seniors can do on-campus portraits. Only two shots will be taken at no charge

**Oct 10-11:** Undergrad retakes and make-ups taken

**Oct 15-18:** Group shots for clubs will be taken before and after school

**Oct 18:** **Last Day to replace a photo in a Senior Ad**

**Oct 20-22:** Buddy pictures taken outside the cafeteria before school, during lunch and after-school. Cost of the photos is \$5 per person. Photos will run in the ad section of the book. You may buy your book at the October price and subtract your \$5 buddy picture cost!

**Oct 31:** Senior credit sheets are due

**Nov 3:** Senior panoramic photo

**Nov 15:** Final day to buy a senior ad or a buddy ad

**Feb 15:** Meeting for parents of juniors to provide info for senior ads. Cafeteria at 6:30

**March 1:** Senior ad sales start for this year's juniors. First come, first served

**March 15:** Last day for juniors to buy a senior ad in the pre-sale

**May 18:** Seniors get their books for the senior picnic

**May 19:** **PARTY HEARTY.** Yearbook delivery to school and all-school signing party with music, food and fun. Your yearbook is your ticket in!

DATES YOU'LL WANT TO REMEMBER

## LETTER TO ENGLISH TEACHERS

---

# YOUR LETTERHEAD

March 1, 20XX

Dear Mrs. Mathers,

The members of the yearbook staff are writing to you to ask you to help us. We are in the process for drafting people for next year's yearbook and we know that you know people in your classes that you consider hard working, trustworthy, disciplined and dedicated. Obviously, it would be nice if they are great writers and are extremely creative but the reality is, we know we're not always going to get the Val and Sal of each class.

We would greatly appreciate it if you would take a few minutes to look over your classes and write the names of students you think would fit in well, work hard and be a credit to our school.

Please return this letter to Mrs. Smith by Friday.

We thank you in advance for your help.

Sincerely,

Yearbook Editor

Names of those you recommend:

---

---

---

---

---

---

---

---

---

---

## LETTER TO INVITE NEW STAFF

---



March 15, 20XX

Dear name of student,

It is our pleasure to tell you that you have been nominated by one or more people for a position on the YEAR and NAME OF YEARBOOK. It is indeed an honor in that being a yearbook staff member brings many responsibilities and requires a lot of time and talent. As with many of the best students on campus, we realize you have a plethora of choices but few of them will bring as many opportunities to learn or as many ways to shine.

So, why yearbook?

Being on yearbook means taking the responsibility to tell the story of every person on campus in both word and photograph. What a responsibility!

You'll learn how to manage your time and people as you assume leadership roles and grow into them.

You'll learn to write stories people want to read. Really—they'll want to read them because you will learn interviewing and writing skills that will stay with you your entire life. (Did you know that employers today say that is what is sadly lacking in so many of their new hires?)

You'll learn photographic skills that will stay with you. You'll learn how to take photos that tell stories and show people as they are—lively, emotional and involved or quiet, pensive and reserved. They all have stories and you'll learn to capture them.

You'll learn design skills and about desktop publishing.

And more.

What you won't be is sorry you became a part.

We're including our yearbook application. We hope you'll take the initiative to fill it out and bring it by room XXX. And if you have questions, please come by and visit with us.

Sincerely,

Yearbook editor

## SIXWORD MEMOIR

---

We all may wonder how much our students learn about creating a meaningful yearbook. Advisor Mike Simmons, CJE, of West High School in Painted Point, New York asked his staff members to write a Six-Word Memoir of their experience as a member of his yearbook staff. Enjoy this amazing list.

### ***2011 West High School Skjold staff members***

Fifty minds. Hundred hands. One book.

Work as one. Accomplish as one.

Nervous, artistically unconfident. Branching out now.

Positive influence in a confusing time.

Shoot, communicate, procrastinate, deadline. Lessons learned.

Stressful as hell. Pleased with results.

Life lesson learned: index can kill.

Everyone poops. We poop with creativity.

The biggest learning experience so far.

Remember: Your name is less important.

Oh jeez. Too many missed deadlines.

Frustrating deadlines. Headshots galore. Changed me.

I hate yearbook. I love yearbook.

There is no "I" in yearbook.

One year. One book. Lifetime friends.

Brought a thought. Uncovered a passion.

Hilarity and creativity at its finest.

Overlooked. Discovered life behind a lens.

Scout, get out, capture, edit. Repeat.

So many stories, so little time.

Saw their side of the story.

Wrote well, got better. Love results.

Picturing people provides purpose para photographers.

Beat the clock. Make it count.

Tried something new. It changed me.

Put out on a limb; growth.

Lessons one, two and three learned.

One family. Now I have two.

At times, chaos produces amazing things.

Yearbook, a passion that consumes me.

## LETTER INSERTED IN YEARBOOK

---



Date

Your book is a 320-page book. Please take a moment to flip through it and make sure that it has all the pages and is not damaged. If there is a problem, bring the to THE YEARBOOK ROOM, and we will exchange it for an undamaged copy. Please know, if you start to have it signed, you will have to determine if you want a new one. We cannot let you keep both.

(If you changed format, you might want to consider explaining it) This year, we determined that we were going to do a chronological book. We assigned a certain number of spreads to different times of the year and then we included things that happened during that time on that spread. That means that clubs you belonged to may be on a number of different spreads just as the big moments for a sports team may be on different spreads. We hope you enjoy the new format.

It's been a long year since we started work on The Name of Yearbook. We want you to know that we worked for accuracy and to bring the year to life for you. We hope we captured many of your memories. That was what we took as our challenge.

While our goal was perfection, we know that there are mistakes in the book. Please don't point them out to us. Just as you wouldn't point out that the quarterback missed the pass or the lead in the play missed a line, consider our effort to produce this book for you as the best we could do at the time.

If we failed to cover something you think we should, please let us know so that we can work on it for next year. Thank you.

The XXXXX yearbook staff





Theme

KATHY HILL HABIGER  
ERIC THOMAS  
INTRODUCTION BY  
JUDY BABB

**Friesens**  
The Yearbook Company



## KATHY HILL HABIGER

---

Kathy Habiger teaches photography and journalism at Mill Valley High School in Shawnee, Kansas, where she also advises the Jag-Wire newsmagazine and JAG yearbook. Habiger was named a JEA Distinguished Yearbook Advisor in 2007 and was named the Advisor of the Year in Kansas in 2010. The JAG consistently earns NSPA All-American and KSPA All-Kansas ratings and has been a NSPA Pacemaker finalist/winner and placed in convention Best of Show contests. Habiger was co-local chair of the national convention in Kansas City in fall 2010 and is president of the Journalism Educators of Metropolitan Kansas City.



## ERIC THOMAS

---

Eric Thomas began teaching yearbook, newspaper, digital photography and journalism at St. Teresa's Academy in Kansas City, Missouri in 2002. In 2008, Thomas was named Missouri Journalism Teacher of the Year. The 2008 Teresian yearbook earned a CSPA Gold Crown nomination, and the yearbook has earned All-Missouri for the past five years.

A graduate of the University of Missouri journalism school (photojournalism bachelors) and education school (masters in journalism education), Thomas is active in local student press associations and teaches at various photojournalism and journalism workshops during the summer.

## INTRODUCTION

For many staffs, the yearbook theme is the most important thing they do prior to starting a yearbook. Would a yearbook be a yearbook without a theme? What does a theme do that makes a book work that couldn't happen otherwise?

I have to answer it all depends on the theme. Over the course of many decades, I've seen themes that both underwhelmed and overwhelmed. I've seen themes with promise undelivered and those I didn't expect to be much to deliver a punch. It's all in the development.

You can depend on themes that are surface themes that don't really relate to the school to be why-bother themes. "Once upon a time," complete with nursery rhyme characters and allusions, has no business being a high school yearbook theme. The same is true of a construction theme that leans heavily on the fact that their school is undergoing construction and uses graphics that includes hard hats and drills and equipment that has everything to do with the construction crew and nothing to do with the students in the school.

The purpose of a yearbook is to tell the story of a particular year. The staff's job is to capture the mood and climate of the school year and to tell the story so that it is believable, real and remembered. That's where a theme comes into play.

Each staff should endeavor to come up with that perfect word, phrase or expression that sets it apart from other years. Some year, it may be No Small Change, replete with pennies glued on from the year of book. Another may be about how there isn't just one side to the story. For that year, In a WORD, with the "OR" played up, provides a platform for a plethora of sides to the story. Double edged, this theme also has the "WORD" portion to provide another level. The staff chose words for every spread that showed the culture and climate of the school and its student body.

Both of the two themes above show only a shadow of where the theme may go.

Enjoy the stories that two yearbook advisors share of how their staffs developed fabulous yearbook themes and apply what you learned to creating a theme others will point to as being one of the greats.

■ refer to the writing chapter on page 37 about writing theme copy.

## OBJECTIVES

- Students Will...*
- | Understand the purpose of theme in unifying and creating a mood for the book.
  - | Understand that a theme must be appropriate for the school and the year.
  - | Develop a theme slogan that visually will be used throughout the book.
  - | Create theme design that sets it apart from the rest of the book while creating a continuity throughout the book
  - | Create spin-offs for each section and for sidebars and alternative copy throughout each section.

**School:** Mill Valley

**City:** Shawnee, Kansas  
(suburb of Kansas City)

**Name of Book:** The JAG

**Advisor:** Kathy Hill Habiger

**2009 Editors in Chief:**

Carolyn Gatewood (the manager), Courtney Colin (the writing wizard) and Karl Sparrman (photo/design guru and the guy behind the “Words”)

**Type of School:**

Public, one of two high schools in the De Soto school district

**Enrollment:** 1,074 in 2010-2011

**Page Count:** 250-254 (size 9)

**Delivery:**

Fall (handed out during enrollment first week in August)

**Final Copy Deadline:** First week of June

**Book cost:** \$43

**Sales Percentage:**

85-88% of student body purchase a yearbook

**Staff Size:**

23 who have previously taken Beginning Journalism or Digital Photography

**Class Schedule:**

5-block alternating schedule with a 40-minute daily seminar/study hall. Class meets for 84 minutes every other school day.

**After School Schedule:**

Thursday worknights from 3-9 p.m. at least twice per month. We work daily from 8 a.m.- 4 p.m. after school is out until the book is completed by June 1 or thereabouts.

## BACKGROUND ABOUT OUR SCHOOL, OUR YEARBOOK, AND OUR STAFF

## PART I: SELECTING A THEME

---

Our 2009 theme “Words” took plenty of twists and turns before it finally morphed into the final version. Here’s how our staff typically works at selecting, developing and agreeing on a theme.

### ***How does your staff brainstorm theme ideas?***

Traditionally our staff begins the year by brainstorming theme ideas. We’re a fall delivery so there’s no huge rush to pick a theme until the year starts. My editors all attend a summer workshop, but don’t spend time developing a theme. They take Editorial Leadership, Design or Maestro-type courses to plan the management and design side of the book. To start the year, I do my fair share of teaching theme development in the first week of class, using Powerpoints on how to develop ideas as well as loads and loads and loads of examples from yearbooks all over the country. We also look at trends in graphics from professional publications and websites. My goal is to give the staff so many ideas, they are sick to death of them and beg for the chance to think of their own. Once the “teaching” is over, each staff member brings in at least two ideas for a theme. They must have a rationale behind the theme, content ideas, section ideas and 1-2 visual ideas that could be incorporated into designs. We then have each member share their ideas in front of the class. At this point, there’s no comment on the ideas, just the chance to share.

### ***How do you narrow down ideas?***

Once all the ideas have been presented, we discuss the pros and cons of each one. Some get knocked off the list quickly for various reasons: they’ve been done before, they are cliché, they don’t relate to the school year or they would have hard time being developed for an entire book. Once we narrow the list, we start to look for patterns in ideas. In our 2009 yearbook, more than one person suggested a theme that related to words or speaking or conversations. And then, the dilemma started...

### ***What if you can’t agree on a theme?***

In 2009, we had three editors in chief, each one with a different area of emphasis (writing, photography/design and management). The writing EIC suggested “Duly Noted,” and planned to incorporate in-depth reporting techniques to give a clear and fresh perspective on each topic in the book. Duly noted means appropriately recorded, an idea that does work perfectly for a yearbook concept. She presented mostly content ideas, lists of things students write or record, profiles on interesting students and lots of statistics about the year. The design EIC suggested “Words” and presented a design concept that incorporated overlapping layers of items containing words (receipts, pages of handwritten notes, pages from textbooks, etc.) as well as a ribbon of typewriter tape that could be incorporated into theme pages. The ideas were similar but neither editor was going to budge from the actual name of the theme. So we did what any good democracy does: we voted using old-fashioned, anonymous ballots. In the end, “Words” won, mostly because the editor’s presentation of graphics made it easier for the staff to visualize how the book could look and because the majority felt that readers would understand a simple term like “Words.” They thought that readers wouldn’t know what “Duly Noted” even meant or how to pronounce it, and I can say I’d have to agree with them. We’ve had several themes over the years that readers just didn’t “get,” despite our best efforts. Simple is best when it comes to pleasing your readers. Having a clear design plan for “Words” also shows just how important it is to develop the theme visually for the readers.

## PART II: DEVELOPING A THEME

Once our theme was born, it developed slowly over the next few weeks, and evolved many other times as the year progressed. Here are some ways we developed “Words.”

### **What visual ideas did you use to develop the theme?**

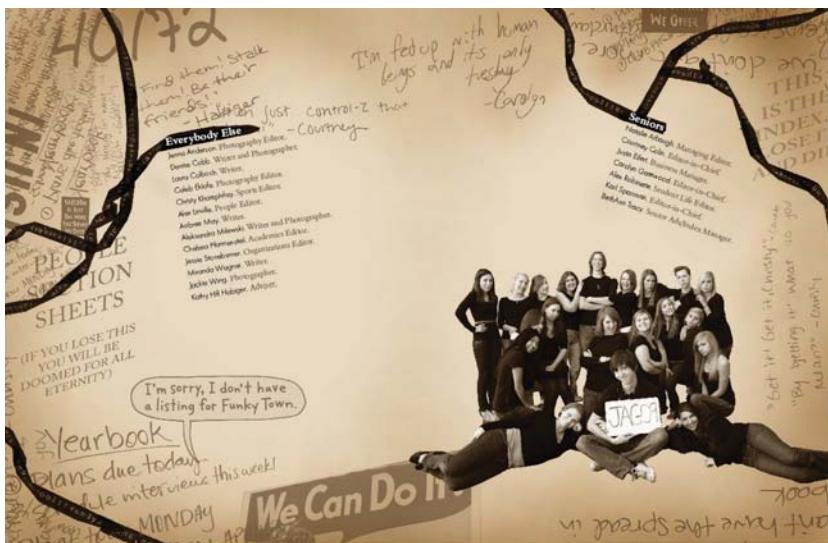
Our design EIC was particularly talented at finding unusual visual ideas to develop the theme. After several starts and stops, two main visual ideas helped drive the design and look of the book:

First, we'll start with the typewriter ribbon. Let's just say it shows how creative the editor was to even have the ribbon in a box in his bedroom. Most teenagers have never even touched a typewriter. The ribbon represented “Words” in an artistic, old school form. The staff loved the idea of using text on the ribbon to showcase words or phrases. They loved it so much, it was showing up everywhere on every design nook and cranny of the book. But it got to be too much of a good thing, so the editors decided to keep that graphic idea for only theme-related pages. They scanned the ribbon in various lengths and used it to set text like theme copy, subheadlines and cover art. We think it helped make those theme pages stand out from the crowd and keep the ribbon special, just like the theme pages.





Second, we used layers of images involving words scanned into the background of most spreads. That layering begins on the cover with overlapping words like receipts, hand written notes, hall passes, stickers and textbooks. You could get lost for days trying to read those words, making the cover interactive for readers. Those same layers of words appeared somewhere on nearly every spread in the book (with the exception of people and senior ads), keeping that visual consistent throughout the book.



# THEME: MILL VALLEY

## How did the content of the book relate to the theme?

The staff worked hard to consider the theme when they brainstormed ideas for content. Each of the following designs incorporated the theme in various ways, and you will see repeating elements on some spreads and from section to section, something that made developing theme and staying organized easier for the staff.

**finish this phrase...**

words by senior David Duckworth

Kat Simmons, Elizabeth Hirsch, Brady French, Sherry Stover, Daniel Goss, Brianna Stucki

Gina Trippi, Caitlin Taylor, Taylor Smith, Sarah Thomas, Matthew Thomas, Matthew Tracy

Green Trippe, John Vassil, Lauren Waling, Hunter Weller, Ethan Wheeler, Samir Yousif

Sara White, Andrea White, Marissa White, Te Auna White, Chapman White, Michael White, Scott Pyle, Taylor Parker, Schneider Rodeo, Oskar Singh, Khushi Joshi, Shreyas Patel

Seth Young

Not Pictured: Michael Adams, Skyla DePolo, Janice Fahey, Jar Guerron, Jessica Hall, Abby Koenig, Avery Hande, Briana Ledge, Adrienne Longoria, Austin Morgan, Michael Nunez, Pauline Pyle, Parker, Schneider Rodeo, Oskar Singh, Khushi Joshi, Shreyas Patel, Sara White

Photo by Cate Mays.

**349 words about senior James Mullin and his video obsession.**

**"I really do have a hairyhest."**

Senior James Mullin's face was adorned with every pore of hair. Fans and her were off to say after step of Mullin's chest hair. She eyes had been held by several school districts began to appear in the area around the back of his head.

"She seemed like a nice lady. She was voluptuous, she was slender, she had a nice smile," Mullin said. "Then at time went, I really wanted to prove her wrong."

After enduring what he presumed to be many minutes of her gaze, he held up his face reconstructed from the video he had been holding by senior students. Mullin was working to complete her rounds of the waiting room from "All-Star Old Virgin". Hairy stepped through Mullin's short hair and then she was gone. Mullin's face was covered in hair. Mullin regained the moment prior to the waiting when he experienced a slight connection to the schedule the previous day.

"One day we had, "I really do have a hairy chest. I should probably do something about it before I go to the beach," he recalled. "Hairy already shared a similar episode of 'All Star Old Virgin' with me and Parsons made the decision to continue with their standing policy as the hope was the exchange would make a nice YouTube. With encouragement

from friends and those who had simply observed Mullin's chest hair, they ventured into the area of publicizing his hair.

"Guitar was my main inspiration, but never realized how he was the career man. He taped the video during the filming of 'All Star Old Virgin' when I got my chest shaved, but my motivation was to be funny. People enjoyed it."

Mullin arrived at the video hairy confident, and left with an ego equivalent to the amount of hair he had. Parsons, who had been a fan of Mullin's crazy hairstyle, was so impressed that he decided to make a fashion statement in a fashion that involved a pair of pants on his head.

"It was supposed to be funny," Mullin said. "But it wasn't funny at all."

Photo by Courtney Cole.

Photo by Kat Simmons.

**when I hear this word, i think...**

**"Disgusted"**

I was disgusted by my backpack when I noticed a giant praying mantis. Just then a girl from California suddenly came over and started talking to me. I was so shocked by her that I had to leave the room. I then heard a noise coming from the back of my backpack. That's when I realized that the lizard's eyes bugged out and it was moving around in my backpack. Then I proceeded to ignore it because I was too scared to look at it. As I was about to go to sleep, it then began sucking the group rice in my backpack.

Words by senior John Longholt.

**"Overwhelmed"**

I was really overwhelmed when I had all my hard work on the same day. I got like an sleep and wake cycle because I was so tired. I was so tired that I fell asleep in my bed, and I was really tired, but when he brought me to school, I was still awake and alert. It was an emotional mess to say the least.

Words by senior Sarah Rettig.

**"Emotional"**

When I hear the word emotional, it makes me think of the first time I saw my mom. She was so happy and she was wearing a pretty hat, and I was really proud, but when he brought me to school, I was still awake and alert. It was an emotional mess to say the least.

Words by senior Gina Trippie.

Photo by junior Cate Mays. "Yes, I love this lotion. I can feel my cracked hands feeling better already."

**lessons from language**

Varying languages at home prove beneficial for students

**Sen Lin: Mandarin**

From the outside, Lin looks like a standard suburban model. However, the senior sits with a different accent than most. Lin has been learning Mandarin since he was a baby, and has been successfully decoding dinner conversations from his parents ever since. Lin's parents are from China, and he has been speaking their native tongue since he was born. Lin's family has been in America for over 20 years, and Lin has been exposed to English at home and in school. Lin has a wide variety of dialects, and can speak both languages fluently. Lin has even learned to speak both languages to his advantage.

"There is a big difference in thinking between Chinese and American," Lin said. "I'm more of a team player. Chinese culture values family, but Americans value independence. I was raised with both cultures in mind."

Though speaking Mandarin, Lin had a different perspective on life. Lin's mother taught him to speak both languages to his advantage.

"This language is different," Lin said. "It's not just a language, it's an experience. Double the hobbies. It provides us with two ways of looking."

Photo by Aleksandra Milewski.

**in Vietnamese**

Danh-ma-nhâk: "Hit your mother."

Chup-min-nom-my: "Happy New Year."

**in Gujurati**

Sai maha hoorah: "Give me that."

Karoos: "It sticks."

**what'd you say?**

**in Mandarin**

Son zu qui leoh: "Happy Birthday."

Wu kuh kuoh leh gooch ni jien hwoih: "Can I talk to you?"

**in Vietnamese**

Danh-ma-nhâk: "Hit your mother."

Chup-min-nom-my: "Happy New Year."

**in Gujurati**

Sai maha hoorah: "Give me that."

Karoos: "It sticks."

**Angela Chu: Vietnamese**

The lesson is, as sophomore Angela Chu put it, "mostly Asian." In her family, there is a mix of Asian and European blood. There is also a small amount of Buddhist influence. The poetry is filled with dried fish, jam, and other items of concern and soy milk.

"My dad comes from all over Vietnam," Chu said. "He's from a place called that hole due down there is where we worked on roads and when we grew rice."

Chu, the daughter of Vietnamese immigrants, was born among the first few families to move to the United States and speak English along with her native tongue fluently.

"My parents really rely on me," Chu said. "Whenever someone calls me, I always have to speak English because it's easier for them to understand me. I can make one call to them, however, I'm better at English. They can speak it okay, but not as fast, so that responsibility usually falls on me. I'm not the best at English, but I'm not bad at it either."

Chu's parents came to America from Vietnam in the late 1970s. Chu grew up with their traditional Vietnamese background and language, which influenced her writing.

"Personally they ask me to speak English, because it's easier for them to understand me," Chu said. "I'm not the best at English, but I'm not bad at it either."

Her parents' dependence on her and her dad's understanding of English brought her family together.

"It's a huge part of my culture," Chu said. "My dad says, 'Chu, I couldn't live if I can't eat rice'."

Photo by Aleksandra Milewski.

**Devak Patel: Gujarati**

The pencil in his hand deserved the Gurukul letters to make up his name. "Devak Patel" is the only thing I can write," sophomore Devak Patel said. But while Patel's name may be the sole recipient of his artistic expression, the name of his family, the wife and mother of Patel, is another story.

"[Gurukul] was my first language," Patel said. "I grew up speaking it, but I didn't know it existed."

During Patel's childhood, he learned first and foremost to speak English. Patel's mother, who is Indian, and his father, who is American, both spoke English. Patel had to go to elementary school, Patel had to take some English, but quickly caught on to English.

"It's funny," Patel said. "I grew up speaking English, but I didn't know it existed."

"My family and I never really needed any help with it. My mother is a psychologist and my dad is an engineer."

Photo by Aleksandra Milewski.

## Quotable headlines:

Some sections, like this people spread, used a quote from the story as the headline. They also emphasized one word in the quote to add layering and depth to the package.

## That's What She Said:

In the people section, we asked students to finish a random phrase, like "I shouldn't have laughed but when..." To add to the design, we had each student who answered the question to write their answer on a dry erase board and get their photo taken holding it.

## Theme-related content:

The staff used the concept of words to brainstorm ideas for spread content. This student life spread focused on students who speak languages other than English at home. Their words in other languages are layered in graphics in the background. Secondary coverage translates common English phrases into their own language.

### ***Layers of words:***

Each non-people spread has a layer in the background with some sort of handwriting or text that relates to the topic of the spread. For this clubs spread on Red Ribbon Week, handwritten names in the background represent those who signed a pledge to stay away from drugs and alcohol.

### ***In their own words:***

On many designs, secondary coverage consists of extended quotes about a particular topic or event on the spread. For this organization's spread, students described Red Ribbon Week in one word, then elaborated on their answer in an extended quote.

## *A little light conversation:*

This academics spread is about a new art class called Survey of Fine Crafts. Secondary coverage includes a conversation between two students as they work on a class project. The reporter simply wrote what she heard; there's no interpretation of their conversation.



### *Quotes via eavesdropping:*

Putting random quotes from students at the bottom of each spread has been a tradition in the book for several years. The process is somewhat laborious but the result is one of the most popular things about the book for students. Each staff member is assigned three quotes per two week period. They are assigned to eavesdrop in the locker banks, in their classes or any other places students are conversing. The vast majority come from classroom situations when a student shares something in front of the class or with a group during a project. Staff members write down the quote and who said it, get permission from the source and enter them into an Excel database on our yearbook server. One of the editors then selects the quotes and places them on pages, careful not to duplicate students in the process. There are quotes on each spread of the book. Unfortunately, the staff member who created the jpg images of the book failed to include them (and the folios) when creating the files. This spread from the people section does have a folio quote included so you can see how they look on the spread.

349 words about sophomore Sara Brigham and her competitive tumbling

**"It's a sport, not your life."**



The packed gymnasium held children competing in three gymnastic events, and bleachers filled with friends and family cheering for their changes. Surrounded by the noise of the competition, Brigham focused on the floor for her final run before the medal presentation at a meet in Tumwater on Saturday Feb. 7.

"I think the gymnastics was consuming my life," Brigham said. "So I switched. My team is way more involved."

Despite the lighter atmosphere, training continued as a routine commencing and intensifying as the week for the meet had Brigham's coaches pushing her to the next level and performing her tumbling with more intensity. After each jump, Brigham would take a deep breath and smacked herself before walking to the mat and performing her tumbling again without a pausing thought for her scores, she never thinks of just doing.

"My first year tumbling I couldn't see the scores because I didn't know what I did," Brigham said. "Now I can see the back. Plus, I can see what I did wrong and what I did right. I can see what I did wrong, and don't want to have any concentration and get nervous."

Brigham started in traditional gymnastics since she was six, but decided to shift to United States of America Tumbling and Trampoline exclusively when she realized what a daunting commitment the former was. While con-

Words by Justin Eiler

Ronald Wang  
Dorian Smith  
Bobby Smith  
Cassidy Smith  
Jesse Tiedt  
Madeline Tiedt  
Kaitlyn Tiedt  
  
Jordan Spangler  
Colby Jo Spangler  
Matthew Tiedt  
Jordan Tiedt  
Katelyn Tiedt  
  
Blaire Soukka  
Amanda Soukka  
Chad Thorne  
Hannah Thorne  
Samuel Thorne  
Drew Tiedt  
  
Cole Tiedt  
Madison Tiedt  
Liam Unger  
Alyssa Unger  
Calle Verner  
Brianna Verner

349 words about sophomore Sean McDuffie and his vegetarian lifestyle

**"What they go through is sad."**



As the student next to him descended two dozen steps in the hall, sophomore Sean McDuffie stopped, set his blue, meshed grocery bag on the floor, and took a deep breath. A smile spread across his face as he took a bite of his whole wheat cereal, eaten with a few strokes. And no meat.

"I'm not a meat-eater," McDuffie said. "It's not my life."

McDuffie explained, "It's like they have a choice, and they have a lot. I don't want to be the one to tell them what they can't have."

For four of his 17 years, McDuffie has been a vegetarian, eating virtually no meat and only "sometimes" meatless meat. He doesn't eat meat for道德 reasons when or where, McDuffie clearly remembered the incident that caused him off meat for good.

"It was a lot of years ago, so you obviously can't say it," Brigham said. "You have to keep a normal balance, and remember it's a quote, not your life."

Words by Sean McDuffie

Sarah O'Donnell  
Layla Verner  
Zach Verner  
Hannah Verner  
Alexander Wall  
Maddie Wall  
  
Lindsey Wilcox  
Liam Wilcox  
Eduardo Wilcox  
Tanner Wilcox  
Liam Wilcox  
  
Carissa White  
Avery White  
Brynn White  
Ava White  
Gwen White  
Willie White  
  
Eddy White  
Liam White  
Abigail White  
Ava White  
Eddy White  
  
Not Pictured: Chance Scott,  
Akiva Jean

page 152, sophomore

Words by junior Kaitlyn Thomas: "I'm as excited about this paper as a bunny is about being run over by a truck."

Words by Alixandra Mikowski

*How did you organize the book and how did you come up with ideas for content and copy on the dividers?*

Our book was not organized by traditional sections; it didn't have all the sports spreads or clubs spreads or academic spreads lumped together in one part of the book. The ladder mixed all the spreads into a random order, with the exception of the people and senior ad sections which were all together. But each sports spread, clubs spread, etc. had a certain design look to it that helped the reader identify what type of spread it was.



The theme pages fall into two categories: personality profiles and conversations. The profiles are long, and we make no apologies for that. Some start with quotes, something most journalism professors tell you to avoid. But the theme is "Words," so why not? And the content was designed to showcase different types of students (and one faculty member), their personalities and the difficulties or challenges they face. Some were lighthearted (the girl whose parents adopted a baby during her senior year, the English teacher who married his high school sweetheart) and some have heavier content (sisters who lost everything in a house fire their mother started accidentally, the genius senior boy who achieves his dream of admittance to M.I.T.). They weren't the most popular kids, the ones everyone's already heard about, but they all had stories to share.

Once the staff decided to go with the non-traditional organization of the book, we decided to insert theme pages in the book at logical stopping points. If you really pay attention, you'll see the book is organized somewhat chronologically (or at least by quarters in the year), something we did really to keep the ladder organized and to send pages in consecutive chunks for printing purposes. The theme pages serve mostly to stop the reader at different points in the book, giving them a break from spread designs.



**Macaroni to Practice Parenting**

words on making macaroni

words on helping

words on the fake baby

words on helping

words on pretzels

words on the game

Photo by senior Taylor "There's nothing up its sleeve."

**Pretzels to Slippery Turf**

words on pretzels

words on the game

Photo by senior Taylor "I have never been more excited."

**Fireworks to Cottage Cheese**

words on a bloody leg

words on fireworks

words on cheese

Photo by junior Taylor "I just got off work today by getting to freeze the ice cream."

**Tweezers to Eating a frog brain**

words on dissecting a frog

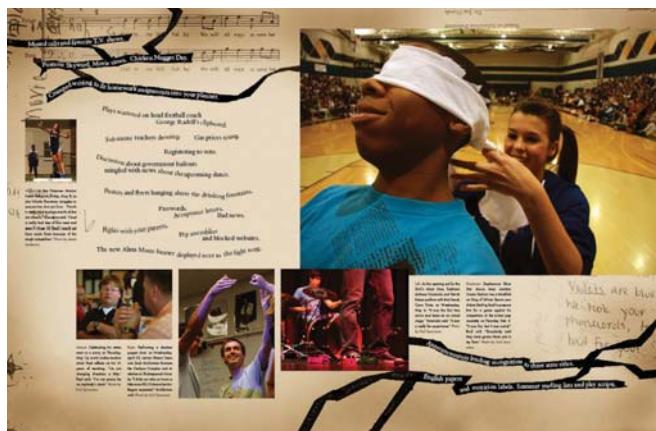
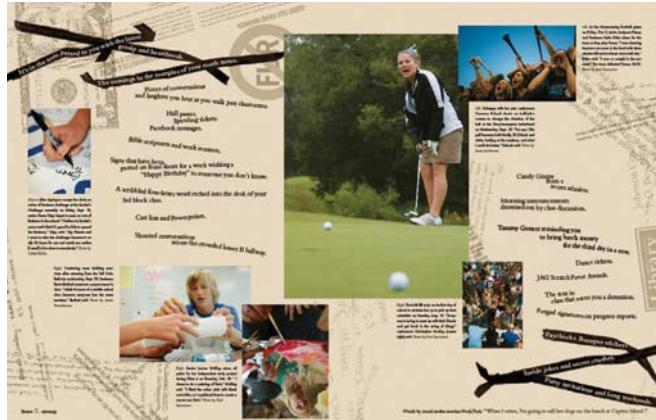
Photo by junior Taylor "I just got off work today by getting to freeze the ice cream."

The conversations idea was a result of our brainstorming sessions. What better way to showcase the words people say than by just listening to conversations and recording them? We picked locations familiar to many students: on the job, on the bus, in class and at lunch. Then they went about the business of listening, recording and transcribing what they heard. No small task, with sometimes more than an hour of conversation to sort through. The photos added to the content because the readers could see and hear what was happening during those recorded moments.

# THEME: MILL VALLEY

## How did your staff personalize the theme copy to make it relevant to readers?

This is one area in which this book shined. The editor who wrote the theme copy started with list upon list of places you'd find words: on desks and bathroom stalls, on a Powerpoint in your Chemistry class, on texts from your phone, on Facebook, on a coach's clipboard. She had lists of people's words she remembered hearing: the lunch lady (Tammy Gonser) reminding her she owed money on her account, the morning announcements read by Broadcast students, fights with parents, the words to the new alma mater introduced this year at graduation. Although many of these things could be heard or read at most high schools, they are personalized to fit our school. It's Tammy Gonser, not just the lunch lady. It's coach George Raddell, not just the football coach. It's conversations shouted over the noise of the lockers in the B-wing, not just in any locker bank.



This is what's so important when developing a theme: make it personal to your school. Create copy that will transport readers back to their high school experience when they read the book 20 years from now (they will, trust me). Record events, ideas, people and anecdotes on those pages that represent what makes your school unique. This takes a ton of work, but the best themes are so personal, there's no question which school is being showcased.



## INTERVIEW WITH KARL SPARRMAN

*Karl Sparrman is a sophomore at Calvin College in Grand Rapids, Michigan. He is studying architecture, biology and philosophy. He was the 2009 editor in chief of the Mill Valley JAG yearbook.*

**1. Why is a strong theme important to a yearbook?**

A strong theme is important because it gives a yearbook staff a clear framework through which they can interpret and present the events of a year. A theme is the meta-narrative, the story of stories. A theme is a hypothesis about the deeper meaning in a chaotic conglomeration of events.

**2. What made “Words” a strong theme?**

Words was strong in its adaptability. I cannot think of a situation that could not be tied somehow to the use of words. Also, Words asks a good question: how do words shape our lives, in events and identities. However (perhaps you shouldn't quote me on this), the way we addressed words as pertaining to the theme was too literal (“Oh look! People use words when they're talking! Cool!”).

**3. What were some of the challenges you faced in developing the theme?**

Doubt.

I often doubted that the theme could actually work. How can this theme explain something significant about the year? Now I understand that a theme shouldn't make complete sense until the end of the year, and perhaps not even then. A theme provides structure by asking a question—an open-ended question. The yearbook, as much as a record, is an attempt to answer the question your theme proposes.

Being more interested in publishing a shiny book than in the content of the year.

Good yearbooks tell good stories. It's easy to get caught up in superficialities: a trendy design, eye-popping photos, slick prose. A good yearbook staff consists of people who are interested in people. Sure, they have penchants for

fast lenses, variations of helvetica and scrupulous grammar, but primarily, they are eager to understand the people and places with whom they interact and live.

**4. In what ways did you plan to incorporate the theme into the book's content?**

I tried to incorporate the theme into the book's content through images and writing. I used a typewriter ribbon motif on the cover, theme pages and elsewhere, to make the words of Words more tangible. Individual pages incorporated words from posters, plaques, letters, signs and other things that related to the page's story. Stories particular to the theme tried to show more directly how the meaning of events is imbued with words. Spreads with transcribed conversations tried to show how we use words in day-to-day conversation, which in retrospect doesn't make for very interesting stories.

**5. What advice could you offer to a staff about selecting a theme?**

Stay loose. Pick a theme that is highly adaptable. A theme should not dictate how you portray people, places and events, but make you ask questions about your subjects and the interactions between your subjects. For example, the theme “the happiest days of our life” might describe the experience of a few popular, honor-roll achieving, sports team captaining, party invited students, but not the experience of students for whom high school is social hell. A good theme does not make judgments. A good theme asks questions.

If you feel up to the challenge, try something entirely different. Try producing a book with no theme (at least not a deliberately chosen one). Try doing several themes simultaneously.

But in your push to try something new, make sure that the theme is not hindering your story telling, but enhancing it. In this case, form should follow function. Or perhaps more accurately: form should aid function. A theme is working when it is helping you tell a story that is more nuanced and more coherent. Also, keep your audience in mind. A theme must be approachable for your readers, who in this unique writing opportunity, are also your subjects. A good yearbook is like a collective diary, and the point of a good diary is to better understand oneself. A good yearbook helps a community understand itself, not simply as a collection of individuals, but as a social ecosystem. Imagine approaching your yearbook from the eyes of a student who did not go through the process of its conceptual development. A theme that is too abstract will turn the reader off. A theme that is too obvious or too frivolous doesn't give the reader any deeper understanding of his or her history.

**6. Did the theme development process continue into the year? How so?**

Definitely. How the theme pages were going to work was not decided until quite late in the game (way too late if my memory serves...). But even after the structure of the book was decided, the design continued to morph. More non-copy words were included on spreads and the conversation spreads were made to match the opening spreads.

**7. Did you make adjustments as the year went on and if so, how?**

Yes. Stories were changed. The design evolved. My memory is short on specifics...

Personally, I learned to stop caring so much. That is, I learned to stop thinking and go do. The making of a yearbook is a necessarily messy endeavor. It's about boldly getting to know your context, both its nouns and verbs: an institution, students, teachers, coaches. All of them learning, teaching, playing, laughing, trying, failing, succeeding, understanding, remembering, forgetting, living. The book is a product of these explorations. Even the best of yearbooks are incomplete. But the best of yearbooks are honest explorations that do as much as the can with the time they have to understand their context and make their reflections approachable for their readers.

A good yearbook staff does not fear failure nor strive for recognition, but gets dirty and exhausted diving into the narrative of their community. Perhaps, if they're lucky, a yearbook staff can elucidate some of the grander narratives of our humanity that for so many are obscured by the busyness of the present.

## PART III: THEME MISTAKES TO AVOID

---

This isn't my first rodeo, and I've seen my fair share of themes that missed the mark. Deciding on and developing a theme is extremely difficult. Avoid these pitfalls in your quest for awesomeness.

### ***1. Copying another school's theme because you think it's cool***

A theme that worked for one school may not work for another. It's never a bad thing to draw inspiration from excellent books, but it's always a bad thing to flat out copy it. Your school, your students, your staff are originals. Your theme should reflect that.

### ***2. The Genero-Theme***

Generic themes that don't relate to your school or a particular year prevent your yearbook from representing what makes the year unique. Avoid that list your yearbook company provides and branch out using your own ideas. Or if you do select something from that company list, make it personalized to your own school. Ask yourself if your theme could be used at any other school in any other year. If it can, keep working.

### ***3. Genero-Theme Copy***

No one will read theme copy that doesn't relate to their school experience. Write down examples of events or phrases or anecdotes that showcase what happened in your school that particular year. You might think "no one reads theme copy" but what you really mean is that "no one reads bad theme copy." If you make it compelling, if students can "see" themselves in the copy, they'll read it again and again.

### ***4. No staff buy-in***

If your staff doesn't like the theme or doesn't know how to incorporate it into their stories, photos and designs, someone's not doing a good job of leading the staff. You must have buy-in from your staff to make the theme stick. You must give them endless examples of how to develop the theme. You must make them love the theme as much say you do.

### ***5. Going over their heads***

Sometimes a theme is just too sophisticated for the average reader. Our 2002 yearbook theme was "Paradigms." A few smarter students would know without looking it up that a paradigm (pronounced pair-uh-dime) is a set pattern or theme. The book sought to show how that particular year caused many students, clubs and events to break the mold and start new traditions. Most students mispronounced the theme pair-a-dig-um and had never heard of the word before. I doubt they got much past page 2 without flipping around and becoming bored. What a flop. Be sure your theme is something everyone can relate to and is accessible to all students.

**School:** St. Teresa's Academy

**City:** Kansas City, Missouri

**Advisor:** Eric Thomas

**2010 Editors in Chief:**

Jessica Ann and Allison Pericich

**Type of School:**

Private Catholic all-girls high school

**Enrollment:**

About 550 students

**Name of Yearbook:**

The Teresian

**Year of School's Founding:**

1866

**Year school broke ground on current campus:**

1909

**First Year of Yearbook:**

1939

**Page Count:**

About 250 per year

**Delivery:**

Fall delivery (*handed out at orientation in August*)

**Final Copy Deadline:**

Mid-June

**Book Cost:**

\$35 - \$50 depending on when students buy

**Number of Staff Members:**

28 students who have previously completed Journalism or Digital Photography

**Class Meetings:**

This class met 3 times each week for 40 minutes each class

**After School:**

About 2 "into-the-evening" publication nights each month plus shorter after-school times

**Page Submission:**

Online PDF

## BACKGROUND ABOUT OUR SCHOOL, OUR YEARBOOK, AND OUR STAFF

### HOW WE CHOSE OUR THEME

I was eating Chik-fil-a. I don't think that they were eating anything. But I do remember vividly that it was at this lunch table that our theme was essentially born.



Thomas



Jessica



Allison

The lunch table was in the journalism building at Ball State University, the home of the Ball State Summer Journalism workshops. And the two editors who were too stressed or too tired or too full to eat, they were Jessica Ann and Allison Pericich, my sparkling editors in chief for the 2009-2010 school year. In my mind, they weren't eating because of the tension. Two dedicated students—who had met freshmen year and become close friends—were now at odds about the theme for their upcoming yearbook. They had worked closely on many projects before (indeed, they traveled to Washington DC to present their National History Day project as juniors). But I had the feeling that nothing had ever been so charged, so emotionally loaded, so tense and so personal as choosing this theme, as creating this book.

I invited them to each pitch me their idea for the theme, and I would be listen, brainstorm, consider any possible compromises—but most of all be honest.

#### **Lesson of Theme Development 1**

#### **Find someone who can be honest**

If your advisor doesn't want to choose sides, you might need to find another person who you both trust. Whatever the case, find someone who will tell you that you are being too simple, or too silly, or too puzzle-piece-y or too distant from your reader. You need that honest voice before you, your staff and your advisor commit to a theme.

So, back at the lunch table, here comes the pitch. Jessica lights up as she talks about a book that is inspired by National Geographic magazine, with a bunch of longer feature stories, perhaps 6-8 pages long each. The photography would be displayed large, yet the stories would be fewer in number but longer and more demanding to research. She envisioned huge display headlines and fairly contemporary, yet not trendy, design sensibility.

And Allison is pumped up as she talks about a book that is inspired by our campus at St. Teresa's. She sees a book that draws on our mosaic floors, our three buildings on campus and lots of found artifacts. Her book is all about texture, antiques, layers and vintage-feel.

If Jessica's book would feel like a National Geographic adaptation, Allison's would look like an antique memory album. Me? I love both ideas. I can imagine both books being glorious and stunning and amazing.

Jessica and Allison? They both seem adamant about not liking the other person's idea. Ouch. Can these two ideas be compromised? Can we have a little bit of Allison and a little bit of Jessica? Can we have a little bit of Jessica's contemporary magazine and little big of Allison's vintage scrapbook? Can we have a little bit of Jessica's huge display of pictures along with Allison's vision of a mish-mash of layers? Can't we all get along?

It was pretty obvious to me then, that no, this is not a time to blend two nearly opposite themes. The book that would come from that compromise would look like two creative minds duking it out on nearly every spread. "Our theme is contemporary," one font would say. "Actually, our theme is nearly ancient," the Roman-Greco columns in the background would say. So much for compromise in that respect.

"Is there any theme that you do agree on?" I ask. "Sure," they say, as they describe a bland theme that truly, I don't even want to describe here. They

agreed on a theme, but that theme was as sheepish as their individual themes were amazing. "Blah," I thought. Actually, I probably said it. "Blah."

## ***Lesson of Theme Development 2***

### ***Compromise doesn't mean meeting halfway***

Somebody had to give. I told them, "You can do this 'Blah' theme that you both agree on, but it stinks, and you both know it, and you both are better yearbookers than that. You will feel miserable if that 'Blah' theme is on your cover when you open those yearbook boxes next August. So, work it out. Choosing a strong theme isn't easy. But work it out so that you have a challenging theme that isn't a compromise."

Often, I tell my editors that the hardest things about being an editor don't have anything to do with InDesign or picas or resolution or deadlines. The hardest thing is growing up from being a staff member who just does what other people tell her into a staff member who decides the direction of work for dozens of staff members. It is a truly adult-ifying experience. From "Sure, I can take that mug shot for you" to "Now staff, I would like to convince you that our theme is the best theme ever." And compromising by admitting that somebody else has a more appropriate, original and fully formed idea--that is an adult move. In fact, most adults have trouble doing that (see my first years as an advisor when I wished it was my book too!).

They looked at their half-eaten lunches. They picked at them in that nervous way you do when you don't want to say what you are really thinking. "I want to break up with you." "I quit." "I HEART you." What they both were thinking, and really wanted to say to one another is this: "I love my theme, and you can't see my inner-yearbook-savant-genius. If you would just let me be, I would soar like a mighty yearbook condor. But your stupid theme is like an SUV tethered to my condor leg . . ." OK, that is just my attempted mind-reading.

So, what happened? They essentially selected Allison's theme, "Environment," although they didn't like that particular word, and eventually changed it to "surroundings." I am sure that the tension I saw at that lunch table was not the first time that Allison and Jessica had disagreed. I also know that there were many more tense and tearful moments than the one that they shared with me. I know that the rest of the week at Ball State was tinged (if not soaked in) that tension. But Jessica relented. And Allison was gracious. And they went on to create my favorite yearbook ever. And the princess married the prince.

But, there was still so, so, so much work left.

## ***Lesson of Theme Development 3***

### ***Sell the Staff***

Remember how Jessica had theme idea that she knew was brilliant (and it was). Well, everyone on your staff has a supposedly Picasso-esque theme idea in their head too (however, theirs might involve pastel bunnies and hand-drawn anime and gradient Comic Sans). Point is this: once you convince yourself, you must convince others--in a voice that is equal parts

**(a) Authoritative:** I know what I am doing, have labored for months on it and have a great plan;

**(b) Receptive:** I am willing to hear where my idea has flaws, so long as it doesn't involve capsizing our boat; and

**(c) Excited:** I love my theme, and I love you, and I am so glad that you guys get to hang out for the next nine months! (Feel free to use those exact words)

You as editors can accomplish only so much. You can only cover so many events, tone so many photos, check so many internal margins. Your staff will do the rest of the work and they need to believe (as coaches say "buy in") not just at the beginning, but through your production cycle. And that begins with a strong voice and an even stronger, exciting theme or concept.

So, what was the idea that we were so excited to sell our staff on? I'll explain soon. But before that, here are a few big ideas to think over.

### 3 CIRCLES OF YEARBOOK AWESOMENESS:

---

Let me explain one of my grand yearbook theories. At the beginning stages of creating a yearbook, I think that you have three basic concentrations, three essential questions to answer:

#### **Theme**

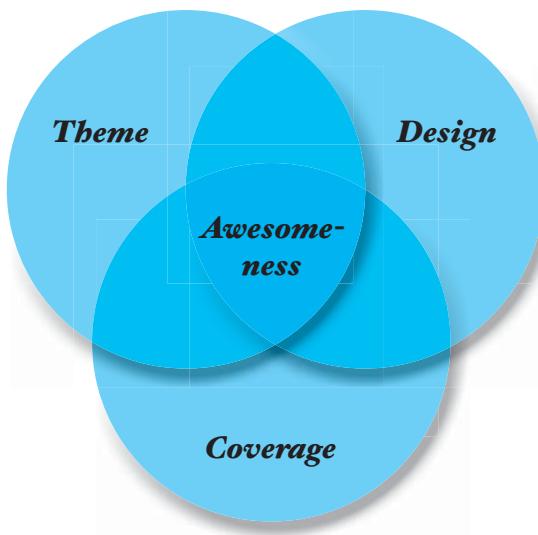
What is the theme? The central idea that binds your book together through devices like original organization, repeated graphics and, most commonly, a word or a phrase. (previous St. Teresa's examples: "The More Things Change," "ReWired," "Go.")

#### **Design**

How will you design? The way that arrange objects on individual spreads. You might be aiming for a sparse and contemporary design with tons of white space and hairline rules. Or, you might be aiming for wall-to-wall designs with tons of photos bleeding off the page.

#### **Coverage**

Finally, what kind of coverage makes sense? These are the specific ways that your writers, photographers and graphic artists plan to document the story for that spread. Will it be a 800-word feature story with no other coverage? Or, will it be a collection of alternative coverage (how-to boxes, step-by-step processes, top-10 lists and quote boxes)?



Imagine that each of those concepts--theme, design and coverage--are overlapping circles, like a Venn diagram. In the middle is a place where all of those circles overlap. This is the yearbook sweet spot: the place of total yearbook awesomeness. How do you make sure that your yearbook hits the yearbook sweet spot?

It's simple: The theme, design and coverage need to make sense together.

Consider this: It would be great to have a theme concept like this: "Our theme will be 'On The Edge' and every thing that we do in the book will be angular: all lines will be hard angles, no curves. And we will model our designs after ESPN The Magazine or even a teeny-bopper girls magazine with tons of charts, sidebars and colourful screens." Great, I say. You have both a theme and a design started.

But what happens when your copy editor suggests that one of the primary focuses this year is to write long, flowing feature stories that stand by themselves, having a design concept based on curves and circles? What happens when she looks at you with puppy-dog eyes?

You explain to her that . . . repeat after me . . . The theme, design and coverage need to make sense together. And while her ideas are great, they are totally outside of the intersection of theme, design and coverage that you have diagrammed and planned. Having a strong theme, of course, means having a theme that can support great designs and coverage. But **Maintaining** a strong theme means creating designs and coverage that make sense with the theme, so your staff will be off and running in the right direction. And sometimes, even if you do that, **Maintaining** a theme will mean saying no to theme and coverage ideas that are wonderful, but not for the book you have planned.

## AN EXPLANATION OF HOW THE BOOK WAS DIVIDED & HOW IT COULD BE ADAPTED TO OTHER SCHOOLS

Remember the idea that the theme, design and coverage need to make sense together? That was the next task for my editors to sketch out in order to both convince the staff and to get the staff working toward the editors' theme.

### **Theme Concept**

**What's the big idea?** In 1909, St. Teresa's moved from one campus to another, a landmark event in the life of the oldest school in Kansas City. Our editors wanted to celebrate the 100th anniversary of our campus in an unexpected way. They didn't want to do a book focused on the number "100" as much as they wanted to create a book that redirected attention back on the physical space of the campus. As much as possible--through word choice, through sweeping panoramic photos, through antique textures, through a new way to organize the book--the editors hoped to celebrate our Windmoor campus's 100th year.

**Do you have key words?** When we started brainstorming the theme, we used the word "Environment" to describe our intended focus on our campus. But as the brainstorming progressed we realized that "Environment" had some political meanings that would distract from the book, and that designers might create (and readers might expect) lots of ecological items (think leaves and recycling posters). We changed to "Surroundings" early in the school year, after some of our pages were nearly final. It is fun if your key words have energy and life, but more important is that they pinpoint the unique central idea of your theme.

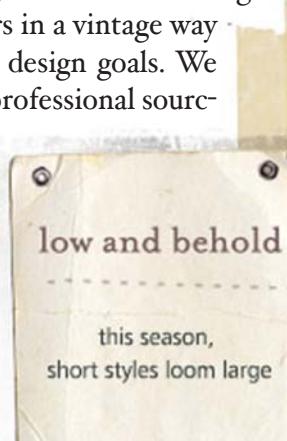
**How will you organize?** Often, choosing a theme involves a unique way to organize (or not) organize the pages and topics for your book. Most common for our school had been the typical divisions: Opening, Student Life, Academics, Sports, People, Ads, Reference/Index, Closing. Sometimes we would reshuffle. For this year, we decided to organize the book around the four main "areas" of our campus: The Music and Arts Building; Donnelly Hall; The Goppert Center; and the Quad (or off-campus). This organization allowed us to concentrate on the physical space of the buildings without ignoring the important stories.

### **Design Concept**

**How will you treat white space?** In our book, we decided against having any. If you page through our book, there is always something in the background: some worn paper, a texture, a found object, some oversized type. We wanted the book to feel constructed by human hands, not by a computer, so something other than a white background made the most sense.



**Who is your idol?** I think it is vital to have a design idol, someone who you are borrowing from at least conceptually. (As a side note, I would recommend making this idol *NOT* another high school yearbook: try to learn from the pros, wherever you can find them.) To find these sources, we had to find designers who were using tons of layers in a vintage way since those were our major design goals. We found two unexpected and professional sources. First, the retail women's clothing store Anthropologie has the same classy vintage faux scrapbook quality that we aspired to. And second, our school's public relations arm designed a bunch of posters that the girls liked. When I invited



the school's graphic designer to talk to the class , she presented her process and even shared some of the PhotoShop plug-ins with the editors. Uber-useful.

**Will you be using repeated graphic elements?** This could easily be part of the theme heading above, but it applies directly to design as well. Perhaps your theme is “2B” (as in “To be or not to be . . .”). Are you going to use the letter and number on every opening spread? Every division spread? Every spread in the book? Only on the cover? Giving your designers a clear instruction on this will make your designs more consistent. For us, the most common repeated graphic element was a curvy “flourish” that was actually a font.

# extra commitments

Students choosing to take Mr. Mike Egner's classes or participate in intramurals found that the Goppenstein House housed much more than simply Ms. Ann Bode-Rodriguez's freshman health class. Here's an in-depth look at what goes on inside STA's youngest building for those who take full advantage of it.

**T**hey were extra practice sessions, kept track of everyone, did what needed to be done, and helped out where they could. They were at every meet, cheering on the players. They sat and got worse. Who were they? They weren't the coaches, but the managers.

Every sports team needed a manager, but every girl who volunteered had a different reason for doing so. From classes, to insurance, to a love for their sport, each manager had their reason for taking the job.

Sophomore Hannah Hitt wanted to manage the track team to free up senior on her track seasons.

"There's a lot of classes next year that I wanted to take so if I have to take another one, I guess I wouldn't be able to take all of the classes I want to take at STA," Hitt said. Sophomore Mori Koenen chose to manage the tennis team for a second year because of how it would look on a college resume.

It didn't start out, and on a resume, doing all four years sounds good, Koenen said. "It shows consistency and commitment."

Sophomore Megan Holt decided to manage the basketball team because, while she couldn't play, she wanted to participate in her favorite sport. She had been involved with basketball from first to eighth grade but couldn't take the running. Holt said, "I still wanted to be a part of it and this was the best way."

All three managers agreed that they were made to feel like they were acknowledged as a part of the team.

"We were as much as the players and we felt like we did what we thought that most administrators really appreciated the work the managers did."

Koenen enjoyed the feeling of welcome to the coaches.

"[Coach Andy Wilkins] really made the managers feel like a part of the team, that we were [part of them]," Koenen said.

Though they may have different reasons, all managers are there for the same thing, to help their team members reach success on the field.

**GOOD TO GO** Sophomore Moran Koenen stands on the soccer field during a practice session during the second leg of the year's long journey. Upper High School May 2, Sophomore Dayana Diaz (left) looks on during the game.

## step by step

## step 1

**INTERVIEW WITH THE COACHES**  
The players on the right are the coaches for the girls' basketball team.

During practice periods the students could participate in intramurals. Many times the intramurals were the main practice events. They were a great way to stay active and healthy.

COMPILED BY JENNIFER OLETT

## step 2

## step 3

**INTERVIEW WITH THE COACHES**  
The players on the right are the coaches for the girls' basketball team.

During practice periods the students could participate in intramurals. Many times the intramurals were the main practice events. They were a great way to stay active and healthy.

COMPILED BY JENNIFER OLETT

## step 4

## step 5

**INTERVIEW WITH THE COACHES**  
The players on the right are the coaches for the girls' basketball team.

During practice periods the students could participate in intramurals. Many times the intramurals were the main practice events. They were a great way to stay active and healthy.

COMPILED BY JENNIFER OLETT

## step 6

## step 7

**INTERVIEW WITH THE COACHES**  
The players on the right are the coaches for the girls' basketball team.

During practice periods the students could participate in intramurals. Many times the intramurals were the main practice events. They were a great way to stay active and healthy.

COMPILED BY JENNIFER OLETT

**SNAPSHOT** (left) At the Barkley Tennis Courts, sophomore Hannah Koenen sweeps debris off the court while senior Mary Morris (right) waits for the next player to arrive.

**PUSH IT** (left) Sophomore Mary Morris (right) pushes the court of the tennis courts during a break between matches. Mary Morris is a member of the tennis team and is a part of the school's intramurals.

PHOTOS BY MARGOT STONE

Why did you decide to take western civilizations?

COMPILED BY JENNIFER OLETT

COMPILED BY JENNIFER OLETT

I had the prospect of being able to take western civilization at the same time as my other classes, which is why I took STA. The curriculum has given me the chance to learn about the world and its cultures through the lens of history. It has given me a better understanding of the world.

KOENEN

"I chose to take history because I am a history buff. I also thought it would be a good way to learn more about the world and its cultures through the lens of history. It has given me a better understanding of the world."

MORRIS

behind the scenes

# THEME: ST TERESA'S ACADEMY

**free to be me**

Due to modular scheduling, students had unstructured periods throughout the day when they didn't have scheduled classes. Students utilized their "free" time by doing homework, meeting with teachers and talking to friends.

**MS. MICHELLE MCINTIRE'S ROOM**  
I like going to her room because she's a fun teacher and it's usually calm. We get to talk and interact with our friends.  
— freshman Maya Berlin

**MS. ANNE RAMSEY'S ROOM**  
Like most parents, STA student Katelyn McGivern found her first year of high school especially stressful. Although she would do more homework during one of her free periods, McGivern admitted she spent most of them with her friends.  
"I'd rather be hanging out with [my friend] than doing homework. It's good to have a break because most of my classes are pretty hard." During most 1/1/2 or Mondays, McGivern found herself with her friends in Spanish teacher Anne Ramsey's room because of the relaxed environment.

**MR. JOE LASAGLA'S ROOM**  
"People's rooms are really bad luck because he just does work and me and my friends can just sit in the back and chill."  
— sophomore Libby Randolph

**What would you change about free?**  
"I think that actors and servers should be allowed to have free time because we don't need to get stamped. And if people don't have stamping, they would have to get an accessibility bracelet." — senior Anna Phillips  
COMPILED BY LUCY REEDINGER

**behind the scenes**

"That there was a bad or maybe single moment of the year."  
— senior Kaitlyn O'Brien

"I think that actors and servers should be allowed to have free time because we don't need to get stamped. And if people don't have stamping, they would have to get an accessibility bracelet." — senior Anna Phillips  
COMPILED BY LUCY REEDINGER

**MS. MELISSA AXTON'S ROOM**  
"Usually 30 of my friends meet up and we go there and hang out. We try to get work done, but we usually end up talking."  
— junior Alex Christian

**2360 \*AP US Gov Sirridge D07**  
**2363 \*AP US Gov Sirridge D07**  
**1411 Yearbook Thomas M205**  
**6581 \*ColSpanIV Axton M202**  
**6582 \*ColSpanIV Axton M202**  
**4511 \*AP Calc I Weller D207**  
**2361 \*AP US Gov Sirridge D07**  
**2362 \*AP US Gov Sirridge D07**  
**1412 Yearbook Thomas M205**  
**4512 \*AP Calc I Weller D207**  
**8060 CompGraphi Schaefer M205**  
**1553 \*APEngLit/ Dunlay M302**  
**2364 \*AP US Gov Sirridge D07**  
**1550 \*APEngLit/ Dunlay M302**  
**1553 \*APEngLit/ Dunlay M302**

**loud VS. quiet**

Students had a variety of places to spend their free periods. Going to different classrooms meant different rules, such as being able to talk or not. COMPILED BY LUCY REEDINGER

**MS. KATIE DOLAN**  
Q: Do you like free periods?  
A: Yes, I strongly support free and I think they help students take advantage of resources.

**MS. MATTHEW BENTALOTT**  
Q: Do you like free periods?  
A: Sure, I think it's an important part of the school day.

**Q: Do you let your students choose where to sit?**  
A: Yes, I think that students should be able to choose where to sit. It's a relaxed atmosphere but they must be doing work.

**Q: Do you like quiet periods?**  
A: No, I like quiet periods because it's a good time to work on assignments, so they are not the privilege but.

**one big free for all**

Resource centers combine into central location

The English Resource Center, formerly the Learning Lab, in M205 has tables, chalk, and computers, but some felt this was not enough.  
"It gets pretty full when I go there for free," sophomore Megan Schilling said. "I have to compete with the [Language] Lab students to get a computer."

English teacher Pat O'Rear agreed.  
"It's not a quiet place at all," she said.  
"When I moderated, a lot of students wanted to use the rooms," O'Rear said.  
"Some [students] stopped coming because they couldn't get a computer. Now some of the Language Lab kids have been restricted to the LC as a computer lab."

MALA Review Committee  
Since O'Rear discussed with the negative position on the combination of rooms and recognized its advantages.  
"I think combining all the computers in one place makes sense," O'Rear said.  
"The students really value the computers, and now the free days aren't as moderate." FRIESSEN'S STAFFING

DESIGN BY KELLY GOWING UNSTRUCTURED SPREAD 041

## Coverage Concept

**How much is too much** I won't dwell on this as much as the first two concepts, because this can be decided after the first two in many ways. But there is one key consideration about coverage when choosing a theme: how much coverage is too much coverage? To answer this, you should decide whether you aspire to be the kind of yearbook mostly devoted to spreads with alternative coverage. Or do you want to be a more traditional photos with story package? Of course, making this decision doesn't mean that there aren't exceptional spreads, like a 1200-word profile of a student

among a dozen pages of mostly alternative coverage. But, for the sake of your staff again, it is good to make this general decision early and tie it to your theme presentation. For our 2010 book, the editors asked the staff to be focused on alternative coverage early in their brainstorming process. The resulting spreads often had more alternative coverage than traditional story copy. Again, this was an important early message to send to a staff, especially if it is a change-up from what you have previously done.

## FROM BEGINNING TO END

As with the revision of a great essay or the writing of a classic song, revision is the key to good yearbook-ing, especially theme development. For this reason, it is fun (and rewarding) to look back at the many versions and evolutions that “Surroundings” made from start to finish. While the examples below aren’t the same spread from start to finish, I think you can see how an unrefined idea became more polished.

The editors created this mock-up spread when they were still trying to meld together two different theme ideas into one. You can see one set of ideas (large photo display, lots of white space along with hard, thin and angular lines) competing with another theme idea (layered graphics, “antique” PhotoShop effects on graphics). This was a starting point as we realized that melding the two ideas together simply wouldn’t work.



# THEME: ST TERESA'S ACADEMY

You see much more commitment to the eventual theme idea of “Surroundings” here: textured backgrounds, the beginnings of using found paper, imitations of designs from the Anthropologie store, some basic font choices and a commitment to alternative coverage. What don’t you see here? The textures are pretty muted and colours almost pastel. We will ditch that soon, I promise.



A few more promising ideas surfaced here as we added antique photo effects to the image at the left and a more vivid background tint. You see even more space budgeted for alternative coverage at the bottom of the spread, although we weren't quite sure what it would look like yet.

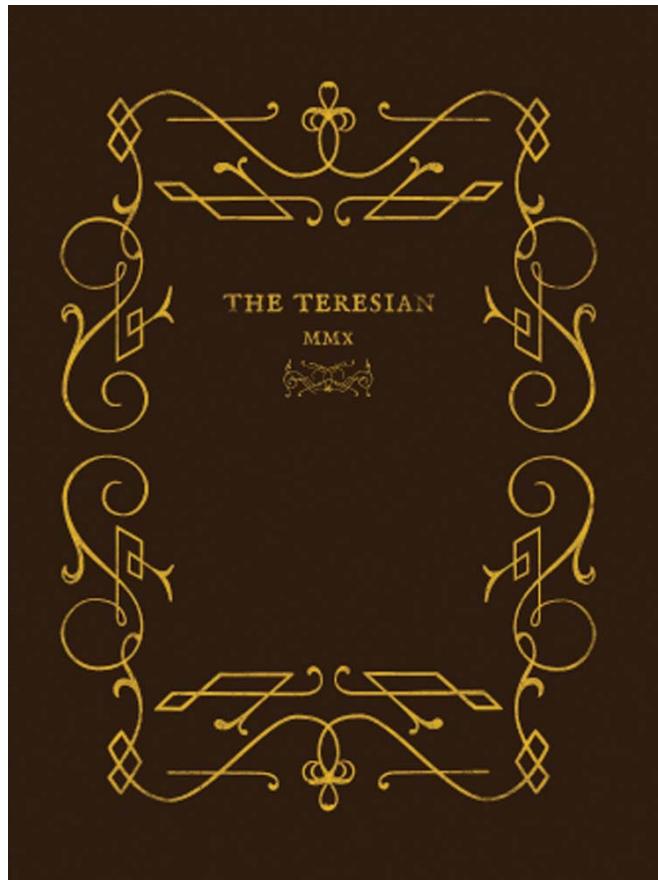
I love this page design because it is at once an unfinished sketch, but yet the result of so much earlier work. At this point we knew a couple things about our theme: 1) we were going to need to build a huge library of paper samples, paper clips, and textures to avoid repeating ourselves too often; and 2) this book was going to take huge amount of work per spread. But we kind of loved what we saw.



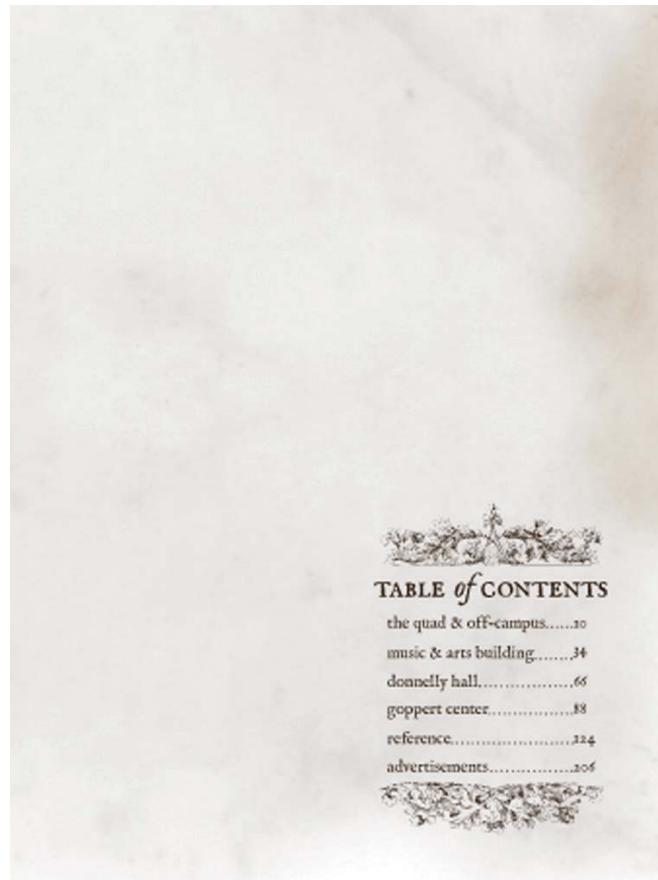
Voila! This represents the finished spread for one of our opening pages. It's my very favorite spread a yearbook staffer of mine has ever made. You see many echoes of the earlier evolutions above, but so much more sophistication and boldness. The colours are richer, the textures more convincing and the paper samples more intriguing. And true to our earlier prediction, this spread took tons of construction time: there are at least a dozen layers and about 20 linked files from Illustrator and PhotoShop.

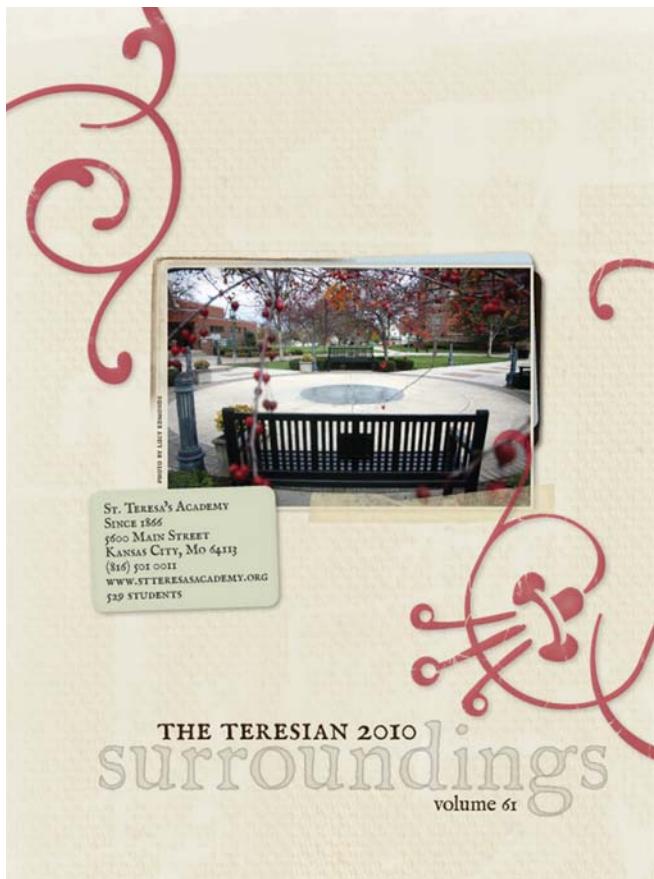
## MORE PAGES EXPLAINED . . .

Although most yearbooks choose to make a bold and colourful splash on the cover, we thought our theme deserved an understated cover: brown leatherette with a texture and embossed antique flourishes. To add some age to a brand-new book we asked the publisher to rub black ink over the surface to give the illusion of wear. The spine had embossing to simulate the old-time ridged spines of antique books.

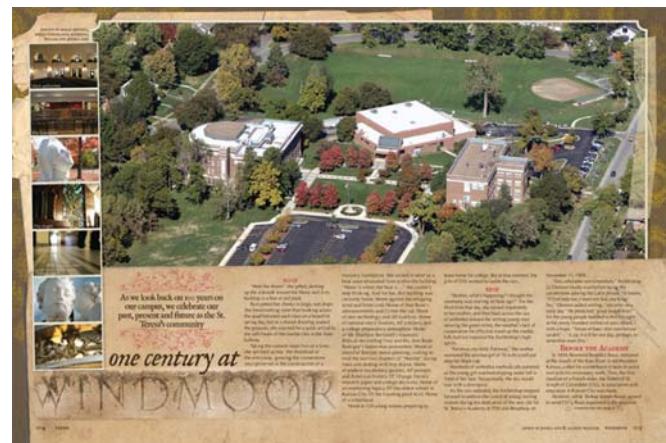


Simplicity continued on the endsheets where a PhotoShop effect allowed a yellow paper stock to take on years and years of sepia age. Restraint was tough again here (no photos or crazy graphics), as we simply showed off the table of contents.





We felt that we could be a bit more adventurous here as we dove a bit deeper into the book: graphics become larger and bleed off the page along with our first photography. Consider the progression that you are taking your reader through from the cover through the title page. Are you simply repeating yourself, or are you introducing some new and exciting ideas along the way?



This spread contains a large historical black-and-white photo of a large, multi-story building, likely the original school building. To the right of the photo is a column of text about the school's history. Below the photo is another column of text. The bottom half of the spread is filled with a grid of small, square photographs arranged in a grid pattern.

This spread features several large, black-and-white photographs of students in various settings. One student is sitting on a ledge outdoors, another is sitting on a bench, and others are in group shots. To the left of the photos is a column of text. To the right is another column of text. The bottom half of the spread is filled with a grid of small, square photographs arranged in a grid pattern.

What better way to talk about the “Surroundings” than to have an aerial shot of campus? (Thanks to our administration!) This spread also introduces a compelling six-page historical feature story about the campus. The following pages featured sidebars and alternative coverage: items we knew would be key throughout the book.

# THEME: ST TERESA'S ACADEMY



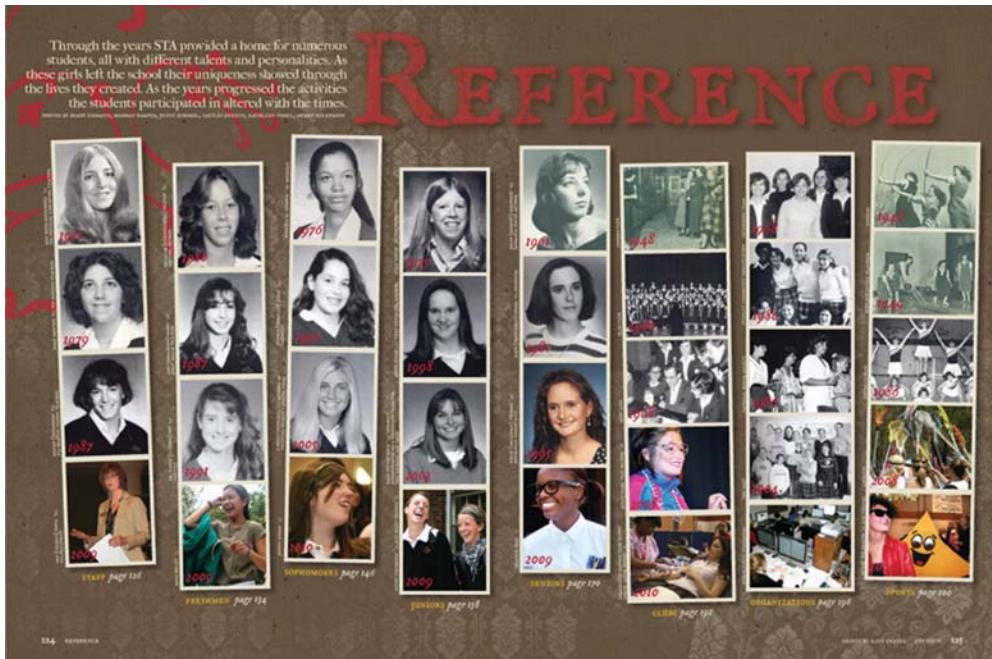
This is our first division page (remember that the book was divided among our three campus buildings and “The Quad and Off-Campus”). While no two division pages were the same template, there were some consistent elements: quirky theme copy, a timeline, a candid photo from the location and the year that the area was established (displayed a large faded type in the background).

Once we had established the antique look to the book, we felt we could use some contemporary design concepts, like the limited use of cut-outs photo. This page profiles one person (the facilities director) and his effect on many people on campus, both serious issues and goofy moments.



# THEME: ST. TERESA'S ACADEMY

To further develop the idea of found objects, we used a symbolic piece of athletic equipment from each sport (a track baton, or a lacrosse stick, etc.) as a cut-out photo on each sports spread. Notice however, that we continued to use the same kind texture on each spread, but with varying colours.



In order to connect people of the past to the book, we scanned in old yearbook photos from notable people who graduated St. Teresa's: current teachers who are alums, our lone celebrity alum (fashion designer Kate Spade) and even my wonderful wife!

## THE RESPONSE

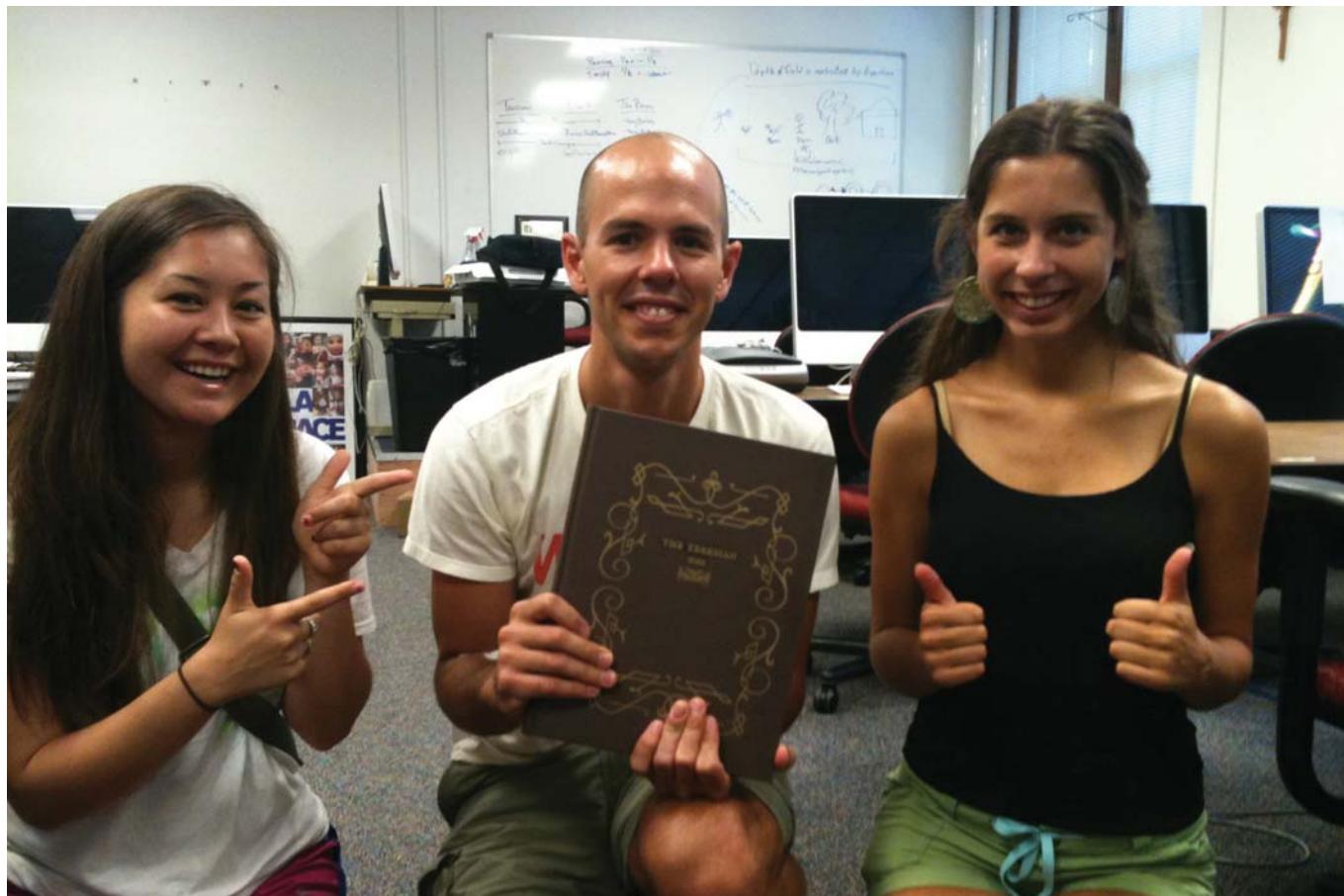
One of the great surprises of completing this book was the reaction of the administration, students and alumnae. As a private school, St. Teresa's is constantly interested in showcasing our school to prospective students, prospective donors and parents. While we didn't set out to make this book a part of the public relations of our school, once the school president saw some page proofs, she said the administration would purchase enough books

for each faculty member to have a copy. Additionally, the administration purchased a few dozen for display to alumnae and potential donors. And finally, our staff sent an email to alumnae soliciting their purchase; we sold about 20 more books this way. In all, the theme and showcasing early page proofs earned about 100 additional book sales, which is about 20 percent of our total annual sales.

## WRAP IT UP

To all of my new editors, I say this, "Imagine that you are holding a 250-page book, but all of the pages are blank. It is your job to lead your staff to fill those pages in a compelling, creative and honest way. Ready? Set. Go." Of course there is a ton of pressure implied in that question. But also so much exciting possibility.

Most of all, that question relies on a strong sense of theme and concept. So, as you envision something other than that scary blank book, as you begin seeing the polished and inspiring book that you are going to create this year, stay true your theme. Ready? Set. Go.



## ACTIVITIES

by Judy Babb

Now that you've read how two schools developed their themes, it's time to put all that learning to work developing a theme of your own.

### ***Activity 1: Who are you?***

Break your staff up into teams of four or five and have them answer the following questions as well as any other that they can come up with that might help define who they are and what their school is. This group will stay together throughout the theme developing process.

Name of school:

City/State:

Name of your book:

Year school opened:

First year of yearbook:

What are your school colours?

Describe your school, using as many words as you can think of, both concrete and otherwise:

Describe your student body, make sure you get all groups as well as those who don't join:

Describe traditions:

Describe what's new this year:

How does your student body describe or think of your school?

What do other people say about your school?

What would you like people to say about your school?

How will your students perceive this year?

### ***Activity 2: What fits us?***

Come up with as many phrases or words that come from the first exercise. Perhaps your school name can be something that provides something to play with, your school's location or colours could evoke a theme. Even after, a concept is chosen, continue playing with it. If your school is Ponder High School, "Ponder this" could become the phrase but you might also come up with "Think again" or "Something to think about" as spin-offs or for headlines for secondary coverage.

Keep pushing until you have 10 or more phrases to work with.

### ***Activity 3: Developing each phrase***

Write each phrase on a piece of paper. On each paper, write everything you can think of that you could include in photo or word to support the appropriateness of the theme. Turn the paper over and write down each section of your book. Try to create a spin-off phrase for each section coming from your main theme slogan.

### ***Activity 4: Eliminate the weak links***

Select the strongest based on your brainstorming. Try to get down to no more than three

### ***Activity 5: Think visually***

For each of the theme possibilities, think graphically. Think graphics that can be used throughout the book. Create a visuals to share with the class. This would include a main theme phrase the way you envision it and spin-off phrases.

# THEME

---

## **Theme Development Example**

### **Justice High School**

Overall theme: Just us

*Spin-off phrases*

Between you and me

No "I" in team

We are one

One of us

Just saying

Just about over

Just in case

Us to the 9th degree

*(School is 9 years old and we'll show relationships to the 9th degree)*

No fooling us

Where you and I becomes us

jUSTice is ours

What's the fUSS?

And MORE

### **Developing a logo:**

Choose one or a couple of fonts that will then become your theme fonts. Use them in the developing of the spin-offs for the sections of your book.

**JUST  
us**

## **Student Life**

---

**WHERE YOU AND I  
becomes us**

## **Sports**

---

**THERE IS NO 'I'  
in team**

## **People**

---

**NO FOOLING  
us**

## **Academics**

---

**us TO THE 9<sup>TH</sup> DEGREE**

## **Clubs & Organizations**

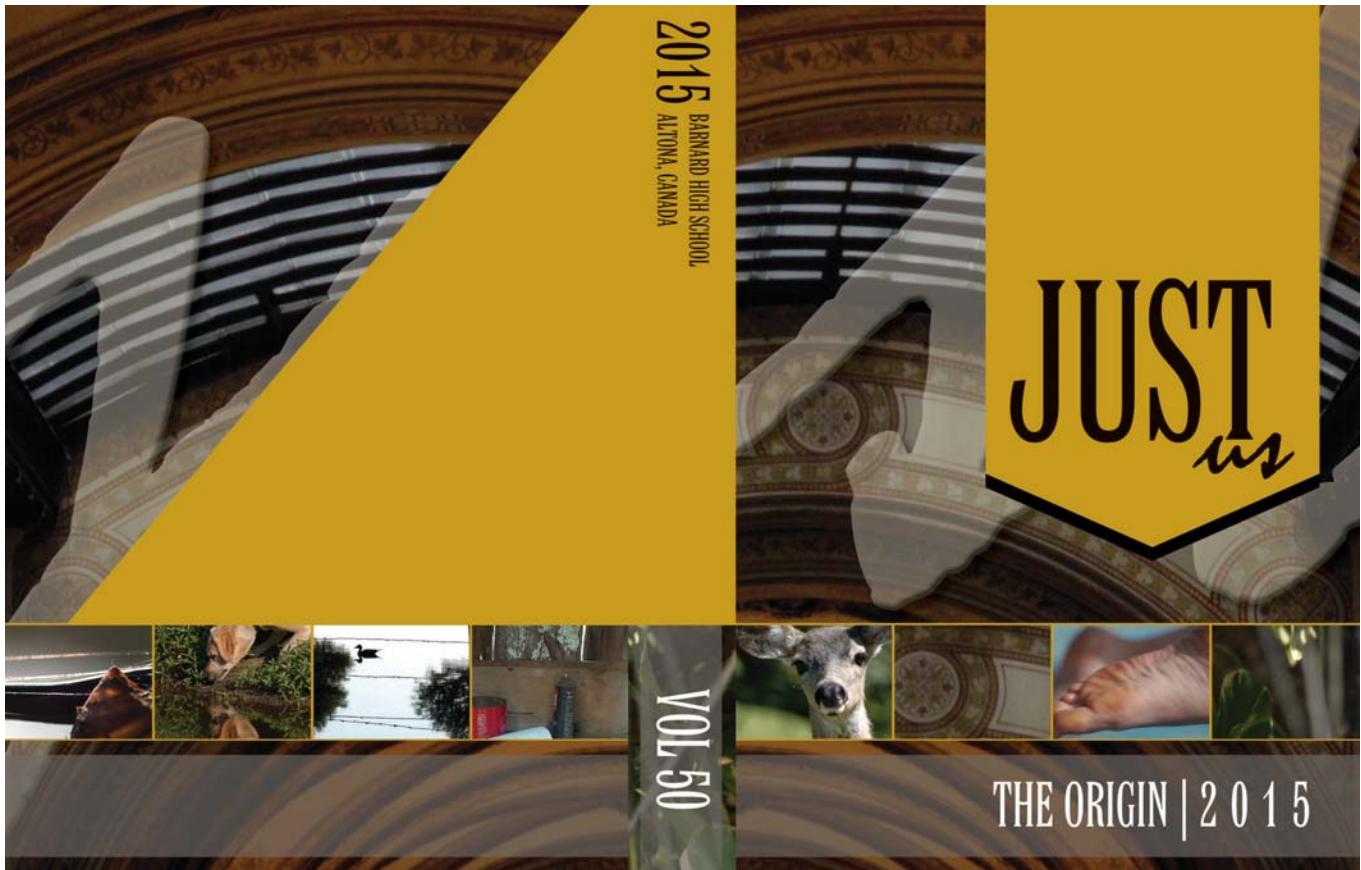
---

**PART OF  
us**

## **Ads & Index**

---

**ADDING  
us TOGETHER**



### ***Activity 6: Create a cover***

While this obviously won't be a final cover, it will give an idea for the staff to look at. Your cover should include a front, spine and back cover. The front should contain the theme slogan, a beginning of the graphic story, the name of your book and the year. The spine should include the name of the school, city and state, the year and the volume number in Arabic numbers.

This one starts any number of graphic possibilities. First the typographic choices. The use of the script as a graphic allows the designer to bring in the font as a graphic throughout the book. The strip of photos, the layers of transparencies, the use of the "flag" and a triangle all offer opportunities for development inside the book.

## ***Activity 7: Create the rest of the theme package***

Using the graphics and typography used to develop your cover, create a front and back endsheet, a title page, an opening/closing spread and a divider spread. Remember, the more polished it appears, the greater the possibility of it being selected as the theme. Place photos, create the headlines and body copy as you'd like it to look. Add alternative copy blocks that you'd like to see used.

## ***Activity 8: Present the theme package***

Each group will make a presentation for the rest of the class. Preferably each member of the group would be responsible for one thing.

Explain the process they went through to come up with the idea and why they think this theme was a prime idea for this year.

Show the cover and discuss the elements that make up the cover and how they think the graphics and concept can be carried throughout the book.

Show the endsheets.

Show the title page, opening/closing spread example and division spread example.

Answer questions as a group about the theme.

## ***Activity 9: Decision time***

After all presentations are made, bring the entire group together. Have each person say which theme package they like best and what things they thought were especially effective. Discuss any changes they think should be made.

## ***Activity 10: Vote***

After the theme is selected, fine tuning is in order.

Make sure each section of the book is included in the theme process. How is copy on the dividers going to be written? Will it be a typical narrative or perhaps a numbered list? If a numbered list, then do lists become part of the development of the rest of the book?

Assign photos to be taken for the theme spreads.

Begin collecting stories that represent the theme for all theme pages.

Make sure the rest of the book looks like it "belongs" as part of the same book as the theme.

**YEARBOOK THEMES**

This is a list of themes that have been used, some many times. It is hardly complete and while the list may be useful, you must remember that it's how you develop the theme rather than the phrase itself. It must be specific to your school, your year and must be developed so your readership feels like the theme fits.

This list is provided to help you brainstorm. It is not supposed to be "pick a theme and force it to work."

**A**

The A list	All ways	Are we caught up yet?
About face	All worked up	Are we for real?
Above & beyond	All wound up	Are we having fun yet?
Above it all	All wrapped up in tradition	Are we Lion?
Absence of moderation	All's well that ends well	Are we there yet?
According to all accounts	Alone together	Are you connected?
Across the board	Along for the ride	Are you ready?
Acting our age	Along the way	Aren't you the one?
Actions speak louder than words	Alpha & Omega	Around the block
The adventure continues	Alphabetical order	As a matter of fact
After all is said and done	Always and forever	As a rule
After the fact	Always first	As big as life
Again and again	Always never the same	As different as Knight and day
Ahead of our time	Always room for more	As far as anyone knows
Ahead of the rest	An A for effort	As far as it goes
aka	An acquired taste	As far as we're concerned
All about change	An all-out effort	As good as done
All about us	An American classic	As good as gold
All and all	An eye for style	As good as it gets
All at once	An inside look	As long as we're together
All better now	Anatomy of (your mascot)	As luck would have it
All eyes on us	And don't you forget it	As we know it
All in one piece	And it all comes together	As we see it
All in the mix	And now for something	Aspire to inspire
All in the numbers	completely different	At a loss for words
All of our memories	And now it's your turn	At best
All of sudden	And so it was	At face value
All of the above	And that's just the half of it	At first glance
All others are green with envy	And the story begins...	At it again
All over the place	And then some	At long last
All over town	And then there was one	At the crossroads
All part of the picture	And your point is...	At the peak
All part of the plan	Any given day	At the rainbow's end
All that shimmers	Any way you look at it	At your own risk
All things aside	Any way you say it	Attitude
All things said and done	Anything and everything you	Attitude is everything
All together now	Anything but ordinary	

# THEME

## B

Back and forth	Between	Break out of the box
Back in circulation	Between extremes	Break the mold
Back in the day	Beyond a shadow of a doubt	Breaking barriers
Back on track	Beyond belief	Breaking new ground
Back to back	Beyond expectations	Breaking out
Back to square one	Beyond imagination	The breaking point
Back to the beginning	Beyond our wildest dreams	Breaking the surface
Backed by tradition	Beyond the breaking point	Breaking through
Background check	Beyond the expected	Bridging the gap
A banner year	Beyond the obvious	Bring it
Basic questions. Basic answers.	Beyond the shore	Bring it on
Basic training	Beyond tradition	Brought it
Be all you can be	Beyond words	Bugging out
Be yourself	Big deal	Building blocks
Bear necessities	The big picture	Building blocks for success
Bear with us	The big squeeze	Building new traditions
Beating the odds	Bigger and better	Building on excellence
Been there, done that	Bite size	Built to last
Before long	A bird's eye view	Burning bright
Before you know it	Bits and pieces	Bursting at the seams
Before...after	Black tie and blue jeans	Bursting on the scene
Beginner's luck	Blazing a trail	But who are we really?
Behind the scenes	Block party	But who's counting?
Believe	Blockbuster year	By all accounts
Believe it or not	Bluestreaks	By all means
Beneath the surface	Body, heart, spirit	By any other name
Best in the west	The bottom line	By definition
The best is yet to come	Bound and determined	By popular demand
Best kept secret	Bound to be different	By the book
Better late than never	Boxed in	By the numbers
Better look twice	Boxed set	By the way
Better yet	Brace yourself	By word of mouth

## C

Call it what you want	Case in point	Cause & effect
Can you believe it?	Catch us if you can	Causing an uproar
Can you dig it?	Caught in the act	Celebrating heroes
Can you top this?	Caught in the middle	Center of attention
Capture the moment	Caught in the shuffle	A century in focus
Carved in stone	Caught red-handed	

**D**

Dare to dream  
 Dare you  
 Day after day  
 A day at a time  
 A day in the life  
 Day to day  
 Days, hours, seconds  
 Deal with it  
 Deep impact  
 Define us  
 Defining character  
 Defining moments  
 Defining the future  
 Déjà vu  
 A delicate balance  
 Despite it all  
 Details

Diamond in the rough  
 Did you know?  
 Different by design  
 A different perspective  
 A different point of view  
 Diffusion  
 Diversity  
 Do a double take  
 Do you have what it takes?  
 Do you like what you see?  
 Doing it right the first time  
 Done it, said it, noted, quoted  
 Don't blink or you'll miss it  
 Don't count us out  
 Don't hold back  
 Don't hold your breath  
 Don't miss a thing

Don't take us for granted  
 Don't worry about it  
 Double take  
 Double talk  
 Double vision  
 Down to the wire  
 A dramatic comeback  
 Dramatic differences  
 Draw your own conclusions  
 Drawing you in  
 Dream catcher  
 Dream, dare, do  
 Dreaming out loud  
 Dreams  
 Dreams made real  
 A dynasty like no other

**E**

Earning our stripes  
 Easier said than done  
 Eastside story  
 Easy come, easy go  
 Echoes  
 The elements of style  
 End  
 Embracing our diversity  
 End of an era  
 End of the line  
 Endless possibilities  
 Energized  
 Enjoy the view  
 Enough is enough  
 Enough said  
 Equally different

Etc.  
 Every day counts  
 Every day matters  
 Every dog has its day  
 Every ending is a new beginning  
 Every inch of the way  
 Every last one  
 Every minute counts  
 Every now and then  
 Every second counts  
 Every shade of blue  
 Every step of the way  
 Everything and more  
 Everything from A to Z  
 Everything under the sun

Everything you never expected  
 Evolving  
 Exactly the same  
 Excellence (the year)  
 Excellence without excuse  
 Exclusively now  
 Excuse the interruptions  
 Expect more  
 Expect the unexpected  
 Express yourself  
 ExTENsions  
 Extreme exposure  
 Eye of the storm

# THEME

## F

F.Y.I.	First the good news	A fraction of time
A face in the crowd	First things first	Frame by frame
Face it	A first time for everything	Freeze frame
Face to face	Fits us to a "T"	From blueprints to footprints
Faces and places	Five of a kind	From day to day
Fall in line	Flipping channels	From every angle
Falling into place	Flying first class	From here to there
Far from it	Focus	From our point of view
Fast forward	Focus on the future	From reel to real
Feature presentation	Focus on (year)	From start to finish
Figure it out	Food for thought	From the ground up
Filling in the blanks	For all it's worth	From the heart
Filling the gap	For all the right reasons	From the word go
The final touch	For keeps	From time to time
Finding yourself	For real	Frozen in time
The finer points	For the moment	Full capacity
Finishing touches	For the record	Full circle
Fire it up	For those who know us	Full house
Fired up	For whatever it's worth	Full of wonder
First and foremost	A fork in the road	A full revolution
First class	Foundations	Fun and games
A first class label	Four of a kind	The fun starts here

## G

Gaining attention	Get to the point	Going places
A galaxy of stars	Get what's coming to you	Going to town
The game of life	Getting carried away	Going, going, gone
Games we play	Getting down to business	Gold rush
Generation next	Getting in the last word	The gold standard
Get a clue	Getting it down on paper	Gold through and through
Get a head start	Getting the blues	Golden opportunities
Get a life	Getting there is half the fun	Good and ready
Get a move on	Getting to know our way	Good as gold
Get comfortable	Getting what we deserve	Good things come in small packages
Get it together	Give it all you've got	Got life?
Get over it	Give us a break	Gotta love it
Get ready to...	Giving credit where credit is due	The grass is greener
Get real	A glance back	Great expectations
Get serious	Go for it	Grounds for change
Get set	Goes without saying	Growing by leaps and bounds
Get the message?	Going all out	Guess you had to be there
Get the picture	Going on and on	

**H**

Have it made  
 Have it your way  
 Have we got news for you  
 Have what it takes  
 Have you herd?  
 Having the last laugh  
 Heading in the right direction  
 Heard that before  
 Heart of gold

Here and now  
 Here and there  
 Here's looking @ you  
 Hey, have you heard?  
 History in the making  
 Hold everything  
 Hold it!  
 Holding fast  
 Honor, truth, duty

Hooked together  
 Hope you had the time...  
 A horse of a different colour  
 How 'bout that  
 How hard can it be?  
 How lucky can you get  
 How sweet it is  
 How the west was won  
 Huh?

**I**

I pledge allegiance  
 I.Dentity  
 Identities  
 If all else fails  
 If these walls could talk  
 If this isn't the real world,  
     then what is?  
 If we don't do it, who will?  
 If we only came with instructions  
 If you only knew  
 If you thought  
 Image is everything  
 Image is nothing  
 Imagine  
 Imagine that  
 In 25 words or less  
 In a different light  
 In a nutshell  
 In a word  
 In a world of our own  
 In addition to tradition  
 In and out  
 In any event  
 In between

In black and white  
 In brief  
 In Dog years  
 It's all about (what)  
 It's all behind us now  
 It's all here in black and white  
 It's all in how you look at it  
 It's all in the cards  
 It's all in the game  
 It's all our fault  
 It's all over but the shouting  
 It's all over town  
 It's all up to you  
 It's an attitude  
 It's been done before  
 It's been quite a trip  
 It's been real  
 It's confidential  
 It's harder than it looks  
 It's how you play the game  
 It's in the numbers  
 It's just too much  
 It's like this  
 It's no surprise

It's not a feeling you get everyday  
 It's not an option  
 It's not as easy as 1,2,3  
 It's not easy being green  
 It's not over until the last bell rings  
 It's not over yet  
 It's not what you think  
 It's personal  
 It's showtime  
 It's so you  
 It's the small things that count  
 It's the thought that counts  
 It's up to you  
 It's what we've become  
 It's what you make it  
 It's what's on the inside that counts  
 It's your history  
 It's your life, take notes

# THEME

## J

Jammed in  
Joining forces  
Journey to greatness  
Jump at the chance  
Jump right in  
Just a bit different  
Just a click away  
Just a little mixed up  
Just a second  
Just add water

Just around the corner  
Just because...  
Just goes to show you  
Just had to be there  
Just in case you ever wondered  
Just look at us  
Just one of those things  
Just one step at a time  
Just passing time  
Just push play

Just scratching the surface  
Just so  
Just us  
Just wait and see  
Just when you think you've seen it all  
Just when you thought it was over  
Just when you thought you'd seen it all  
Just your type

## K

Keep a straight face  
Keep an eye on it  
Keep it real  
Keep it simple  
Keep the change  
Keep the triumphs  
Keeping it real  
Keeping pace

Keeping tabs  
Keys to the future  
Knight vision  
Knights! Camera! Action!  
Knock it off  
Knock knock  
Know a thing or two  
Know it inside out

Know the score  
Know the tricks of the trade  
Know what it takes  
Know what we mean?  
Know what's what  
Knowing our place  
Knowing the ropes

## L

A language of our own  
Larger than life  
Last but not least  
Lasting impressions  
Laying it on the line  
Leading the pack  
Leading the way  
A league of our own  
Leave it to Beavers  
Leaving our mark  
Leaving the past behind  
The legacy continues  
The legend lives on  
Less is more  
Let the good times roll  
Let the magic begin  
Let the tradition begin  
Let us spell it out for you  
Let yourself in  
Let's cut to the point  
Let's get this show on the road  
Let's make hisssstory

Let's talk story  
Life 101  
Life in the middle  
Life is multiple choice  
Life, camera, action  
Life@(schoolname).  
Life's too short to be ordinary  
Lift here  
Lighten up  
Lightning strikes twice  
Lights, camera, action  
Like I was saying  
Like never before  
Like...  
Linked as one  
A little bit more  
Little by little  
A little give and take  
A little off center  
A little rough around the edges  
Little things  
Live and learn

Live it up  
Live the dream  
Living on the edge  
Log on...  
The long and short of it  
The long & winding road  
Long time, no see  
Look again  
Look at us now  
Look before we leap  
Look closer  
Look inside for details  
Look what the cat dragged in  
Look who's talking  
Looking beyond  
Looking forward, looking back  
Looks can be deceiving  
Looks like it's that time  
Looks like we made it  
A lot to remember  
Loud & clear  
Luck has nothing to do with it

**M**

Mad about plaid  
 Made for success  
 Made in the shade  
 Made to order  
 Made you look  
 The main event  
 Make a big deal  
 Make a great showing  
 Make a note of it  
 Make a run for it  
 Make it count  
 Make it happen  
 Make no mistake about it  
 Make nothing of it  
 Make something of it  
 Make the scene  
 Make way  
 Make your move  
 Making a comeback  
 Making a fuss  
 Making a go of it  
 Making a long story short  
 Making a name for ourselves  
 Making a statement  
 Making both ends meet  
 Making connections

Making every day count  
 Making fun of it  
 Making headlines  
 Making it all fit  
 Making it work  
 Making ourselves at home  
 Making the best of it  
 Making the grade  
 Making the pieces fit  
 Making time for...  
 Many as one  
 Many friends, one world  
 Mark my words  
 A matter of time  
 Maxed out  
 Maximum occupancy  
 May we have your  
     atTENtion please?  
 Maybe I'll see you there  
 Me, you, us  
 Measuring up to the test  
 Membership has its privileges  
 Memories are made of this  
 Memories of the past,  
     dreams of the future  
 A method to the madness

Mind over matter  
 Mind, body, soul  
 The missing link  
 Missing the point  
 Mission accomplished  
 Mission: possible  
 Mix it up  
 Mixed emotions  
 A modest proposal  
 Moments in time  
 More  
 More about everything  
 More often than not  
 More or less  
 More than just the basics  
 More than meets the eye  
 More than one can play at this game  
 More than words can say  
 More than you imagined  
 The more the merrier  
 The more things change...  
 More to come  
 Most of all  
 Moving up in the world  
 Multiple choice  
 A must see

# THEME

## N

Name of the game  
The name of the game  
A name you recognize  
Neither here nor there  
Never before  
Never before, never again  
Never had it so good  
Never quite like this  
Never-ending questions  
New and improved  
A new combination  
A new day and age  
A new direction  
A new horizon  
A new twist  
Next  
No borders, no boundaries  
No doubt about it  
No ifs, ands or buts  
No joke  
No kidding

No laughing matter  
No limits  
No limits, no boundaries  
No matter what  
No one quite like us  
No problem  
No reservations  
No small change  
No time to catch our breath  
No turning back  
No two are alike  
No two ways about it  
No vacancy  
No wonder  
Northside story  
Not a bit  
Not another peep out of you  
Not as it seems  
Not just another face in the crowd  
Not just skimming the surface  
Not on your life

Note this  
Nothing but...  
Nothing can stop us now  
Nothing greater than a Raider  
Nothing held back  
Nothing of the kind  
Nothing ordinary about us  
Nothing stays the same  
Nothing to hide  
Nothing to it  
Nothing's perfect  
A novel approach  
A novel idea  
Now  
Now & then  
Now look what you've done  
Now or never  
Now we've got it  
Now we've got something  
    to shout about  
Now you know

**O**

O my!  
 Objects in the mirror...  
 Of all things  
 Of epic proportions  
 Of our own free will  
 Off balance  
 Off the beaten track  
 Off the wall  
 Off to a wild start  
 A okay  
 On both sides of the line  
 On common ground  
 On edge  
 One of a kind  
 One of these days  
 One size does not fit all  
 One small step  
 One thing leads to another  
 The one to watch  
 One voice  
 One way or another  
 Only the beginning  
 Only the name's the same  
 Only time will tell  
 Opening doors  
 Or something like that  
 Orange you glad?  
 Organized chaos  
 Original formula  
 Our final answer  
 Our kind of place

Our legend lives on  
 Our moment in time  
 Our name says it all  
 Our story, your story  
 Our time to shine  
 Our turn  
 Our way  
 Out and about  
 Out loud  
 Out of line  
 Out of place  
 Out of sight, out of mind  
 Out of the blue  
 Out of the box  
 Out of the ordinary  
 Out of the question  
 Out of the shadows  
 Out with the old,  
     in with the new  
 Outside the box  
 Over and over  
 Over the top  
 On hold  
 On our way  
 On target  
 On the contrary  
 On the cutting edge  
 On the double  
 On the edge  
 On the face of it  
 On the flip side

On the inside  
 On the level  
 On the move  
 On the other hand...  
 On the spot  
 On the spur of the moment  
 On the up and up  
 On the verge  
 On top again  
 On top of things  
 On top of the world  
 Once a Warrior, always a Warrior  
 Once and for all  
 Once in a blue moon  
 Once in a great while  
 Once in a lifetime  
 Once upon a time  
 One  
 One 4 all  
 One 4 all and all 4 one  
 One and only  
 One by one  
 One for the books  
 One for the record books  
 One good turn deserves another  
 One hot number  
 One in a hundred  
 One in a million  
 One in every crowd  
 One last look

# THEME

## P

Pack, pride, purpose  
Packed and ready to go  
Packed INDividually  
Pages in time  
Pardon our dust  
A part of history  
Part of the pack  
Pass it on  
Past, present, future  
Paws and reflect  
Paws for reflection  
A paws in time  
Paws-abilities  
Paying attention  
A penny for your thoughts  
People are talking  
People, places, things, ideas  
The people... the stories...

the experiences...  
A perfect ten  
Permission granted  
Perspectives  
Pick of the pack  
A picture is worth (year) words  
Picture perfect  
Picture the possibilities  
Picture this  
Piece of the action  
Pieces of the puzzle  
The places we'll go  
Playing for keeps  
Playing it cool  
Playing your cards right  
Plus a whole lot more  
Point being  
Pointed in all directions

Points of View  
Polished performance  
Pop the question  
The possibilities are endless  
The power of expression  
Power of one  
Power, purpose, pride  
Premium blend  
Price is right  
Priceless  
PS: pride & spirit  
Pssst...there's more  
Purple reign  
Put 2 and 2 together  
Put to the test  
Putting us on the map

## Q

Quest for the best  
Quick as a wink

Quiet please  
A quiet zone

Quips & quotes  
Quite the place

## R

R way  
A race against time  
Raising our sights  
Raising the bar  
Raising the roof  
Raising the standard  
Random  
A rare combination  
Reach for the stars  
Reaching new heights  
Read between the lines  
Read more into it  
Read the fine print  
Ready or not  
Ready, set, go  
Ready, willing and able

The real deal  
The real world  
Reality check  
Red hot  
Red hot, cool blue  
Red, white & you  
Red, white and new  
Reinventing ourselves  
Reinvention  
Rekindle the flames  
Remember when?  
Remember, live, dream  
Respect  
Return to sender  
Revision  
Revolution evolution

Right before your eyes  
The right combination  
Right here, right now  
Right on time  
Right this way  
Ripped to pieces  
Rise and shine  
The road less traveled  
Road to success  
A roaring twenty  
Roll out the red carpet  
Room to breathe  
Room to grow  
Rude awakings  
Running on empty

**S**

Same as it ever was	Simplicity is just an illusion	Stand by...
Same difference	Simply complicated	Stand for something
Same here	Simply unforgettable	Stand up, stand out
Saving the best for last	Simply you, simply us	Standing on our own two feet
Say it with an accent	Sit up and take notice	Standing out
Say the word	Situation under control	Stands to reason
Scream 'til you're red in the face	Slightly off center	The start of something big
Seal of approval	So bad we're good	Starting at 1
Sealed in gold	So be it	Starting from scratch
The season finale	So far, so good	Starting over
Second chances	So it goes	Stay the course
Second to none	So much the better	A step ahead
See for yourself	So much to say	A step beyond
See it; believe it	Some assembly required	Step by step
See the writing on the wall	Some impressions never fade	Sterling silver
See you later, Alligator	Some people	Still in one peace
Seeing double	Some things never change	Still the one
Seeing is believing	Something for everyone	Stop! Hold everything!
Seeing it through	Something from nothing	Stopping at nothing
Seeing red	Something to shout about	Stories all our own
Seems like only yesterday	Something to think about	A story to be told
Seen, heard, noted and quoted	Something to write home about	Strength in numbers
Seize the day	Something unpredictable	Strike it rich
A sense of pride	Sometimes numbers lie	Structure
Sense of time	Somewhere in between	A study in contrasts
Serendipity	So now what?	Subject to change
Serves you right	So they say	Success hasn't spoiled us yet
Setting the world on fire	So to speak	Such a name dropper
Settling the score	So what else do you need to know?	Such is life
Shake, rattle and roll	So what's your story?	Suit yourself
Sharing a common difference	So, what else is new?	Small change
Shed some light on it	Solid as a rock	Small impressions, big impact
Shifting gears	Sooner or later	Small talk
Short and sweet	Sound bytes	Small talk's a big deal
Show offs	Southern accents	Suits us to a "T"
Showing our true colours	Southern roots	Super-sized
Shrink to fit	Space is limited	Surrounded
Side by side	Spare change	Survival of the fittest
A side never seen	Speak up	Surviving the glitches
Sign of the times	Special effects	Survivor
Sign on the dotted line	Split decision	Symbiosis
Signed, sealed and delivered	Split the difference	Syndication
Signs of the times	S-s-s-econd to none	Synergy
Silver and black attack	Stand and be counted	System overload

# THEME

## T

Take a chance	That's the ticket	Time stands still
Take a closer look	Then & now	Time will tell
Take a hint	Then & wow	To a great extent
Take a look at us now	There's a Bulldog in every crowd	To another level
Take a new turn	There's no stopping us	To be continued
Take a number	There's nothing generic about us	To make a long story short
Take a picture, it lasts longer	There's nothing like it	To the hill and back
Take a second look	There's only one	To the letter
Take a stand	Things are looking up	To the nth degree
Take another look	Things aren't always what they seem	To whom it may concern
Take it or leave it	Think about it	Together as one
Take the hint	Thinking big	Together to the end
Take two	Thinking out loud	Together we can
Taken by surprise	Thinking outside the box	Told you so
Takes one to know one	Third time's a charm	Too close for comfort
Taking flight	This drives us wild	Too good to be forgotten
Taking it from the top	This hour, this day, this month, this year	Too good to be true
Taking it to another level	This is how we see it	Too good to keep under wraps
Taking off the wraps	This is it	Too grand
Taking our 15 minutes	This is the place	Too hot to handle
Taking the bull by the horns	This is the year	Too much of a good thing
Taking the world by storm	This is who we are	Top of the charts
Talk big	This spot reserved	Top secret
Talk of the town	This will shock you	Torn together
Teaching old dogs new tricks	Thought for the day	A touch of silver in solid gold
Technically speaking	Thought you'd like to know	Tough act to follow
Tell it like it is	Thoughts, beliefs, opinions	Tradition with a twist
Ten times more	Three of a kind	Traditions & transitions
That certain something	Threshold	Trans4mation
That small town feeling	The thrill of it all	Transitions
That takes care of that	Thriving in chaos	Treasure the moment
That was then	Through our eyes	Turn of phrase
That's a wrap	Tight	Turn the page
That's all we need	Time after time	Turning point
That's just the half of it	Time and time again	Turning the world upside down
That's my final answer	Time flies when you're having fun	A two for one special
That's no excuse	A time for change	Two sides to every story
That's not all	Time for everything	Two steps forward
That's our story and we're sticking to it	Time of our lives	The ultimate investment
That's the difference	Time out	

**U**

Unbound  
.Undefinable  
Undeniably different  
Under construction  
Under cover  
Under pressure  
Under the circumstances  
Under wraps

Unfolding the truth  
Unforgettable in every way  
Unified diversity  
Uniform differences  
A uniform way  
United we stand  
Unleashed  
Unlimited

Unplugged  
Unpredictable  
Untitled  
Up close and personal  
Up in the air  
Up to date  
Up, up and away  
Utter chaos

**V**

Vantage point  
Version 1.0  
Very highly motivated

A view from the valley  
Viewers like you  
Visibly different

A vision become reality  
Visualize

# THEME

## W

A walk on the wild side  
Way 2 kool  
A way with words  
We are  
We are not  
We are one  
We are...RU  
We bring good things to life  
We couldn't make up these stories if we tried  
We deliver  
We demand respect  
We faced it together  
We have it all...and then some  
We hold these truths...  
We kid you not  
We know a thing or two  
We lead; others follow  
We make looking good easy  
We make the difference  
We survived  
We spy  
We told ya  
We won't go quietly  
Welcome to our world  
We'll see about that  
We're all in this together  
We're all that  
We're going wild  
We're INdependence  
We're on the map  
We're OVER it  
We're packed and ready to go  
We're something more  
We're still flying high  
We're turning some heads  
We've caught your eye  
We've completely flipped  
We've got a line on you  
We've got it all  
We've got something to be

cocky about  
We've got style  
We've got the hookup  
We've got you covered  
We've hit the Bull's eye  
What a difference a year makes  
What a long strange trip it's been  
What a vue  
What are you driving at?  
What are you looking for?  
What did you expect?  
What do you do?  
What do you mean?  
What goes?  
What happened?  
What if...  
What is it about this place?  
What make us tick?  
What matters most  
What next?  
What now?  
What was, what is, what will be  
What year is it anyway?  
What? Huh? Hmm...  
Whatever  
Whatever it takes  
What's all this noise about anyway?  
What's done is done  
What's going on?  
What's gotten into you?  
What's in a name?  
What's it mean?  
What's so different?  
What's the big deal?  
What's the buzz?  
What's the difference?  
What's the idea?  
What's the point?  
What's unique about us?  
What's your Pointe?  
When all is said and done  
When the dust settles  
Where are the keys?  
Where do we fit in?  
Where everybody knows your name  
Where in the world?  
Where's the Bulldog in you?  
Who are we?  
Who cares?  
Who do you think we are?  
Who knew?  
Who let the cat out of the bag?  
Who no one sees  
Who says?  
Who? Me?  
Who? What? Where? When?  
Why? How?  
A whole new ball game  
The winner's circle  
Wired  
With flying colours  
Without a doubt  
Without question  
Word for word  
The word is out  
Word travels fast  
Words  
A work in progress  
A work of art  
A world of difference  
A world of possibilities  
A world of wonder  
Worth looking into  
Worth the wait  
Would we lie to you?  
Would you care to join us?  
Wouldn't change a thing  
Wouldn't you like to know?  
Wrapping it up  
Written in the stars

**Y**

Y not?  
 Yadda yadda yadda  
 A year 2 acknowledge  
 A year like no other  
 A year worth looking at  
 Years 2 keep  
 Yesterday, today, tomorrow  
 You ain't seen nuthin' yet  
 You are here  
 You be the judge  
 You can count on it  
 You can get there from here  
 You can quote us on that  
 You can read us like a book  
 You can say that again

You can't ask for anything more  
 You can't believe everything  
     you hear  
 You can't judge a book  
     by its cover  
 You can't take it with you  
 You complete the puzzle  
 You do the math  
 You don't say  
 You gotta love it!  
 You had to be there  
 You know it  
 You oughta be in pictures  
 You oughta know  
 You provide the colour

You said it  
 You should be in pictures  
 You think you know...  
     but you have no idea  
 You were there  
 You. Captured.  
 Younique  
 Your guess is as good as mine  
 Yourbook  
 You're invited  
 You're not going to believe  
 this, but...  
 Yours 2 keep  
 You've got mail

**Z**

Zero in





Content & Coverage

JACK KENNEDY

Detail page

View

**Friesens**  
The Yearbook Company

# CONTENT & COVERAGE



## JACK KENNEDY

---

Jack Kennedy has been involved in scholastic journalism since 1976 as yearbook and newspaper advisor in Iowa and Colorado, as a yearbook sales representative in Arizona (for one year), as a high school assistant principal in charge of activities, as a JEA board member since 1988 (now president), as current executive director of the Colorado High School Press Association, and now as an instructor in writing and journalism at Metropolitan State College of Denver and at Colorado State University. Hey, if you live long enough you do lots of stuff. He was a Dow Jones News Fund Journalism Teacher of the Year in paleolithic times and has been Journalism Teacher of the Year in both Iowa and Colorado (but not at the same time).

## INTRODUCTION

At its best, a yearbook tells the story of a unique year in the history of a school community. It combines hundreds of narrative threads that we weave together with photographs, various types of writing and supporting visuals to create a school's story.

As yearbook journalists, we must always think of ourselves as storytellers and not just compilers of facts and photographs.

Our coverage, therefore, cannot be random or unfocused. We need a plan, or series of plans, to bring all those individual stories together in one bound volume.

Doesn't sound easy, does it? Some critics don't appreciate yearbook journalism – TV and movies go out of their way to make light of the very concept of a yearbook. But yearbook journalism is as intellectually challenging as any honors course, if we are doing our job.

## GOALS & OBJECTIVES

- |                         |  |
|-------------------------|--|
| <i>Students Will...</i> | <ul style="list-style-type: none"><li>Develop critical thinking skills as they make decisions on content and reporting angles.</li><li>Understand the importance of organized, complete coverage of their school community.</li><li>Become comfortable with team-based projects.</li></ul> |
|-------------------------|--|
- 
- |                         |  |
|-------------------------|--|
| <i>Students Will...</i> | <ul style="list-style-type: none"><li>Demonstrate their ability to “think like readers” through their coverage choices.</li><li>Demonstrate their ability to gather information from a combination of direct observation, research and interviewing.</li><li>Demonstrate their understanding of how a mix of visual and verbal content can best create a narrative of a school year.</li></ul> |
|-------------------------|--|

# CONTENT & COVERAGE

## **CREATING CONTENT & COVERAGE IDEAS**

The idea behind this chapter is to stretch you to create new and interesting coverages or to find new and interesting angles for coverages you already have. Let's start with expanding what we traditionally plan in yearbooks.

**Academics** includes all areas of study, plus all the support the school provides for your studies (library-media center, counseling, etc.) and anything students might do outside of the school environment like college classes, SAT and ACT prep, tutoring and more.

one by one I play the names of the characters and I write them down taking notes on grammar and finally trying to make some "playlets".

Ariane O'Connor-Stein, MFT, would injury the Children's Place, which is a non-profit organization that I'm going back to one day.

# TWO CLASSES, ONE LANGUAGE

AS ONE OF THE EFFECTS OF BUDGET CUTS, LATIN TWO AND THREE STUDENTS ARE FORCED TO BE TAUGHT DIFFERENT MATERIAL DURING THE SAME HOUR.

A photograph showing several students in white togas holding lit candles. One student in the foreground is holding up a large sheet of paper, possibly a script or assignment. The scene appears to be a classroom setting where students are performing or studying Latin戏剧.

## TOGA TIME

**Latin III**  
Students in Latin III have been learning Latin since their first year of Latin. This year, they are continuing to learn Latin through the study of Virgil's Aeneid.

- 1 **Wrap it up!** Wrap yourself in a white sheet. Make sure there is a big hole in the front for your head.
- 2 **Ring the changes!** Stand in the front of the classroom and ring a bell. Turn around and ring the bell again.
- 3 **How low can you go?** Stand in the back of the room and recite the first few lines of the Aeneid.

Two photographs side-by-side. The left photo shows students in Latin II working at their desks. The right photo shows students in Latin III working together on a project at a table, with one student pointing at a document on the screen of a laptop.

**SIMPLY IN TIME**

During the fall of the 1998-99 year, junior Jean DeGroot was assigned to teach Latin II and Latin III. Budget cuts placed a major role in this year's program. Latin II and III students will continue during the 1999-2000 school year, but Latin III students will not receive any more Latin than they did last year. Latin II students will receive 100% of what they follow specific patterns of whether.

Students will have enough time on certain days to receive more Latin than others. Latin II students will receive 100% of what they follow specific patterns of whether.

In order to keep up with the original schedule for Latin II, students will have to skip over certain chapters of the Latin III book.

In order to keep up with the original schedule for Latin III, students will have to skip over certain chapters before the end of the school year.

Students in Latin II are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

Students in Latin III are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

**S**itting in the hallway of the 1998-99 year, junior Jean DeGroot was assigned to teach Latin II and Latin III. Budget cuts placed a major role in this year's program. Latin II and III students will continue during the 1999-2000 school year, but Latin III students will not receive any more Latin than they did last year. Latin II students will receive 100% of what they follow specific patterns of whether.

Students will have enough time on certain days to receive more Latin than others. Latin II students will receive 100% of what they follow specific patterns of whether.

In order to keep up with the original schedule for Latin II, students will have to skip over certain chapters of the Latin III book.

In order to keep up with the original schedule for Latin III, students will have to skip over certain chapters before the end of the school year.

Students in Latin II are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

Students in Latin III are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

**SIMPLY IN TIME**

During the fall of the 1998-99 year, junior Jean DeGroot was assigned to teach Latin II and Latin III. Budget cuts placed a major role in this year's program. Latin II and III students will continue during the 1999-2000 school year, but Latin III students will not receive any more Latin than they did last year. Latin II students will receive 100% of what they follow specific patterns of whether.

Students will have enough time on certain days to receive more Latin than others. Latin II students will receive 100% of what they follow specific patterns of whether.

In order to keep up with the original schedule for Latin II, students will have to skip over certain chapters of the Latin III book.

In order to keep up with the original schedule for Latin III, students will have to skip over certain chapters before the end of the school year.

Students in Latin II are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

Students in Latin III are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

**RIGHT ON POINT**

During the fall semester of the 1998-99 year, junior Jean DeGroot was assigned to teach Latin II and Latin III. Budget cuts placed a major role in this year's program. Latin II and III students will continue during the 1999-2000 school year, but Latin III students will not receive any more Latin than they did last year. Latin II students will receive 100% of what they follow specific patterns of whether.

Students will have enough time on certain days to receive more Latin than others. Latin II students will receive 100% of what they follow specific patterns of whether.

In order to keep up with the original schedule for Latin II, students will have to skip over certain chapters of the Latin III book.

In order to keep up with the original schedule for Latin III, students will have to skip over certain chapters before the end of the school year.

Students in Latin II are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

Students in Latin III are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

**RIGHT ON POINT**

During the fall semester of the 1998-99 year, junior Jean DeGroot was assigned to teach Latin II and Latin III. Budget cuts placed a major role in this year's program. Latin II and III students will continue during the 1999-2000 school year, but Latin III students will not receive any more Latin than they did last year. Latin II students will receive 100% of what they follow specific patterns of whether.

Students will have enough time on certain days to receive more Latin than others. Latin II students will receive 100% of what they follow specific patterns of whether.

In order to keep up with the original schedule for Latin II, students will have to skip over certain chapters of the Latin III book.

In order to keep up with the original schedule for Latin III, students will have to skip over certain chapters before the end of the school year.

Students in Latin II are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

Students in Latin III are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

**RIGHT ON POINT**

During the fall semester of the 1998-99 year, junior Jean DeGroot was assigned to teach Latin II and Latin III. Budget cuts placed a major role in this year's program. Latin II and III students will continue during the 1999-2000 school year, but Latin III students will not receive any more Latin than they did last year. Latin II students will receive 100% of what they follow specific patterns of whether.

Students will have enough time on certain days to receive more Latin than others. Latin II students will receive 100% of what they follow specific patterns of whether.

In order to keep up with the original schedule for Latin II, students will have to skip over certain chapters of the Latin III book.

In order to keep up with the original schedule for Latin III, students will have to skip over certain chapters before the end of the school year.

Students in Latin II are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

Students in Latin III are more experienced with the language. It was easier for them to work independently. They worked in pairs and groups. Latin II students were able to work together.

"Latin II is where you learning the mechanics of the language. Latin III is where the focus is more on the language. Once you learn the mechanics, then you can move on to the language."

**RIGHT ON POINT**

#### *Spread Credits:*

*Advisor: Dow Tate | Shawnee Mission East | Shawnee Mission, Kan.  
Editor: Hannah Walter | Assistant editor: Kate Kulaga*

# CONTENT & COVERAGE

**Lifestyle** includes anything students do outside the school, from practicing their spirituality to part-time jobs to enjoying popular culture. Events are occasions we normally find on the school calendar, from Homecoming to Prom, from the fall play to the winter pep assembly.

### *Spread Credits:*

*Advisor: Dow Tate | Shawnee Mission East | Shawnee Mission, Kan.  
Editor: Hannah Walter | Assistant editor: Kate Kulaga*

# CONTENT & COVERAGE

## **Exercise: Brainstorming**

Take 15 minutes to list as many items as possible. Don't spend too much time agonizing over how you might include your items in a yearbook. Just write down as many ideas as you can.

## **Exercise: Creating Content & Coverage Ideas**

Photocopy the Content and Coverage form found in the appendices, providing one for each student and an additional 10 for when students get in groups. If you prefer and have access to the Internet, have students use Google Docs and then, when combining their ideas, they can use colours to show each student's additions to the original one.

**Step 1:** On the Content and Coverage form (*see page 28 of appendices*), each student should brainstorm for as many ideas/events/subjects as s/he can. Don't get stuck on what was in last year's book. Really dig for everything. Give a Paper Plate award (*see page 29 of appendices*) for the student with the most unique contributions.

**Step 2:** After 15 minutes, form groups of three and compare the three lists you all bring to the group. Don't delete anything from any list. Instead, choose one group member's list and simply add items from the other two lists. If the item is on all lists, put an asterisk. Otherwise, have each student write in a different colour to differentiate.

What did you find? If you are like most people, the first things that came to mind are the things that yearbook readers have come to expect. We certainly don't want to leave out a sport or an activity and most readers expect the major events of the year to appear in the yearbook. Compiling this "what readers expect" list is vital in creating your coverage plan. But, as we will see, giving readers what they expect is not really enough. It's important that you surprise them with things they love.

## CREATING A SYSTEM TO STAY ORGANIZED

---

This may be the most important activity for any yearbook staff: setting up a system that ensures that everything readers expect to be in the book actually gets there.

**Step 1:** Involves either a giant sheet of paper (perhaps several sheets) or a series of letter-sized pages or some sort of spreadsheet. Whichever medium we choose, this list of reader expectations must be prominently posted in the yearbook classroom or shared electronically (or both). Consider using the five general coverage area model you explored in the initial exercise, but each staff may want to add some specific categories to best fit each school. This is a working document, which we can add to or edit as the year progresses. After all, news happens all year long!

**Step 2:** Every planned coverage area needs to be listed on this “public” document, with space for comments and dates. When a staff member or team actually spends time reporting on a particular area (such as taking photos and interviewing marching band members during an after-school rehearsal), this needs to be noted on your coverage planner. This working inventory acts as a visual reminder of what we want to cover, and as the year goes on, acts as a visual reminder of what we have actually covered.

**Step 3:** Once we have this complete list created, we can move on to creating the “ladder” for the book. The ladder is our shorthand plan for how the yearbook will be structured.

Incredibly important decisions must be made once we move from a general listing of all the things you would like to see covered in the book to where in the book you will include them and how much of the book can be devoted to each coverage area.

For example, how many pages of the book must be reserved for display advertising or senior ads? And how much of the book will be devoted to theme packaging? Each yearbook has its own unique approach to allocating the number of pages it can afford to that giant list of coverage areas displayed on the classroom wall. But early on the editors and staff must determine how many pages can be devoted to what pays for the book (advertising, added to sales), what holds the book together (theme packaging) and what makes the book come alive (those interconnected stories told through visual and verbal means, including all the items on your coverage list).

The ladder should be displayed on the classroom wall. It becomes the “big picture” view of the book and everyone from the advisor and editors to the page designers will be referring to this planning document every day.

# CONTENT & COVERAGE

# EFFICIENTLY USING YOUR SPACE

A universal problem for yearbook journalists is not having enough pages to really do justice to all the things that happen in a year. Can we really capture what it was like to play football, for instance, in a double-page spread? Or do we need two spreads? If we give one sport two spreads, what about other sports? What about marching band? Or English classes? Do we allocate space based upon how many students participate? On student interest? On success during the year? On tradition?

The complexity of these questions lead most staffs to choosing a system that emphasizes fairness, no matter what successes or failures the sport or group or curricular area experiences. In other words, many staffs settle on one spread for varsity



### *Spread Credits:*

*Advisor: Aaron Manfull | Francis Howell North H.S. | St. Louis, Missouri  
Stevie Johnson, Maddie Baum, Ashlee Schneider, Melissa Shannon*

football, one spread for cross country, one spread for marching band, one spread for English Language Arts, etc.

The good news is that dividing up your book into these somewhat restricted segments does ***not*** mean your coverage must become equally regimented or restricted.

*A little bit of everything is the hallmark of this spread that has coverage that includes Halloween, a play, a how-to on making senior football posters and cross country. This chronological book provides a spread or two for every week in the year.*



## WHAT ARISTOTLE HAS TO DO WITH YEARBOOKS

Yearbook journalism just doesn't seem to get the respect it deserves from the more traditional academic bastions of the school. There certainly has been no move to create an AP Yearbook Journalism exam. But consider this: what if we had a goal of including logos, ethos and pathos on every spread of our yearbook? Sound a little too "Greek" to you? And if we demonstrate how yearbook journalism routinely includes the same sort of thinking skills as, say, Advanced Placement Language and Composition, would that begin to sound more academically challenging?

Aristotle argued that there are three ways to appeal to readers or listeners. Logos has to do with logic, with facts, with reasoned arguments. Ethos pertains to credibility of the writer or speaker – why we should believe him or her. Pathos is an appeal to readers' emotions, a way to go beyond mere facts. The most effective arguments tend to combine all three of these appeals.

So what does all this have to do with our coverage?

*Logos* in yearbook would include all the scores, lists of officers, the index, correctly spelled names in the portrait section, etc. All those facts need to be checked and rechecked, since accuracy is one of our basic goals. The history of the school—we should get it right, don't you think?

*Ethos* in yearbook is a reflection of us actually being there, taking photographs, providing eyewitness accounts and interviewing newsmakers. We become the "experts" on almost everything that goes on in our school. If we are at numerous events, and if we are accurate, and if we provide perspective on the year, haven't we established our credibility?

*Pathos* is at the very heart of good storytelling. Without including the emotions of high school, don't we make our unique year much like all the preceding years? After all, most schools might share your giant list of coverage areas readers expect. The emotions are what will make our yearbook, well... ours!



*This spread demonstrates logos, pathos and ethos. The logos is the By the numbers box. The ethos is in the story captured through the photos and the pathos in the story telling all through the spread, from the stress in taking AP exams to the angst of semester finals. The story shows this with its well written lede:*

*Anxious girls sat in long rows of tables stretching in lines on the cold gym floor while whispering teachers strutted by and patrolled the scene. Necks were bent, pencils were writing and pages were flipping as girls hurried to finish their last test of the semester.*

Aristotle himself would approve of any yearbook spread that tried to include verifiable facts (and well-chosen photographs), the emotions of the many people who are part of our school community, all wrapped up in effective reporting and dedication to telling great stories.

Next time some snooty AP type starts yakking about yearbook as an easy class, just politely note that our yearbook class not only talks about ethos, pathos and logos... we actually USE them every day.

*Spread Credits:*

*Advisor: Eric Thomas | The Teresian | St. Teresa Academy | Kansas City, Missouri*

*Editors in Chief: Elle Ranch & Colleen Corcoran*

# CONTENT & COVERAGE

## ALL STORIES ARE ABOUT PEOPLE

1. Don't ask questions. Instead, give gentle commands.

- *Tell me about...*
- *I'm curious about...*
- *Describe your reaction to...*
- *I've always wondered about ...*
- *Talk to me about...*
- *I can't imagine how that made you feel.*  
*(then pause a long time)*
- *Take me back to five minutes before it happened and walk me through it.*

2. Don't ask yes/no questions or multiple choice questions. These are like quiz questions when what you really need are essay answers.

3. When the source is done talking, remain completely silent for at least 30 seconds. In that pregnant pause, let him/her feel the need to fill the silence. Your best, most thought out quotes will come from inside your interviewee – not from your questions.

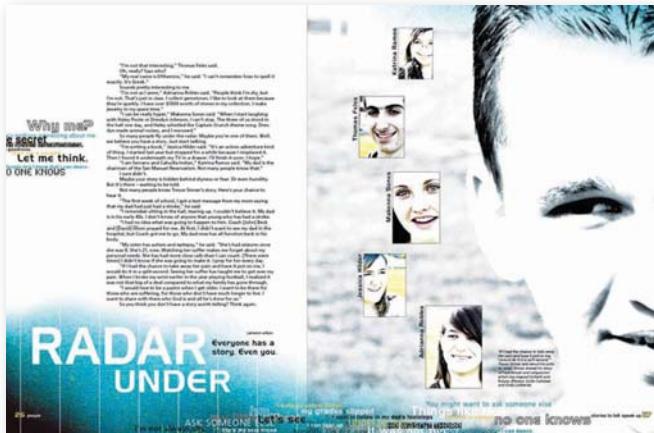
4. Listen to every word she/he's saying. Don't worry about framing your next question. If you're listening, it will come to you.

5. If you can't think of the next question, simply say, "Hmm. Interesting. Tell me more."

After a little practice at this "no questions" technique, consider NOT writing out questions in advance. Instead, write key words about the subjects you want your source to talk with you about.

## CREATING AN INTERVIEW TO ELICIT GREAT ANSWERS

Here is the most important thing to know about reporting: there are NO stories about homecoming, or football, or English class. Oh, we have spreads devoted to each of those, but the ladder is about structuring our topics, not about the story-telling that readers will find on each spread.



*This spread is a perfect reflection of stories being about people. The headline even says that these people are under the radar.*

There ARE stories about a young woman whose older sister was Homecoming Queen three years ago and about the pressure she feels when she is nominated. About the graduate from 10 years ago who returns to the school and shares what he appreciates now about high school (but didn't appreciate back then).

There ARE stories about the guy who is a back-up offensive tackle and who has been on the field a grand total of eight times in his entire high school career and why he still loves being on the team.

*Wings advisor: Crystal Kazmierski  
Arrowhead Christian Academy | Redlands, Calif.  
Editors in Chief: Joanna Sowell, Cameron Wilson*

About the young woman assistant trainer who tapes dozens of ankles each day and endures endless hazing, but loves the job. About the mother of the star running back who holds her breath every play, silently praying that her son does not get hurt.

There ARE stories about students who struggle with reading disabilities but who have overcome those challenges through a combination of will power and tutoring. About the girl in World Literature who never speaks in class but who has her own blog. About the woman who graduated from your school who discovered her love of literature after working for Target for several years and who has returned as an English teacher.

Some would argue that yearbooks are essentially a collection of personality profiles. Such a sweeping statement may be a bit oversimplified, but we can never go wrong focusing on people and their endlessly fascinating life stories. These stories come in all shapes and sizes – from captions to formal profiles, from quote collections to short anecdotes – but that all those “small moments” combine to form the narrative of the year.

And the only way to capture those small moments is to spend time talking with sources.

The real secret is that everything we include in the book must have significance. Must have meaning. We need to look for “intimate” moments, whether through our interviewing or our photography.

That is why we should avoid collections of quotes from students in the stands at a basketball game that look like this: “I just love being part of the crowd!” “It’s a fun time for me and my friends.” “I like being with my friends.” “The guys work hard every night.” Etc.... These are “empty quotes,” which could be uttered anywhere by anyone.

Also called hit-and-run quotes, since they are gathered in seconds, with no follow-up or depth, they

## PROFILE FACTS READERS MAY WANT TO KNOW

1. Name (and nicknames)
2. Physical appearance
3. Hobbies
4. Her influence on others / Who has influenced you?
5. Secrets
6. Describe a typical day
7. What are you most proud of?
8. What do you most like about yourself?
9. What do you most dislike about yourself?
10. What one word would you use to describe yourself?
11. What one word do people use to describe you?
12. Who would you have attend your fantasy dinner party?

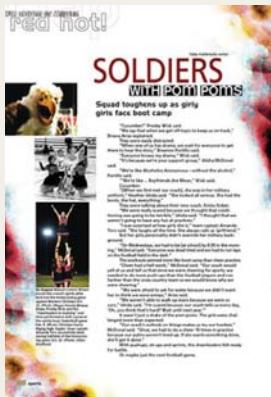
The best profiles need a central theme, something that helps readers better understand the person being profiled. Resist trying to cover “everything” about this person.

should be avoided in favor of letting our sources think and speak long enough to provide some sort of meaning.

In other words, looking for intimate moments means we don’t settle for jamming as many isolated and fragmented quotes as possible into our book. Those example quotes above don’t have enough to qualify as logos, nor do they reveal enough meaning to actually include pathos. And simply typing in six quick quotes (like those above) doesn’t even appeal to ethos, since we didn’t provide context or depth in our reporting.

Our readers deserve better, don’t you think?

# CONTENT & COVERAGE



Hardly your typical cheerleader spread, the copy tells stories through the interwoven quotes of the girls who even fill the gaps of the others as the conversation unfolds. Notice how the writer doesn't insert herself in the copy but that the transitions work to move the copy from idea to idea.

It reads:

"Cucumber!" Presley Wick said.

"We say that when we get off-topic to keep us on track," Briana Arias explained.

They were easily distracted.

"When one of us has drama, we wait for everyone to get there to hear the story," Breeanne Portillos said.

"Everyone knows my drama," Wick said.

"It's because we're your support group," Alisha McDonal said.

"We're like Alcoholics Anonymous—without the alcohol," Portillo said.

"We're like ... Boyfriends Are Mean," Wick said

Cucumber.

"[When we first met our coach], she was in her military uniform," Heather Ishida said. "She looked so serious. She had the boots, the hat, everything."

Spread Credits:

Wings advisor: Crystal Kazmierski | Arrowhead Christian Academy | Redlands, Calif.

Editors in Chief: Joanna Sowell, Cameron Wilson

They were talking about their new coach, Kristy Gober.

"We were really scared because we thought that conditioning was going to be terrible," Ishida said. "I thought that we weren't going to have any fun at practices."

"I was surprised at how girly she is," team captain Amanda Toro said. "She laughs all the time. She always calls us 'girlfriend'."

But her girly personality didn't override her military background.

"On Wednesdays, we had to be [at school] by 6:30 in the morning," McDonal said. "Everyone was dead tired and we had to run laps on the football field in the dark."

The workouts seemed more like boot camp than cheer practice.

"Cheer had a hell week," McDonal said. "Our coach would yell at us and tell us that since we were cheering for sports, we needed to do more push-ups than the football players and run farther than the cross country team so we would know why we were cheering."

"We were afraid to ask for water because we didn't want her to think we were wimps," Arias said.

"We weren't able to walk up stairs because we were so sore," Ishida said. "I'm scared because our coach tells us every day, 'Oh, you think that's hard? Wait until next year.'"

It wasn't just a shake of the pom-poms. The girls were challenged more than expected.

"Our coach's outlook on things makes us try our hardest," McDonal said. "Once, we had to do a cheer 10 times in practice because our palms weren't lined up. If she wants something done, she'll get it done."

With push-ups, sit-ups and sprints, the cheerleaders felt ready for battle.

Or maybe just the next football game.

CREATING COPY PEOPLE WILL READ

## ORGANIZING YOUR REPORTING FOR MEANING

The old view of the journalist as an independent, driven loner is, well...old. Yearbook coverage is so overwhelming (take another look at that giant list of coverage areas you have on your wall) that we need to work together to effectively tell our stories. We can specialize, of course (some staff members have particular talents in photography, say, or as designers), but the modern yearbook staff member should be able to do a bit of everything, from reporting and photography, to editing and page assembly.

Whether our staff is large or small, team reporting can help us, particularly in covering those scheduled events that our readers expect to see in the book.

Of course, a great yearbook not only provides what readers expect, but also surprises them a bit. Life is not predictable, and neither are school events. Yearbooks shouldn't be predictable either!

But in order to provide some coverage that surprises, we really need to plan.

Provide each student with a yearbook spread planner from the page 30 of the appendices.

The concept behind team reporting (sometimes called “the maestro method”) is that the group is stronger than the individual and that dividing up responsibilities will provide both more breadth and depth in our coverage.

Let's walk through a classic example of how team reporting might work. The event is the first home football game of the year. Imagine the excitement! Students and parents and community members pack the stands, whether they know much about football or not. The marching band is ready to unveil its new halftime show. The boosters are manning the concession stand. Dozens of cheerleaders and poms line the space between the benches and the stands. Managers and coaches and press photographers and the chain gang are on the sidelines. And let's not forget dozens of football players, all amped up and ready to play.

Let's face it. A home football game is more than a football game – at least that's what our staff has decided. Sending a lone photographer to try to capture all this seems pointless and impossible. He or she simply can't be at all of those places at once.

So a few days before the big game, our staff meets under the leadership of an editor or a team leader to plan out coverage. The planning form is quite helpful here, but the most important thing is to thoroughly discuss what reporters can anticipate and how to be in position for what they can't anticipate.

Some schools have their entire staff function as a team for this situation. Others may have smaller groups. You need at least three, however, to really make this work.

## 4 STEPS FOR TEAM REPORTING SUCCESS

### ***Step 1: Form the team***

Maestro teams must have, at a minimum, a maestro/editor, a visual reporter (photo or illustration) and a verbal reporter (text, STDs, etc.). Teams can be much larger, of course.

### ***Step 2: Plan as a team***

Everyone brainstorms coverage ideas, visuals, etc., using some sort of planning form. ([see sample in appendices](#))

### ***Step 3: Report as a team***

When possible, all the journalists on the team go to the interview, event, game, etc. This leads to better decisions on what readers really need to know.

### ***Step 4: Design as a team***

Work through drafts of how to best reach our audiences. Everyone has a chance to contribute.

# CONTENT & COVERAGE

## ***What Team Reporting / Maestro does:***

- Integrates writing, editing and visual communication (The Poynter Institute for Media Studies refers to this as WED – writing, editing and design).
- Groups editors/designers, writers and photographers in a process of creating a publishable spread.
- Operates on the theme of “think like a reader.”
- Demands everyone on the team bring their expertise to the story and knowledge of what makes the topic relevant to readers.
- The goal is to find the best way to package the story, photos, art and graphics for the reader.

## ***The advantages of using Team Reporting / Maestro:***

- Relationships are formed.
- Coverage has more depth and a stronger focus.
- The process maximizes the potential to make coverage more “interactive.”
- There is a more unified, reader-friendly feel and tone to the work.
- The mindset of the journalists becomes “don’t think stories, think packages.”

## TEAM REPORTING / MAESTRO

Where would we like photographers and reporters (in a perfect world, everyone is both!) to be stationed during the event? Both sidelines (for different angles on the action)? Among the spirit squads? In the stands? Inside the concession stand?

Are there any reporting opportunities we can anticipate? For instance, have we ever interviewed mothers of football players up in the stands? The moms tend to sit together, and they see the game much differently than the fathers do. The fathers, by the way, might be another story. Many can be found as close to the action as they can get, along a chain link fence, swapping stories of their playing days. The moms focus on their sons. They may or may not know much about the intricacies of football, but they will spot a limp or a touch of blood immediately. Is there someone on the staff who is interested in spending a quarter or a half just hanging with the parents?

Would this be something readers would not expect, but would appreciate?

Or perhaps a reporter/photographer could shadow the drum major, about to lead the band publicly for the first time. Or someone could stick close to the assistant coach who is always the loudest voice on the sideline and who is always moving. You get the idea.

The important thing is that the staff doing the reporting doesn't just show up at the game and wait for something to happen. We have a plan.

(■see Magazine Spread Planner on page 35 of appendices)

## IT'S ABOUT TIME

---

Successful reporting recognizes that events (whether sports or drama or even club meetings) break down into Before, During and After. If we only cover what readers expect, which is the During, we lose the chance to add something readers don't expect.

Covering the **Before** requires reporters to arrive early — in the case of the first home football game, at least 30 minutes early. This allows photographers to gauge the light (which will change as the game progresses), but this also allows reporters to cover warm-ups and pre-game conversations, and perhaps to understand the mood of the players and coaches. Perhaps we only need one or two staff to show up early.

**During** the game, of course, involves the game action and reactions but also everything that is going on in the stands and along the sidelines. There are people in the stands whose main interest is the marching band, while others are focused on the poms. Still others just love hanging out with their friends on an autumn evening. Everyone on our reporting team will be busy then.

**After** requires photographers and reporters to stick around and not join the quickly exiting fans. Teams exchange congratulations. Emotions are most visible when the helmets come off. Parents hug their kids. Friends holler and make post-game plans. Win or lose, we are going for pizza.

Most importantly, the reporting team needs to report on all three parts of the event. One person could do that, in theory, though it would be exhausting and difficult to get to all the locations needed. And sharing the reporting means we don't burn out by November!

## ***Being a great photographer means nothing if...***

...we aren't in the right position to capture the image, capture the moment. Planning coverage gives photographers the best chance to be in the right place at the right time. Sometimes we capture great photographs by accident. Great yearbook coverage – great yearbook photography – doesn't rely on accidents.

The best equipment on earth can't make up for lack of planning.

## ***Being a great writer means nothing if...***

...we don't have anything significant to share with readers. Don't get in a hurry. Spend enough time with a source, in the situation, to understand the context. Always ask for examples during interviews. Don't let players get away with, "It was a great game!" That is a quote with no meaning. Ask why.

Ask "What were you thinking when...?" As you are reporting, look for scenes – good writers capture the setting and quickly sketch characters for readers – don't just mindlessly write everything down.

Most importantly, always skip the boring parts. Great writing, great photography, is about magic moments. A lot of what happens in high school, in life, is "normal," expected, routine. And then something happens, good or bad. That's what you put in the yearbook.

## YEARBOOK: THE ULTIMATE CHALLENGE!

### **BRINGING IT ALL TOGETHER**

The reporting was important, of course, but just as key is when the reporting team gets together during class or after school the following Monday and shares what they saw and heard and felt. They compare notes. They highlight the most interesting things they saw and heard. They might even discuss an overall theme (such as "community support" or "overcoming obstacles") for the event coverage.

Some of the plans they made back in class before the game turned out well. Others ended up more interesting on paper than in practice. Photographs are downloaded and sorted and everyone discusses key quotes or anecdotes that just have to go into the book.

The editor or team leader – or "maestro" – writes everything down and coordinates the assignments that follow: captions for selected photos, a collection of meaningful quotes from students or players or even parents, non-traditional coverage like a step-by-step on how the concession stand prepares for customers, an in-depth look at one mom who was cooperative with our reporter and who agonized over her son's leg injury.

And when it is time to put the spread together, whether from a pre-designed template or with a designer building the pages from scratch, the only real issue is how to include the flavor, the tone of the many facets of the game in a mere two pages.

Or perhaps the team decides that some of the reporting will work nicely on the marching band spread, and some will certainly need to appear on the cheerleading spread. The profile on the anxious mom is too good to leave out, but can we find space on the football spread? Or would it work somewhere else?

Not a bad problem to have.

## MORE YEARBOOK: THE ULTIMATE CHALLENGE!

If you think you have enough information for your story, ask one more question.

If you think you have found enough sources for your coverage, find one more.

If you think you are close enough to get the photo, take a step closer.

### ***Exercises***

During a staff meeting or during yearbook class, number off into random groups of three. Each group member will get a turn acting as one of three “characters” – a source, an interviewer and an observer. The goal of the interviewer is to ask enough questions to produce something meaningful from the source. The topic can be influential people in the source’s life, or proudest moment, or life goal ... or something completely different. The goal of the source is to be cooperative and to answer the questions fully (but to not anticipate questions). The goal of the observer is to listen to everything (no speaking!) and to take notes on what the interviewer might have followed up on, what questions went unasked, etc. Each round lasts four minutes, until all three in the group have taken on each role. Then the observers get a chance to discuss where the interviews went particularly well and where they did not. Then everyone writes the lead of the piece of copy that might grow out of the interview he or she conducted.

Get a list of the names of all students in the school. Take the total number of enrolled students and divide by the number of yearbook staff members. For instance, in a school of 1,000 with a yearbook staff of 20, that would equal 50. In this case, count down the list and assign every 50th student to a yearbook staff member. That staff member has three days to interview that randomly chosen student, with the theme of “Everybody has a story.” The results of this exercise may end up becoming an important part of the portraits spreads or may simply point toward further reporting angles.

In a group of 3-5, using a Team Reporting form, choose an event that must be covered and look for as many coverage angles as possible. Fill out the form completely, including potential photographs and sidebars. Keep the results in a file for future use.

## THE GOOD NEWS ABOUT TRADITIONAL SECTIONAL ORGANIZATION:

---

There is a good reason the majority of yearbook staffs choose sectional organization: it works.

The basic list of sections: sports, academics, clubs and organizations, portraits, advertising (including senior ads) and student life (including both events and lifestyle coverage).

Most staffs then have an editor in charge of each section, to ensure consistency of coverage and design as well as to see the “big picture,” making sure the section does not miss anything.

Sectional organization also is handy for planning the ladder. There are even “rules,” or at least starting points, on how to distribute the pages you have available. ([■ see page 6 in “What is a Yearbook” for percentages](#))

Most school end up “fudging” those figures to accommodate specific local situations, but it’s nice to have a place to begin.

### *A Warning About Traditional Sectional Organization*

Remember when the last yearbook was distributed and everyone just loved it, and everyone on the staff beamed over how cool each spread was and how it just seemed so perfect...?

Well, that’s a danger. There is some law of human nature that urges us not to change what worked in the past (even though logic reminds us that every year is different and that things change quickly). In other words, we may find it very appealing to simply take last year’s ladder, last year’s designs, even last year’s fonts and sidebar ideas, and simply plug in some new information for our “unique” year. We should fight that urge.

Isn’t this OUR year? Isn’t this OUR chance to create the definitive history of a unique school year?

And who said last year’s book, no matter how wonderful, managed to create the absolutely perfect Homecoming spread, for instance?

## **Exercise**

An exercise in “what if” – for summer or early in the new school year

This exercise works extremely well during a summer staff retreat or workshop, whether in our own school or at a state, regional or national workshop and is one way to make sure we don’t fall into the trap of trying to recreate a past yearbook.

### **Step 1**

Put last year’s book away and swear not to open it until this exercise is done.

### **Step 2**

Choose a spread from last year that we liked and that contained relatively complex coverage. Consider the Homecoming spread, for instance. Now that’s a busy time of year, with lots of coverage options! From royalty to the big game, from spirit days to the dance, from alumni returning to the community, turning out for the parade ... there’s no way to get all that into one spread. In other words, last year’s staff had to make some choices. And now we get to make some choices, as well ...

### **Step 3**

Ideally, we would make a folder on our computer with all the photos from last year’s Homecoming (even the ones we didn’t use), and we would quickly brainstorm everything we can remember about the week. We don’t have to agonize over details for this exercise – the broad strokes will be fine.

### **Step 4**

Using our Team Reporting/Maestro form, plan the coverage of Homecoming, listing as many coverage areas as we can. Don’t worry about not having photos for all our ideas – we will use generic photos when we need to.

A final thought on this exercise: don’t spend time criticizing last year’s Homecoming spread. It has become part of history, and whether it was great or not so great, it’s in the books, so to speak. This exercise is not a “slam last year” opportunity. This is about US, about OUR strategies and tactics to put our own spin on our school. But until we actually try out a few options, we won’t be convinced that finding our own way is really not that frightening.

## **Step 5**

Sketch a basic plan for how the spread would look, assigning available space to ensure broad coverage. We need to use our design knowledge here, reminding us that everything we do links together: visual and verbal, coverage and design.

### **Step 6**

Go to your computer and build a “What If?” Homecoming spread. If we have a clear vision of what the spread looked like last book, we should consciously try something new. We don’t need “live” copy for this exercise, but we might want to include some “live” headlines/display copy. We should consider changing our column plan, or change the grid. We should shorten (or lengthen) the main block of text – or perhaps drop it altogether. We should play with alternatives to traditional text. We should experiment with different fonts – or perhaps limit ourselves to one font family. In other words, we create an alternate Homecoming spread for the last yearbook.

### **Step 7**

If everyone on our staff (or at least everyone at the yearbook camp) tries this, we end up with quite a few alternative Homecoming spreads. Now we can pin them on a wall, and walk around and examine them. What jumps out as particularly great, or problematic? What seems cutting edge, and what seems a bit dated? This final step of reflecting on our work is vital to the process. When we get into the school year and deadlines are looming, we don’t have time to reflect very much – we are consumed with getting the job done. So we need to take a few moments early on to appreciate our options.

# CONTENT & COVERAGE

## THE ULTIMATE YEARBOOK CHALLENGE

We might be thinking two things right now: that would be cool, and that would be hard!

We might also be already trying to imagine how a spread could be organized to accommodate very different kinds of content – but that is actually a design question,  
*and*

There are many strategies that professional magazines use to solve this issue. We can “borrow” ideas from them.

### ***Is there any alternative to Sectional Organization?***

Yearbook staffs looking to create unique histories of their year long ago started experimenting with some sort of chronological approach to the book.

The most basic form of chronological book is to organize by seasons of the year.

For instance, we might begin with a summer section (probably shorter than other sections, but covering what happened after graduation and including everything from summer jobs to summer athletic camps). That would be followed by a fall section, a winter section and a spring section. We might have editors for each section, or we might retain our traditional sectional editors (student life, sports, etc.), and just coordinate how each of those areas fits in the larger section.

This seasonal approach maintains the idea of spreads of coverage. There would still be a football spread, for instance, and a Homecoming spread – each would just be found in the fall section of the book.

An obvious problem that staffs encounter when organizing chronologically is what to do with content that doesn't fall neatly into seasons. What about student and staff portraits? Or clubs that meet all school year? Or yearlong classes? Is English a spring activity?

We really don't need to agonize, however. The best approach is to create some sort of synthesis, using a chronological strategy when that works and a sectional strategy when that works.

Some yearbooks, therefore, have covered their year combining what we might call the “seasonal magazine” with the portrait and advertising sections. Sort of a Part I and Part II of the yearbook.

# CONTENT & COVERAGE



Advisor: Eric Thomas

The Teresian | St. Teresa Academy | Kansas City, Missouri

Editors in Chief: Elle Ranch & Colleen Corcoran



Advisor: Dow Tate

Shawnee Mission East | Shawnee Mission, Kan.  
Editor: Hannah Walter | Assistant editor: Kate Kulaga



Wings advisor: Crystal Kazmierski

Arrowhead Christian Academy | Redlands, Calif.

Editors in Chief: Joanna Sowell, Cameron Wilson

## Committing to Chronological Organization

It's amazing how we might start seeing new possibilities, once we shift our thinking away from traditional sections.

Consider this: Do we live our lives in neatly organized sections? Are our lives clearly segmented into "activities happen here, and math class there, and our part-time job over here"? Or are our lives sort of jumbled up?

On a typical February day, what might our lives look like? Would we have some family time? Time in up to seven or eight classes, each requiring different things from us?

Time at athletic practice, or play practice, or a club meeting (and we know people who might be jamming all three into a particularly stressful day)? Might we spend some time with a significant other? At work? Doing homework? Texting? Watching a new episode of "Glee"? Listening to music? Running out for fast food?

We probably don't need to be reminded that our actual lives are not as well-organized as yearbooks traditionally have made them out to be. And once we start considering this, the next step is to consider this challenge: what if part of our book were a reflection of the reality we actually live in? What if at least part of our yearbook combined student reaction to the death of Osama bin Laden or a Japanese tsunami with that night's baseball game against our big rivals, with that day's fun history presentations (complete with costumes) and the National Honor Society meeting to plan a volunteer activity – and it all appeared on one spread of the book?

# CONTENT & COVERAGE

## Exercise

Buy copies of *ESPN* magazine, *Time* and *Entertainment Weekly* and other magazines that incorporate a multitude of coverage on a spread. Have groups of three or four evaluate a spread. Have them take sheets of paper and cut rectangles and lay them over each unit or package so they can see how the spreads are formed of different units and placed with a planned amount of white space around them.

But our real challenge – and it is the ultimate yearbook challenge – would be to create all these cool, lifelike spreads and not leave anything out. And that takes us back to all our original planning, and that giant list of “what readers expect in the book” that is tacked up on our classroom wall.

We need special planners. We need accurate record keeping. We need to regularly meet as a staff to list what is happening in the school each week. We need a ladder that might initially assign each week of the school year one spread, but that would have some extra spreads built in for the “big weeks” we can plan for (Homecoming, the school musical, etc.), as well as for the big stories that just sort of happen each year (a bond issue fails, and budget cuts force big changes, or an athletic team unexpectedly makes state and the entire school is galvanized). And we still need to include all the portraits and club photos and ads and index – the logos-driven content that is essential to our book. Again, we need an approach that can combine chronology with logical sections in order to create our complex narrative of the school year.

**WILSON FAMILY**  
The Wilson family are an example to bring justice, police officers Jake, Rodriguez and Christopher. Detective Jake Wilson was part of the only one being the center of attention. It's the first time he has been involved in a case like this. I was excited about the police hats that Mr. Lasson's Fauverth bought at Order Tree. They were so cool! "I didn't know what to do first because I just went right for the hats," Lasson said.

**four amazing things this week**  
classes head toward third quarter progress reports

**CLOSE CONTACT**

**MUSTACHE MYSTERY**  
New dress-up days create dramatic effect

**BIG BOWS AND BASKETS**  
girls' freshman basketball and freshman cheer teams hold court

**GET A 'CLUE' and A COSTUME**  
Detective-themed days match the "Clue" movie mystery for dress-up days

**Detective Day**

13	14	15
6	7	8
37	24	5
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2	3
30	31	32
29	30	31
28	29	30
27	28	29
26	27	28
25	26	27
24	25	26
23	24	25
22	23	24
21	22	23
20	21	22
19	20	21
18	19	20
17	18	19
16	17	18
15	16	17
14	15	16
13	14	15
12	13	14
11	12	13
10	11	12
9	10	11
8	9	10
7	8	9
6	7	8
5	6	7
4	5	6
3	4	5
2	3	4
1	2</	

# CONTENT & COVERAGE

THE ULTIMATE YEARBOOK CHALLENGE (continued)

When we commit to at least part of the book being chronological, we commit to having football coverage on multiple spreads of the book, since the season begins in August and may not end until mid-November or later. Cheerleaders might find themselves all over the book, rather than on one neat spread. Academics would not be found in a dedicated section, but coverage of classes would be found throughout the book.

The index becomes essential if we choose this fully-committed chronological approach. The index was always important, of course, but now it becomes the means for readers who want to focus on one sport to quickly find our coverage. Or for readers to follow the choir through the year. It means our index must include all our coverage areas and not just a list of student and staff names.

Deadlines tend to change with this approach. Once September is over, and all the coverage has been included, it's time to submit those spreads. No more waiting to complete a clubs spread until the February district competitions are over – if the club does something newsworthy in October, we find a way to include something about that, and then we move on.

So, are we feeling up for a challenge? Ready for a yearbook that demands that readers actually read the book, from the beginning, rather than simply jump to the spread with “their” team or “their” club?

Ready for a yearbook that captures all the glorious “messiness” of high school – the chaos and the planned events, the highs and the lows, the narrative of a unique year in a unique community?

If we are, then a chronological book might be just what we are looking for!

(■ see Weekly Reporting handout on page 33 of appendices)



### *Spread Credits:*

*Advisor: Aaron Manfull | Francis Howell North H.S. | St. Louis, Missouri  
Stevie Johnson, Maddie Baum, Ashlee Schneider, Melissa Shannon*

# CONTENT & COVERAGE: APPENDICES

## YEARBOOK JOURNALISM IS THE NEW ENGLISH

*A special report from the Colorado High School Press Association – May, 2011 – Written by Jack Kennedy*

Use whatever terms you wish – Media Literacy, Writing for Audience, Technical Communications, Mass Communications – but the evidence from the latest English Language Arts standards from Colorado and from the Common Core Standards is clear: journalism, and all the skills surrounding this broad area, is the ideal curricular vehicle to help our students gain 21st century skills and demonstrate them to a variety of audiences.

### ***Prepared Graduate Competencies in Reading, Writing, and Communicating***

The preschool through twelfth-grade concepts and skills that all students who complete the Colorado education system must master to ensure their success in a postsecondary and workforce setting.

\* Adopted from the Colorado Academic Standards in Reading, Writing and Communicating, revised December, 2010

#### ***Prepared Graduates:***

Collaborate effectively as group members or leaders who listen actively and respectfully pose thoughtful questions, acknowledge the ideas of others and contribute ideas to further the group's attainment of an objective

Deliver organized and effective oral presentations for diverse audiences and varied purposes

Use language appropriate for purpose and audience

Demonstrate skill in inferential and evaluative listening

Yearbook journalism combines both group work (in the form of editorial boards and reporting teams) and individual leaders (editors and team reporting leaders). The ability to form well-developed questions is essential in a student's education, and students are always aware that their objective is to reliably inform the audience.

Yearbook journalism develops the skills necessary for students to communicate with the school community, through a variety of electronic media, including websites and social media of all kinds. Personal interviews are the bedrock of journalism, but the modern journalist is taught to use all the visual and aural aspects of electronic media to reach a diverse audience.

Yearbook journalism uniquely focuses on audience beyond teachers, with the goal of reaching diverse readers, viewers and listeners. The general purposes of this communication are to inform, to entertain and to record history. At its best, yearbook journalism educates the audience, helping that audience better understand why high school is the quintessential American experience.

Yearbook journalism stresses careful, objective and skilled interviewing and note taking, to gather information and to insure the accuracy of the information. Few other courses can provide the regular practice in active listening and in producing inferential questions that is prompted by statements from interview subjects.

# CONTENT & COVERAGE: APPENDICES

Interpret how the structure of written English contributes to the pronunciation and meaning of complex vocabulary

Demonstrate comprehension of a variety of informational, literary, and persuasive texts

Evaluate how an author uses words to create mental imagery, suggest mood, and set tone

Read a wide range of literature (American and world literature) to understand important universal themes and the human experience

Seek feedback, self-assess, and reflect on personal learning while engaging with increasingly more difficult texts

Engage in a wide range of nonfiction and real-life reading experiences to solve problems, judge the quality of ideas or complete daily tasks

Yearbook journalism encourages vocabulary building among journalists and audience, including specialized language unique to a profession or pursuit (e.g. medical terminology, government jargon, sports terms). Students must be aware of the vocabulary level of the audience, and at times introduce new words and concepts. Students often stretch their vocabulary when interviewing expert sources and conducting research.

Yearbook journalism includes extensive reading of contemporary informational and persuasive texts, often literally from that day's professional press. Students regularly read non-fiction narratives, descriptive essays, analytical essays, and persuasive essays of all sorts. Journalism texts can include video media and other electronic media, and learning to synthesize such a wide variety of material is essential to journalists.

Yearbook journalism encourages clarity of imagery (through vivid descriptive writing and reading), and accuracy of mood (through well-chosen, personality-revealing direct quotations from sources). Recognizing mood and tone of sources is essential to reporting. Yearbook journalism provides an avenue for students to actually make use of figurative language, syntax, diction and tone that they have studied in literature courses.

Yearbook journalism focuses on helping students recognize universal themes in events, and provide students with a forum to explore the human experience. Student journalists, at their best, are storytellers, using literary techniques and background, to tell true stories. Journalism can provide the link between the truths of fiction and the truths of real life and real people.

Yearbook journalism demands that students distribute their communication to a diverse audience, and students then receive a variety of feedback from that audience. Self-assessment and reflection are an essential part of journalism courses, along with regular analysis (often led by advisors or experienced editors) of student performance in their publication, often engaged in after regularly scheduled production deadlines.

Yearbook journalism provides a wide range of nonfiction reading and writing experiences, focused on helping readers, viewers and listeners understand an increasingly complex world, find effective ways to solve problems and sort and evaluate a wide range of ideas. Journalism courses provide a rich array of nonfiction texts and develop student ability to produce compelling and clear nonfiction texts of all kinds.

# CONTENT & COVERAGE: APPENDICES

Write with a clear focus, coherent organization, sufficient elaboration and detail

Effectively use content-specific language, style, tone, and text structure to compose or adapt writing for different audiences and purposes

Apply standard English conventions to effectively communicate with written language

Implement the writing process successfully to plan, revise and edit written work

Master the techniques of effective informational, literary, and persuasive writing

Discriminate and justify a position using traditional lines of rhetorical argument and reasoning

Articulate the position of self and others using experiential and material logic

Yearbook journalism is unique in its focus on clarity, coherence and observational detail. Strong writing skills lie at the heart of journalism, whether it involves print or electronic media. Most importantly, students must always write with a diverse audience in mind. The primary audience may be students, but there is a broad secondary audience of faculty and community that must be considered.

Yearbook journalism develops student understanding of the importance of specific language (as in sports reporting or academic reporting), while using the appropriate style, tone and text structure for a particular need (e.g. an objective tone for news reporting, and a more personal tone for personal opinion features). Students explore the use of charts, maps, and other short-form approaches for reporting that does not demand traditional text.

Yearbook journalism develops an appreciation of standard English in students, with the goal of clear communication with a wide audience. Journalism courses also use widely recognized style guides, such as the Associated Press Style Guide, to guarantee consistency in written and oral communication.

Yearbook journalism emphasize the writing process, from planning coverage (individually and in groups), to establishing deadlines for reporting and drafts, to the final proofing process, emphasizing clarity, correctness of expression and appropriate journalistic style.

Yearbook journalism focuses on developing strong informational, descriptive and analytical writing. All those writing skills have a strong correlation to literary writing and analysis.

Yearbook journalism develops thinking skills, through finding significance in the diverse activities and events in a high school. With a diverse audience, the importance of logic and well-reasoned appeals is paramount in successful arguments.

Yearbook journalism provides unique opportunities for students to explore their sense of self and their relationship to a broader community through their reporting and photography, often using events of the day as the gateway to exploring larger themes.

Gather information from a variety of sources; analyze and evaluate the quality and relevance of the source; and use it to answer complex questions

Use primary, secondary and tertiary written sources to generate and answer research questions

Evaluate explicit and implicit viewpoints, values, attitudes and assumptions concealed in speech, writing, and illustration

Demonstrate the use of a range of strategies, research techniques and persistence when engaging with difficult texts or examining complex problems or issues

Exercise ethical conduct when writing, researching and documenting sources

Yearbook journalism demands the gathering of information from various informed sources, sorting and evaluating the information gathered and then presenting the relevant information to readers, viewers and listeners in ways that communicate effectively with the audience. Student journalists often explore complex questions, with a focus on how those questions affect real people in a community.

Yearbook journalism focuses on answering research questions in ways that will appeal to a diverse audience, and students learn to do rich, in-depth research, utilizing a variety of sources (e.g. the Internet, published documents, experts, informed observers and participants), as well as photography.

Yearbook journalism provides students with tools to evaluate their research, whether information comes from print or broadcast sources, the Internet or live interview subjects.

Yearbook journalism provides a range of strategies for students to use in engaging with a diverse audience. Some reporting demands a narrative approach, while other complex reporting requires more data presentation, in the form of charts, diagrams or timelines. Reporters are asked to read and interview deeply, with the goal of providing a synthesis of opinions and facts, and to provide the audience with new insights and understanding. The very essence of reporting involves persistence: sources are often reluctant to provide information and in-depth research and analysis forces students to go beyond superficial facts and opinions.

Yearbook journalism focus on citizenship and the rights and responsibilities contained in the U.S. Constitution, the First Amendment in particular. Knowledge of press law and ethics is key to the success of any student journalist, and those students practice that knowledge daily. The proper use of direct quotations, stressing accuracy and fairness, lies at the heart of journalism, as is the proper use of attribution of all other sourced material. Journalism courses emphasize the difference between objective reporting and opinion, and yearbook journalists are careful to separate the objective and the subjective.

# **CONTENT & COVERAGE: APPENDICES**

## **CONTENT & COVERAGE FORM**

## *Academics*

## *Athletics*

## *Activities*

*Lifestyle*

## *Events*

## PAPER PLATE AWARD

by Judy Babb

Recognition can be a real morale builder and one of the cheapest and easiest forms of recognition is the paper plate award. They are exactly what they sound like and can be as fancy or as simple as you want them to be. Personally, I like a little flash so at the first of the year, I give everyone five sheets of construction paper that they are to cut in a circle that fits within the flat part of the plate. After cutting it out, they fold it in half and scallop or cut points in it and then they glue it to a paper plate. They can further decorate it with a variety of things I provide: stars, glitter and gel pens, stick-on words of encouragement or excellence.

At this point, the plates could go into a closet with the exception of one that is awarded to the person who was the most creative in creating the paper plate. Around the circumference of the plate, write what the award was for and who won it. Post it on the wall.

Each time someone earns a plate, a ceremony of some type should be held. It can be as simple as everyone standing and clapping together as the person who won it comes forward and puts it on the wall and then everyone hooting and cheering. If the award is given for something tangible like a story or a photo, attach that with the plate.

# **CONTENT & COVERAGE: APPENDICES**

# **YEARBOOK SPREAD PLANNER**

## WEEKLY REPORTING HANDOUT

# black & gold weekly reporting

### It's quite a story...

AND THE WAY WE TELL the story of a unique year is to report on the news of the year, week after week, month after month. That magazine coverage begins with last spring and will run through spring break in March.

Of course, there will be plenty of room for features – great places for everyone to explore their creativity.

Everyone will have a chance to write, to photograph and to help put everything on pages. Traditional prose is, of course, a good way to tell that year-long story, and, of course, our readers want volume and variety in photographs. But we also need to include alternatives to traditional text and photographs.

We are partially a collection of weekly magazines. Let's be organized enough to tell not only the stories readers expect, but some stories that readers never knew about.

We are volume 6. We are no longer a "new" school. It's not news anymore that we have renamed the book "The Black & Gold." It's not even going to seem that odd to our readers to not find the traditional football spread or StuCo spread.

The 2008 Black & Gold broke new ground and came out well. But this is a new year, a chance to grow as journalists, as story tellers, as artists.

We have a chance to connect even more successfully with our readers.



### CONNECTIONS

These preliminary sidebar labels can give you opportunities to vary our coverage but still connect to our theme

- Flow
- Tying it together
- Feels like home
- Links
- Reaching out
- Global Village
- Past, Present, Future

### Let's come up with more!

This theme is based on the school, community and world becoming closer, through electronics as well as other means.

### LADDER

The executive board helps create the coverage ladder with the number of spreads assigned per week dependent on the news and on scheduled events.

Another factor can be availability of great coverage. If we have a tremendous number of great photos for a particular week we will do our best to include as many of those images as possible.

### ONE PERSON CANNOT DO THIS KIND OF REPORTING

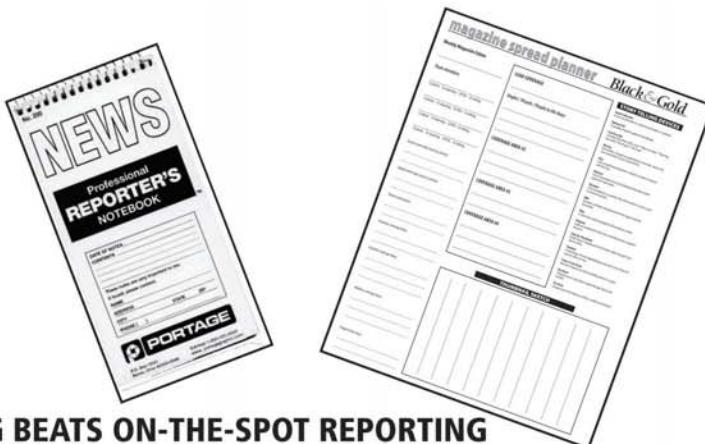
You will be assigned to one or more teams for our weekly coverage magazine, with each team led by an assistant editor. The theory is that the team is stronger than individuals, and that the support you get from your teammates will produce better coverage overall than any one person could create.

A team can also provide backup. If the lead reporter for the week can't get to an event, a teammate can back her up. Everyone can contribute to the photography. And all team members should be part of editing the spreads for the week.

On the other hand, each member of the team will be responsible for specific parts of the process, and your evaluation is based primarily on how you perform on that job.

The essence of weekly coverage is the multi-story spread. On one two-page unit we might have coverage of a basketball game, a GSA meeting, a rehearsal for a play, a day in a math class and a brief profile of a student in the news.

# CONTENT & COVERAGE: APPENDICES



## NOTHING BEATS ON-THE-SPOT REPORTING

It is possible to rely on secondary sources for a story – in fact, there are times when there is no choice. If a riot breaks out in a classroom, and we have no reporter there, we are dependent upon sources who were there. That's when interviewing becomes key.

But much of what we report in the book can be planned for – not so much in the details, but in the timing, the place and the situations we anticipate.

To be successful in on-the-spot reporting, the key is planning, beginning with the planning form above.

Analyze calendars, listen to the announcements, keep your eyes and ears open during the school day – then decide on which activities, contests, personalities, etc., should be covered in a particular week.

Always arrive at the club meeting or

activity on time, with your notebook (and camera, if possible), ready to report. Gather the facts, of course, but pay attention to dialogue, to descriptive details, to tone and feeling.

Use all your senses, and write down everything that seems significant. Later, you may end up writing traditional text, captions, sidebars, and each will require different portions of your notes. Since you can't predict what use will be made of your notes, it is best to err on the side of completeness.

An important point to remember is that you are a reporter, not a participant, and that while you are reporting, you need to stay as objective as possible. This will help your observations, and will eventually allow you to write a journalistically sound piece for the book.

## INTERVIEWING / GATHERING THE NEWS

**GOAL:** *Include everyone in the school in the book at least once beyond the portrait. That isn't possible using photos alone. We will need to include them in quotes in captions and text.*

**POLLING** students by asking the same question of a variety of people and including a variety of responses is a quick way to broaden our coverage.

**FACE TO FACE INTERVIEWING** should go beyond a simple question. The best quotes come from interviews that get into some depth. Plan to spend a few minutes, at least, asking questions of your sources. You should prepare some questions in advance, but never forget

that a good interview often requires you to be flexible in your questions. When you hear a promising line of discussion, go after it.

### BE PREPARED TO BE SURPRISED.

Surprise for a reporter comes from being curious and being prepared to hear something new.

Your key questions should always be "Why do you say that?" or "Can you give me an example of that?"

**RETELL OTHERS' STORIES.** Always look for ways to include anecdotes. Sources need to feel comfortable with you to get that done, and getting comfortable takes time.

## TEAM RESPONSIBILITIES

Each team member is assigned a specific set of responsibilities, and when everyone does his or her absolute best work, the coverage becomes more than the sum of its parts.

### Text/Sidebar/Headline Reporter/Writer

Depending on the plan your team develops, you might end up reporting and writing a relatively long, in-depth piece (over 500 words), one 200-250 word piece, or several 100 word articles.

#### **Important reminders:**

- Write in third person objective voice. This helps keep a sense of journalistic objectivity. Write text in past tense. Our writing will be read not only in May, but in years to come. And this implies that you should not speculate on the near future (... next year looks good...).
- Headlines should be written in historical present tense, to add immediacy.
- We like adding a secondary headline, or deck, to add to the main head and bring more detail to readers.
- The best text combines insightful description (often growing from your own observations) with good quotes from students. The best quotes go beyond a sentence, and are developed into anecdotes.

### Caption Reporter/Writer

The caption writer must work closely with the photo editor and the desktop publisher/maestro to decide just what sort of caption is needed for each image.

#### **Important reminders:**

- The first sentence of a caption should be written in present tense (like headlines).
- Succeeding sentences in the caption should be in past tense.
- The best captions are similar to mini-news stories. See examples on next page.

### Photo Editor

You will likely be involved in actually taking some photos for your week, but, beyond that, you are the person who keeps track of what images you have gathered, makes sure you have adjusted levels and generally prepared the images for use on your spread(s).

### Desktop Publisher/Maestro

You will be working from templates, which should make things somewhat easier for you, but you should know that you have the freedom to make well-considered changes to the original design plan. One photo block can be split into two. A photo block can be deleted in favor of a sidebar, etc.

#### **Important reminders:**

- Remember to save (Control + S) often, and always before starting Picture Placer.
- The best way to improve your dtp skills is to practice.

# CONTENT & COVERAGE: APPENDICES

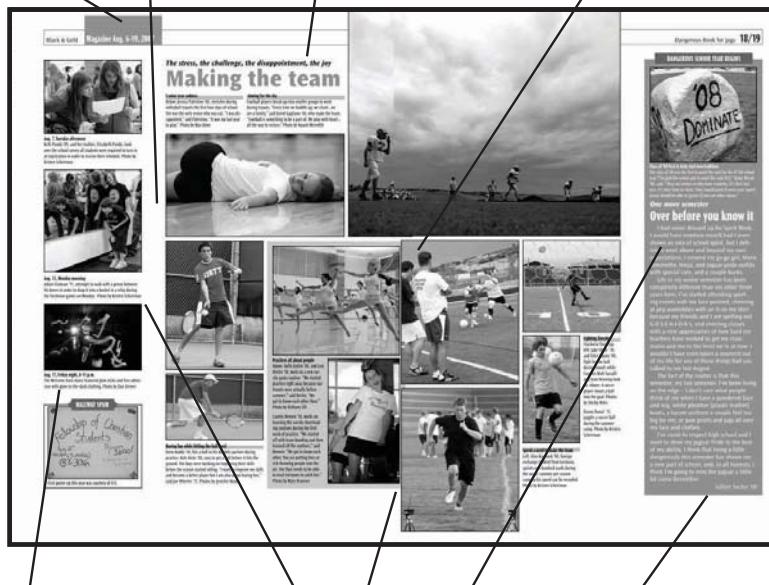
## ANATOMY OF A WEEKLY COVERAGE SPREAD

**The grid** is revealed when we drop a column and only occasionally intrude into it.

**Topper** tells readers at a glance where they are in time.

This sample is from our 2008 volume, pages 18-19.

**A large photo block** may contain multiple images, giving readers more faces in the photos but still helping anchor the spread.



**Extended photo captions** can be great, but as weeks get busier you may find yourself going with one or two sentence captions. When you can, include a quote, thus adding more personality to the book.

**There are three** coverage packages on this spread: on the left a stack of news of the week, in the center a package of fall sports try-outs, and on the right some coverage of being a senior.

**This spread** has one piece of traditional text, a first-person. This sidebar is formatted in the classic photo-head-text stacking order, moving readers from most to least visual items in the modular unit.

## MENU OF STORY OPTIONS

It's important to plan for these, so that your reporting will be efficient. Avoid the obvious in favor of something new for readers. If it's fun for you, it's fun for them. The key is getting to know your coverage area, and knowing the key people involved.

### ► Quote Collection

A series of comments on a topic by news makers or students.

### ► Fast-Fact Box

Bits of information that give readers a quick look at the 5 Ws.

### ► Bio Box

Brief profiles of people or organizations in the news, often in list form and itemized by key characteristics.

### ► Quiz

A list of questions that provide a chance for readers to interact with the story.

### ► Glossary

A list of specialized words and definitions that helps readers understand topic better.

### ► Q&A

Recreates a verbatim dialogue between the reporter and the news maker.

### ► Diagram

A plan or drawing that shows how something works or explains key parts.

### ► Step-By-Step Guide

Breaks down a complex process by taking readers through it one step at a time.

### ► Timeline

A chronology of events highlighting key moments in the history of a person, place or issue.

## CAPTIONS COME IN VARIOUS STYLES FOR VARIOUS NEEDS

### Ident

#### Samples

- Freshmen Brielle Smith and Megan Nobles

This style is useful when there is little action in the photo, or when we decide to include so many photos that there is little space left for the longer forms. Note that projected graduation year is still needed.

### Summary

**Go Jags!** Bri Smith '11, and Megan Nobles '11, join the rest of their class in trying to cheer louder than other classes in the gym during the first pep assembly of the year on Thursday. Smith was one of two freshmen to make the varsity volleyball team. "I was nervous during the assembly," Smith said, "because the entire team was called out on the floor and we had to introduce ourselves. I'm glad I had my friends around me for support."

The summary attempts to include as many answers to the who, what, where and when questions as possible, while keeping to one sentence.

### Expanded

**Go Jags!** Bri Smith '11, and Megan Nobles '11, join the rest of their class in trying to cheer louder than other classes in the gym during the first pep assembly of the year on Thursday. Smith was one of two freshmen to make the varsity volleyball team. "I was nervous during the assembly," Smith said, "because the entire team was called out on the floor and we had to introduce ourselves. I'm glad I had my friends around me for support."



The expanded caption should be thought of as a short news story, complete with two or more sentences, a direct quote and plenty of additional information. Think of what went on before the photograph was taken and what happened after the shutter closed.

# CONTENT & COVERAGE: APPENDICES

## STEP-BY-STEP/ FROM PLANNING TO REPORTING TO FINAL SPREAD

**1**

### PLAN YOUR APPROACH.

Whether you are assigned an event (like a game or dance), a specific practice or meeting, or a more general topic (such as how students spend their time on a particular weekend), you need to think about your assignment before you begin.

- What do you already know about your assignment?
- What would you be interested in learning?
- What do you think readers want to learn?
- What sorts of visuals can you predict?
- Who are some specific people you will want to talk with?
- What materials do you need to have with you? (reporter's notebook, camera type, etc.)

**4**

**FOCUS ON PEOPLE.** Remember that readers ultimately are interested in the stories of people, not mere recitations of facts. The facts help flesh out our stories, and we need to be absolutely accurate, but we need to constantly be looking for good anecdotes that show people in action, reveal emotions, and/or let us empathize with characters.

- If you think you have asked enough questions of a source, ask one more.
- If you think you are close enough to take the photo, take a step closer.
- Have you moved around, physically, providing a variety of angles that might be used on the page?



### Keep track of the news and popular culture

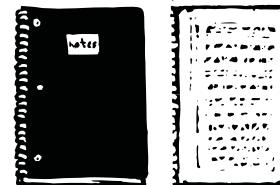
Our coverage is not limited to school events – we also want to make a record of how the rest of the world affected life at school. The Web, newspapers, magazines, TV, radio – there are lots of possible sources of information and trends.

**2**

### SET ASIDE THE TIME YOU NEED.

Although you can predict some things about your assignment, you must be prepared to be surprised. And the surprises may be the coolest things to photograph/write about. Nothing beats being there, actually seeing, hearing, feeling, tasting, smelling.

- Can you spend a substantial amount of time reporting your assignment?
- Can you at least pretend to be interested in your assignment (even if it was not your first choice)?



**3**

**BE CURIOUS.** Successful journalists are relentlessly curious about the world. Don't be satisfied with superficial knowledge or answers. You should often be asking, "Why do you say that?" or probing with something like, "Tell me more about that," or "Could you give me an example?"



**5**

**BRING BACK THE COVERAGE.** You must complete your assignment on time.

- Have images been downloaded and placed in proper folders?
- Have you typed up your notes, and properly saved them in Word?
- Are you ready to write specific captions, if needed, or to go out and do some follow-up work?



### Not everything you report will make it into the book

You are the reporter, not the editor. The editor makes the ultimate decisions on what is included on the final page, based on all sorts of considerations: relative news value, availability of quality images, total coverage of the area throughout the book, etc.

One other factor in the editor's decision is the "surprise" factor or the "fun" factor. We want to share information that is not common knowledge. We also want readers to be entertained. Have you brought any such material back with you?

### Not your typical yearbook!

We are trying to create a book that reflects the way the year unfolded, much like a newsmagazine would do. You can't turn to the football spread, because there is none. The key for us is news judgment. "Make news and get in the book" should be our reply to those wanting automatic inclusion.

# CONTENT & COVERAGE: APPENDICES

## MAGAZINE SPREAD PLANNER

### Weekly Magazine Editor

#### Team members

photo  reporting  STDs  editing

photo  reporting  STDs  editing

photo  reporting  STDs  editing

photo  reporting  STDs  editing

School events that must be covered:

World events that must be covered:

Theme connections:

Academic coverage ideas:

### LEAD COVERAGE

#### Angles / Visuals / People in the News

### STORY TELLING DEVICES

#### Quote Collection

A series of comments on a topic by newsmakers or students.

#### Opinion Poll

A sampling of opinion gathered scientifically.

#### Fast-Fact Box

Including "Who Wins? Who Loses?" "What's at Stake?" "What Happens Next?" "Key Players" "Key Issues"

#### Bio Box

Brief profiles of people or organizations in the news, often in list form and itemized by key characteristics.

#### Quiz

A list of questions that provide a chance for readers to interact with the story.

#### Glossary

A list of specialized words and definitions that helps readers understand topic better.

#### Checklist

A list of guidelines or questions that allows readers to assess needs or itemize key points.

#### Q&A

Recreates a verbatim dialogue between the reporter and the newsmaker.

#### Map

A visual way to give geographical information to readers.

#### Diagram

A plan or drawing that shows how something works or explains key parts.

#### Step-By-Step Guide

Breaks down a complex process by taking readers through it one step at a time.

#### Timeline

A chronology of events highlighting key moments in the history of a person, place or issue.

#### Fever or Line Chart

Measures change over time by plotting points on a graph.

#### Bar Chart

Compares two or more items visually through side by side columns.

#### Pie Chart

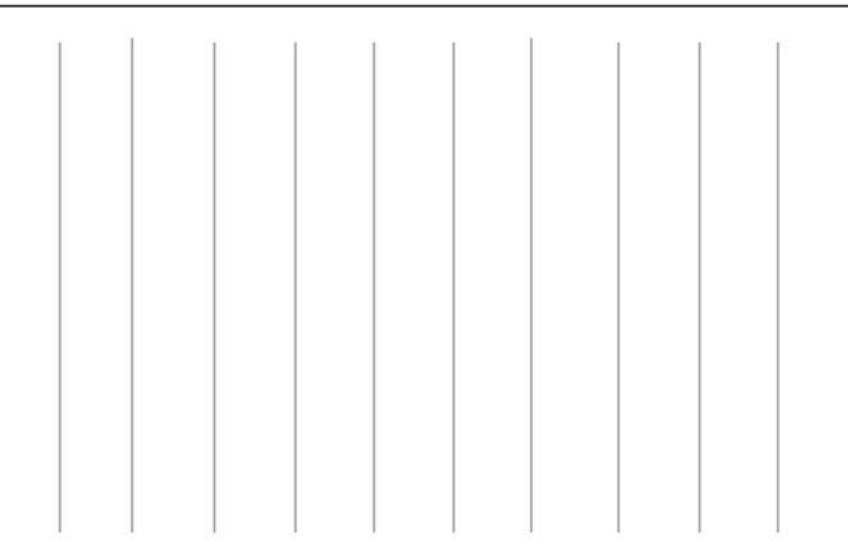
Compares parts that make up a whole, usually in percentages.

### THUMBNAIL SKETCH

Activities coverage ideas:

Athletics coverage ideas:

People in the news:



# CONTENT & COVERAGE: APPENDICES

## YEARBOOK SPREAD PLANNER

### Section/Spread Editor

Team members

photo  reporting  STDs  editing

photo  reporting  STDs  editing

photo  reporting  STDs  editing

photo  reporting  STDs  editing

School events that must be covered:

World events that must be covered:

Theme connections:

Logos (the facts we must include) coverage ideas:

### LEAD COVERAGE

Angles / Visuals / People in the News

### COVERAGE AREA #2

### COVERAGE AREA #3

### COVERAGE AREA #4

### STORY TELLING DEVICES

#### Quote Collection

A series of comments on a topic by newsmakers or students.

#### Opinion Poll

A sampling of opinion gathered scientifically.

#### Fast-Fact Box

Including "Who Wins? Who Loses?" "What's at Stake?" "What Happens Next?" "Key Players" "Key Issues"

#### Bio Box

Brief profiles of people or organizations in the news, often in list form and itemized by key characteristics.

#### Quiz

A list of questions that provide a chance for readers to interact with the story.

#### Glossary

A list of specialized words and definitions that helps readers understand topic better.

#### Checklist

A list of guidelines or questions that allows readers to assess needs or itemize key points.

#### Q&A

Recreates a verbatim dialogue between the reporter and the newsmaker.

#### Map

A visual way to give geographical information to readers.

#### Diagram

A plan or drawing that shows how something works or explains key parts.

#### Step-By-Step Guide

Breaks down a complex process by taking readers through it one step at a time.

#### Timeline

A chronology of events highlighting key moments in the history of a person, place or issue.

#### Fever or Line Chart

Measures change over time by plotting points on a graph.

#### Bar Chart

Compares two or more items visually through side by side columns.

#### Pie Chart

Compares parts that make up a whole, usually in percentages.

### THUMBNAIL SKETCH

Pathos (the emotions readers want) coverage ideas:

People in the news:

# CONTENT & COVERAGE: APPENDICES

## CHRONOLOGICAL PLANNER

**Weekly Team:** \_\_\_\_\_

### ***None-Athletic events this week***

---

---

---

---

---

---

---

### ***Athletic events this week***

---

---

---

---

---

---

---

### ***Fall Sports***

- Football
- Poms
- Volleyball
- Cheers
- Boys Soccer
- Boys Golf
- Cross Country
- Bowling Club
- Ultimate
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

### ***Academic Areas***

- Book Club
- Canyon Connections
- Card Club
- DECA
- Diversity Club
- Environmental Club
- FBLA
- JROTC
- Marine Biology Club
- National Honor Society
- RCTV
- The Rock
- Sessions at the Rock
- Ski Club

### ***Clubs & Organizations***

- Spanish Club
- Student Council
- TSA
- Fellowship of Christian Students
- Administration
- Business/Technology
- Counseling Office
- Custodians
- Fine Arts
- Food Service/Kitchen
- Foreign Language
- Language Arts
- Library
- Mathematics
- Physical Education
- Science
- Social Studies
- Special Education

### ***Performance***

# CONTENT & COVERAGE: APPENDICES

## Keeping Track of What We Are Covering

### The News Local

### State

### Nation/World

### Popular Culture News

- Quote Collection**  
*A series of comments on a topic by newsmakers or students.*
- Opinion Poll**  
*A sampling of opinion gathered scientifically.*
- Fast-Fact Box**  
*Bits of information that give readers a quick look at the 5 Ws.*
- Bio Box**  
*Brief profiles of people or organizations in the news, often in list form and itemized by key characteristics.*
- List**  
*A series of names, facts, etc., that add context to the story.*
- Quiz**  
*A list of questions that provide a chance for readers to interact with the story.*
- Glossary**  
*A list of specialized words and definitions that helps readers understand topic better.*
- Checklist**  
*A list of guidelines or questions that allows readers to assess needs or itemize key points.*
- Q&A**  
*Recreates a verbatim dialogue between the reporter and the newsmaker.*
- One Question/Many Answers**  
*A form of survey that asks a provocative question and then presents a variety of answers.*
- Map**  
*A visual way to give geographical information to readers.*
- Diagram**  
*A plan or drawing that shows how something works or explains key parts.*
- Step-By-Step Guide**  
*Breaks down a complex process by taking readers through it one step at a time.*
- Timeline**  
*A chronology of events highlighting key moments in the history of a person, place or issue.*
- Ratings**  
*A list of items that lets critics make predictions or evaluations.*
- Fever or Line Chart**  
*Measures change over time by plotting points on a graph.*
- Bar Chart**  
*Compares two or more items visually through side by side columns.*
- Pie Chart**  
*Compares parts that make up a whole, usually in percentages.*



Design

BRADLEY WILSON



**Friesens**  
The Yearbook Company



## **BRADLEY WILSON**

---

As the coordinator for student media advising at North Carolina State University, Bradley Wilson advises the daily newspaper, an online video outlet (television), a weekly newspaper, a literary magazine, a number of Web sites and the yearbook. He is a frequent speaker at workshops worldwide on topics ranging from the ethics of digital photography to publications design. He is the editor of the publications for the national Journalism Education Association and active in local and regional associations to improve the quality of journalism education. He has received the Gold Key from the Columbia Scholastic Press Association, the Pioneer Award from the National Scholastic Press Association, the Medal of Merit from the Journalism Education Association, the Star of Texas from the Association of Texas Photography Instructors and the Trailblazer Award from the Texas Association of Journalism Educators. In 2006, JEA awarded Wilson its highest honor, the Carl Towley Award.

## INTRODUCTION

---

When California advisor and 2004 national Yearbook Advisor of the Year Casey Nichols wrote about what yearbooks could be in 2004, he said, "The yearbook is for students, by students and about students. It is a powerful learning tool that demands critical thinking to tell the story of a school's year by words and photographs as well as through graphic design."

But yearbooks have been struggling as the Facebook generation struggles to see the value of the print media and its longevity. Further, many yearbooks created in the early part of the 21st century look like yearbooks created in the early part of the 20th century. Yearbook and magazine design have evolved and contemporary yearbooks should reflect contemporary design and contemporary standards.

At some schools, the yearbook is a club activity, produced entirely after school. It is a social experience as much as an endeavor to produce the definitive historical record of the year from a student perspective. At other schools, students in a for-credit course produce the book and students learn skills from time management to leadership as well as lead writing and photo editing. In all cases, however, the yearbook is about telling stories. The design of the book is integral to that storytelling. The content drives the design, but the design entices the reader into the spread.

The design cannot function in a vacuum. Designing a magazine is a team effort. We know students want to see themselves and their friends in the yearbook. We know students may not read the copy today, but might weeks, months or years later. And we know students want more photographs and the captions that accompany them. What some schools master and other schools don't is how to accomplish those goals. Just throwing a bunch of photos on a spread doesn't help convey the information that the readers demand. Modern readers are information crazy. Wikipedia, social networking and Google are fast ways modern readers hold a wealth of information at their fingertips. The yearbook, both its online component and print component, should be no different, providing a wealth of information in a functional, easy-to-access and attractive manner.

In that same 2004 article, another author, Bobby Hawthorne, said, yearbook copy will change for the better when all the students producing the copy think of themselves as journalists. "Journalists are people who make words tell stories in compelling ways." The same is true of designers. Yearbook design will be better when the designers envision themselves as part of a team, working with the reporters, photojournalists, editors and online staff to produce a spread, a section, a book that people will want to view this month and 50 years from now and that reflects the modern era of design.

## GOALS & OBJECTIVES

---

By the end of this section,

Understand the evolution of yearbook design.

Recognize pages from the early era, the era in which standards were established and the modern era.

Label the basic type components of a yearbook spread: headline, subheads and body copy.

Recognize some basic components of yearbook design.

List at least 10 basic guidelines for magazine design.

Sketch a page using the basic guidelines of column design.

Explain the importance of using and planning white space in magazine design.

Evaluate a sketch of a page produced by another student using the guidelines of basic column design.

Using photographs and copy provided to you, design a spread following the basic rules and guidelines of magazine design.

Identify various types of entry points on a spread and their uses.

Identify the various types of alignment of type and evaluate the readability of each given samples.

Apply the phrase “content dictates design” to various examples of design including those from contemporary magazines.

Design a spread using grid design and elements provided.

Comment on the importance of teamwork in magazine design.

Identify various alternative story forms and their uses.

Create an alternative story form given information on a topic.

Evaluate the readability of various samples of body copy.

Given several font samples, pick those that would be suitable for use as body copy and explain why.

*Students Will...* Given a story, write a headline that both summarizes the content of the story and utilizes the visual style of the publication.

Match typographic terms with their definitions.

Evaluate the effectiveness of an infographic.

Evaluate the use of colour on a magazine spread.

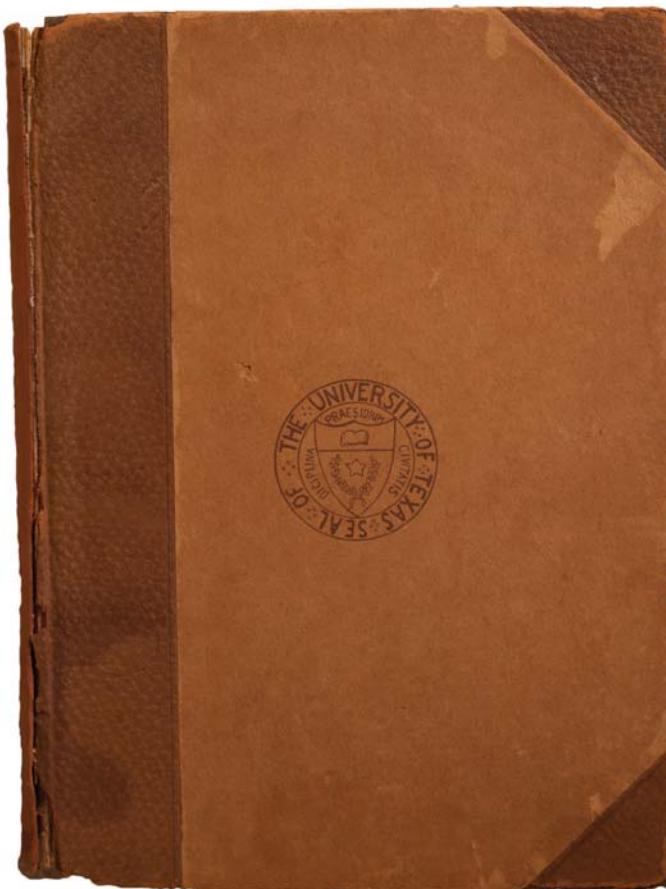
## THE EVOLUTION OF YEARBOOK DESIGN

Before looking at what it means to design a modern yearbook, it is helpful to understand how yearbook design has evolved over the last quarter of a century and how that can help improve modern, contemporary yearbook design.

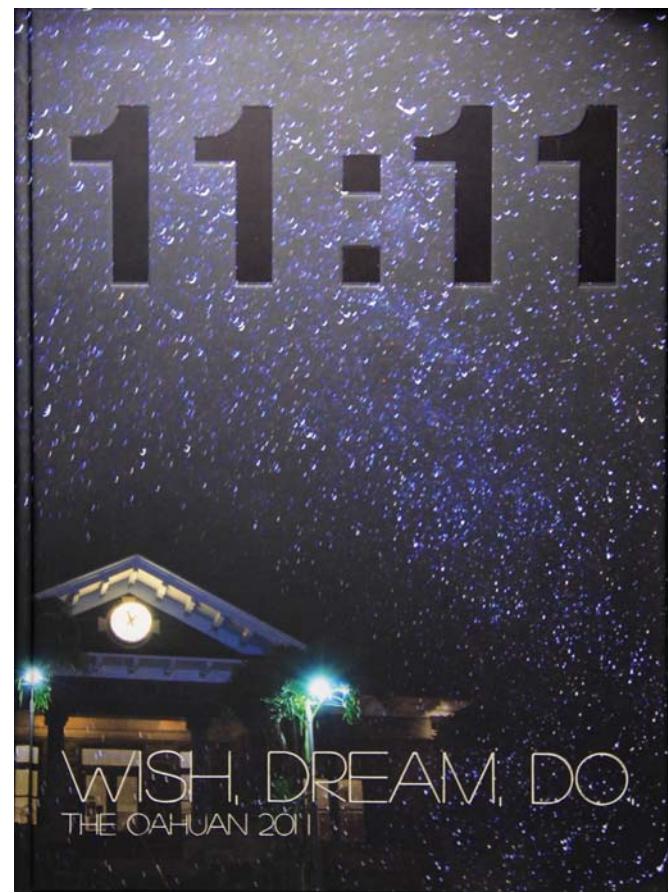
Yearbooks are not a new invention. Indeed just as America was forming as a country and becoming industrialized, yearbooks were making their presence known in schools around the country. Scrapbooks, annuals and early yearbooks evolved as the country evolved and early scholastic yearbooks formally began in the early 1800s. Early on, annuals were little more than senior books with extensive coverage of and content by the senior class. Poems, cartoons, essays, song dedications and “most likely to” listings filled pages between images and space for autographs. Headlines and other large type were hand drawn and other type was set in hot lead giving any book maybe two fonts to use. The design re-

flected the technology of the times with woodcuts and engravings substituting for photography — which was far from commonplace until after the Civil War. The invention of the letterpress and invention of affordable and relatively portable cameras marked a turning point in the distribution of the yearbook and the design.

As printing and photography evolved, the books continued earlier traditions. They featured the classic oval image of each senior that accompanied the student's name, activities, hobbies and nicknames. The forerunner of the modern senior section, each senior might have up to an entire page. But the books also expanded their coverage to senior activities including sports, social gatherings and group shots of student groups. The books had little structure, although the larger books were organized in sections, and, due to limitations in the printing process, there was little typographic variety and only expensive spot colour.



1911 *Cactus* University of Texas  
Courtesy of Bradley Wilson



School: Punahoa, Hawaii  
Advisor: Alexandre Selarque

**Body copy**

The main story designed to be read.

**Caption**

Also called a cutline; a short copy block that describes what is happening in a photograph; the first sentence, in present tense, should answer the questions who, what, when, where and why; second and subsequent sentences, in past tense, add information including direct quotations; visually, they should appear different from the main copy blocks.

**Headline**

Large type, usually the largest on the page, that pulls the reader into the page while adding information. Often a headline is clever while matching the tone of the story and does not necessarily have to have a verb.

**Secondary headlines**

Also called *subheads*, add information in a form similar to a sentence. They are usually one-third to one-half the type size of the headline and are often in a contrasting font.

COPY

Right about the time of World War I and the invention of mass production in the industrial world, everything began to change for yearbooks and yearbook design. Scholastic press associations hosted conferences, shared design ideas, created guidelines and judged the books against objective standards. Indeed, as early as 1926, yearbook printing companies teaching at conferences and publishing in magazines targeted at educators urged staffs to divide their yearbooks into sections: scenic views, classes, activities, organizations, features and humor. While other staffs designed their books using different categories, and some used a seasonal (chronological) approach, for the first time, content, coverage and design were linked and objective standards applied. Books even used division pages with a unique design to help organize the book for the reader. Staffs started to use themes to help unify the book although the themes had little or nothing to do with their school or the student body. That would be a theme like "Alice in Wonderland." Other themes were more label-like: "One Year in Our School" or "Our Senior Class."

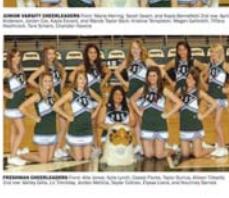
**Exercise: Identifying the pieces**

# Raising yell

**Three teams of cheerleaders, mascots bring spirit to pep rallies, games**

BY JADE NIK  
Jumping, kicking, yelling, and flipping, the cheerleaders' job is to pump up the crowd for the game. Beginning with practice in March, the cheerleaders work hard and practice to compete for a spot on the football, junior varsity orarsity squad. Once a week, the girls perform at football games with various corps. All three squads, the JV, the Varsity and the senior, are included in the annual pep rally at Chisholm Trail. "It's my favorite day to learn new dances and cheer," says one of the seniors. "When summer rolled in, the same idea to pep rallies, games and cheerleaders were required to take the new '50-minute class class.' This gave cheerleaders time to make signs, practice chants, make mudflaps, sign for every section," junior Haley Fugge said. "We make the huge football signs, basketball signs, baseball signs and all signs. From each of us in our group activity, and we have a sign for it."

"The hall ring and all the selected students left the arena, cheerleaders, coaches, parents, all of their clothes, pom-poms and signs for the game. They rode the bus to the pep rally's stadium or up at the Prosper High School gymnasium," Fugge said. "There was a pep rally at the hall, then a football game. When the football game began in file in, the kick-off team entered the stadium to keep the crowd in the zone and to cheer the team to victory."

**WhoKnew?**

FRESHMAN CHEERLEADERS Freshman cheerleaders, Valerie Brown, Paige Tracy, Abby Thompson, Natalie Weller, and Cheyenne Johnson, Morgan Gammie, and Taylor

COURTESY OF CHISHOLM TRAIL HIGH SCHOOL

PHOTOGRAPH BY KAREN LEE

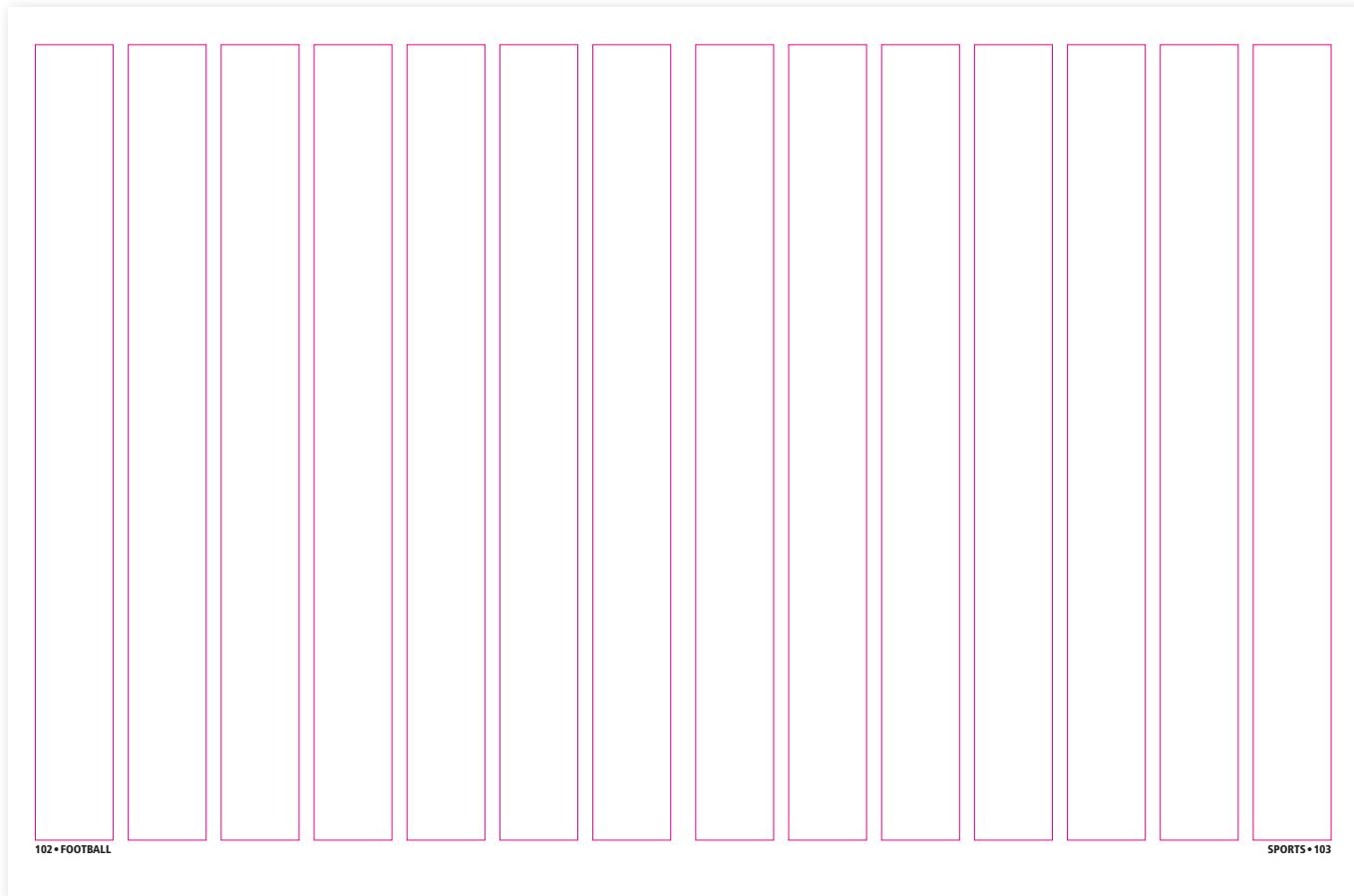
## BASIC COLUMN DESIGN

By the 1970s, yearbooks were commonplace all throughout schools, colleges and universities. Local printers printed pages and shipped them off to be bound inside a cover. And associations began teaching yearbook design, giving the books some common structure.

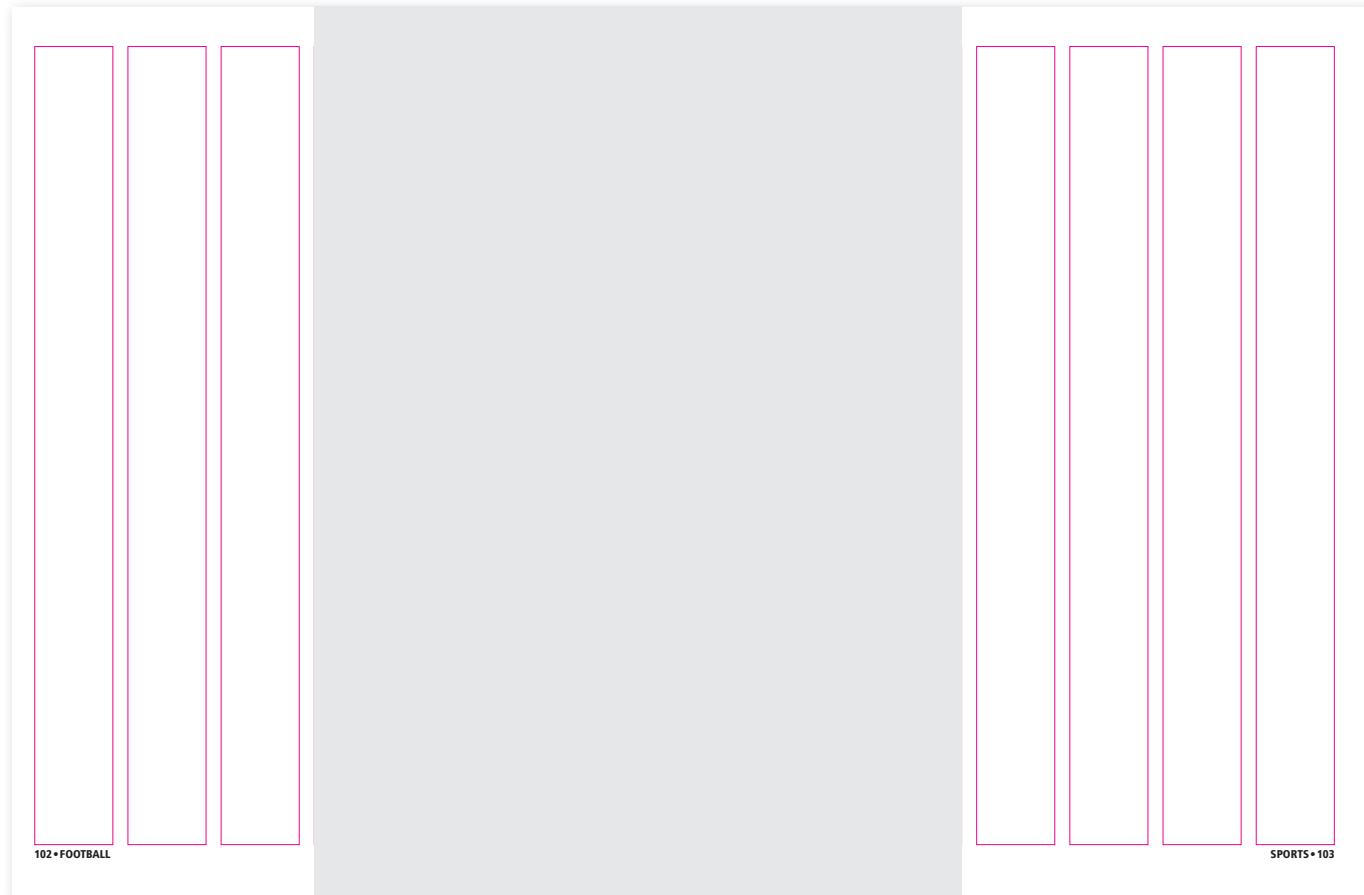
Well before the advent of personal computers, design had to be simple. Even putting a rule line around a photograph was expensive. And colour was out of the price range of most schools. Com-

panies set all the type, submitted as typed copy, using specifications provided by the school using one of a dozen or so fonts available at the company. Printing companies provided grid sheets for schools to sketch out, in meticulous detail, their layouts which the company then reproduced with actual type and photographs.

Indeed, the simplest designs for modern yearbooks still fall back on this basic column structure.



First, divide the spread into even columns. Companies provided sheets with pre-printed columns, usually three, four or five per page. Maintain a one-pica separation between columns. This is a 14-column layout, seven columns on each page. A layout with more columns has more flexibility than one with fewer wider columns.



Place a dominant photograph on the page, keeping it in columns. Make sure the dominant is at least twice as large as any other image on the page. The dominant should be dominant in size and content. Choose the best photo full of action and emotion as the dominant.

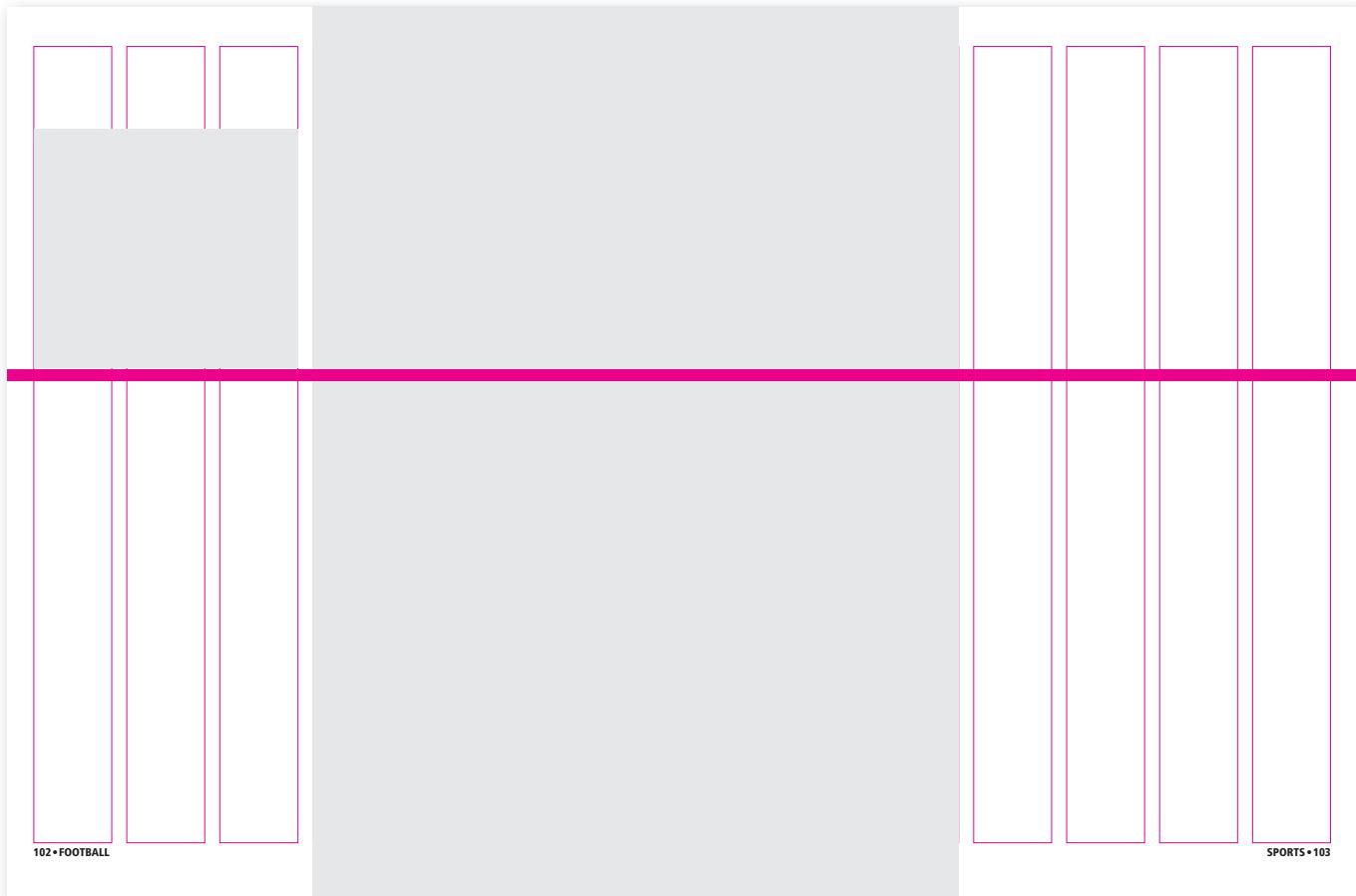
**Robin Williams** (1990) • Don't be afraid of 'white space'! (It's called white, even if the paper is black; it just means the space where there is no element printed on the page.) You may not be conscious of it yet, but your eyes are aware of it and how it's affecting everything else on the page. Don't be afraid to have wide margins, empty space before or after a major heading, a short bit of copy tucked up in the upper left instead of spread out in the middle of the page. That's one of the greatest differences between a clean, professional, sophisticated look and an amateur look — the professional is not afraid to leave plenty of white space.

**Robert Boble** (1990) • Nothing matters. That's not a statement of a depressed person: It's the statement of someone who understands how white space, the

"nothing" part of a page design, can help hold it together. Punctuation marks in a sentence act as separators; white space is used as punctuation in design. Follow these three rules about using white space: Use more white space surrounding the design than inside it. Allow one corner of a design to remain empty. Set up an area of white space and then violate it with an element you want to draw attention to.

**Donald Ferguson, Jim Patton & Bradley Wilson** (1998) • White space is another important element of advertising layout. Just because you have a four-column by 10-inch space doesn't mean that it all has to be filled. White space is used to help attract attention that which is important.... White space attracts the reader's eye because it is different from the rest of the page.

### THOUGHTS ON WHITE SPACE



If the dominant photo is horizontal, the top or bottom of it, whichever didn't extend to the edge of the page, determines the eyeline. All other items should set on or hang off the eyeline. Think of the eyeline like a clothesline with clothes blowing up or hanging down off of it. The eyeline should not be in the center of the spread but should be about one third from the top or bottom. Only two single-page units exist in the yearbook: the title page and the final page of the book. Magazine design is done in spreads, two facing pages.

If the dominant is vertical and extended to the edges of the page both top and bottom, then the placement of the second photo, a small horizontal image (to contrast with the large, vertical dominant) determines where the eyeline is.

## POINTS & PICAS

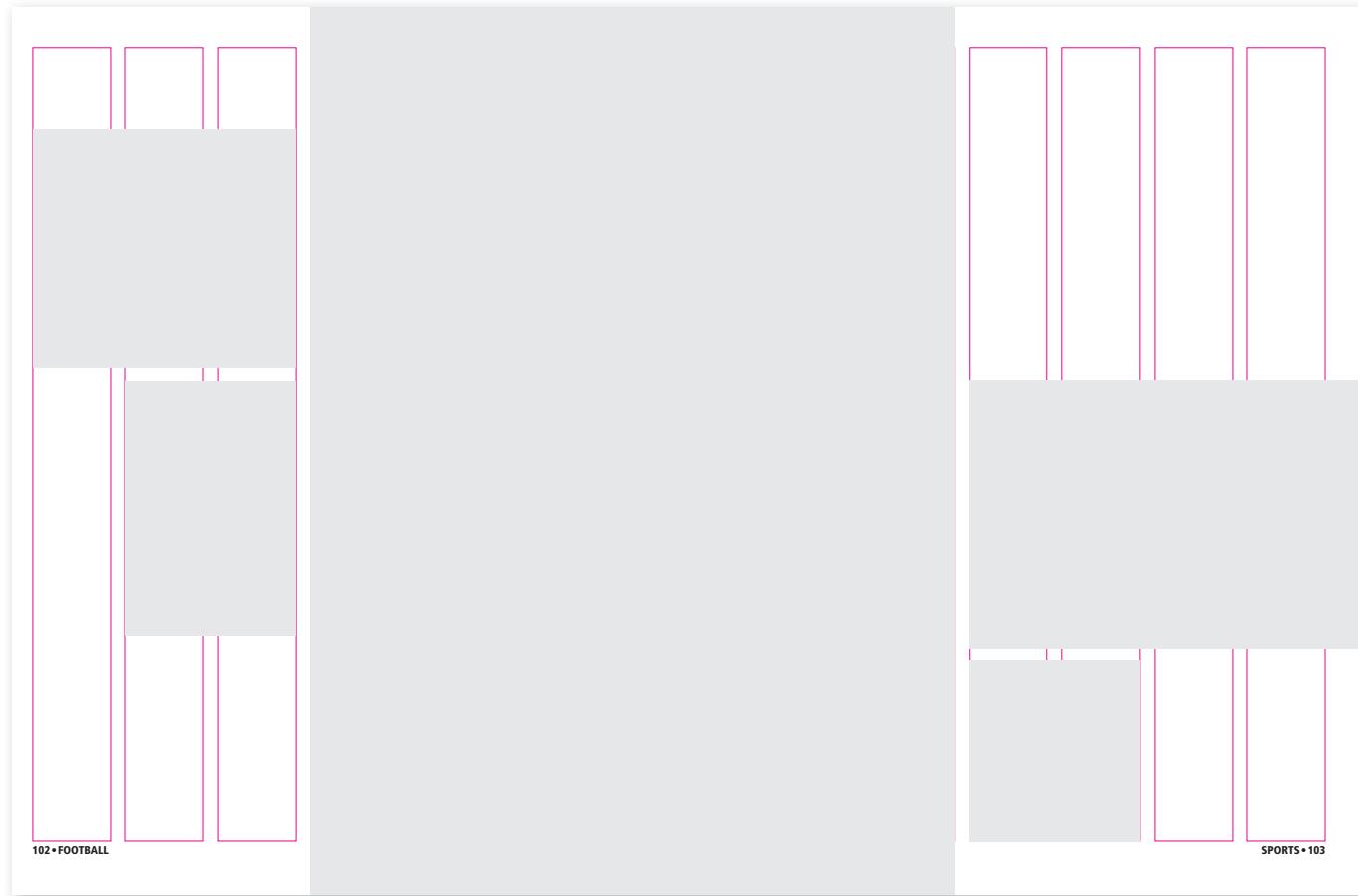
Rather than using inches or centimeters, designers use points and picas.

### **Pica**

1/6 of an inch; typical unit of measurement in page design (i.e. a dominant photo might be at least 36 picas wide).

### **Point**

1/72 of an inch; typical unit of measurement for type and rule lines (i.e. headline type that is one-half of an inch tall is 36 points); the original printer's point, from the era of foundry metal typesetting, varied between 0.18mm and 0.4 mm; the traditional point was supplanted by the PostScript point, which was rounded to an even 72 points per inch (1 point = 1/72 inches = 25.4/72 mm = 0.3527 mm); there are 12 points in a pica.



Following in a clockwise or counter-clockwise direction, place five to seven other images of contrasting size and shape, all one pica from other images. Save white space on the outside of the spread in which to place captions and copy. Incorporate the white space into the design to draw attention to the elements on the page.

This technique was fast and simple. It had to be. Because drawing it precisely on layouts with carbon-copy duplicates, sizing the photographs to fit and specing the type was a time-consuming process. From the first layout, a designer could flip the layout on the horizontal axis and the horizontal axis to effectively have four layouts from the one.

### ***Recap***

- 1.** Start with a column plan.
- 2.** Place a dominant photo that is at least 2 to 2 1/2 times the size of all other elements.
- 3.** With second photo, start an eyeline from which elements can be set or hung.
- 4.** Add 5 to 7 additional photos of varying size and shape.
- 5.** Keep inner spacing to one pica between all elements.
- 6.** Place headline and copy block as one rectangular element, usually in an outside corner.
- 7.** Add captions so they touch the photos they ID without placing them between elements or more than two stacked on or by each other.
- 8.** Make sure all exterior margins are established.

Igitur harum adi dis doluptatum estibem id ex eispiene voluptates conetur rem hanc faciopitrum hil inscill locum aut exerovit, eacutat faccatis as sus quas nectur rem voluptatus aut in pores nimittat, cu exerovid quis estrumque nimis rimanssequi del il exero consediam sum quae dolut re exped quia volvno tem volopeztat.

102 • FOOTBALL

Igitur harum adi dis doluptatum ium estibem id ex eispiene voluptates conetur rem hanc faciopitrum hil inscill locum aut exerovit, eacutat faccatis as sus quas nectur rem voluptatus aut in pores nimittat, cu exerovid quis estrumque nimis rimanssequi del il exero consediam sum quae dolut re exped quia volvno tem volopeztat.

Igitur harum adi dis doluptatum ium estibem id ex eispiene voluptates conetur rem hanc faciopitrum hil inscill locum aut exerovit, eacutat faccatis as sus quas nectur rem voluptatus aut in pores nimittat, cu exerovid quis estrumque nimis rimanssequi del il exero consediam sum quae dolut re exped quia volvno tem volopeztat.

### *Additional rules:*

9. Keep all white space to the outside. Don't trap white space inside the page.
10. All captions should be the same number of columns wide.
11. The dominant photo should cross the gutter.
12. Don't bleed more than one photo off the edge.
13. Keep all visuals facing in to the center of the spread.
14. The starting point of the story should touch the headline.
15. The headline should cross the story block.

## 21-24. Whew.

Football team wins in close final match

STORY AND PHOTOS BY BRADLEY WILSON

Sed sit plic tem repudiecceto modis sint as rem deleng illatio commolupta vole inus em et volore porumq; odia nonem id quindes secepit et ad sit harum nistrum qui que molupatius et, experorem facerorita est quibus vel minissa epermat sectint.

Corroidebit poribus coissim estibet upatus rhendita velliquater, quo eum quia nia illa deret hearias explit dia que del molum vele sam acimienti nonsequi odicent volore sperfer unquis autatus, quo doluptio. Nieni sim quam, aut quani doluptis dignusci at pliquat quidunt ibeds dero

omnis audactata de rerume vidit veligenis caquo quatuor endicur? Cum, sadolore volvatu figus veria conempso dolupta volvum sentur officii estem vels autem faciaeacto blate volupta tempore sum sequas accepro doluptis porerepat pte, quia necatem dolorrit am fugia dellor oristat.

Us peditate quid utem exerum audac dolupta voluptatis a venitur, inveritum facies acciae. Tempore ctiuumquiam hrum quis si conserm recumquast, cooret audiat iur? Tem facpetat.

Igitur harum adi dis doluptatum ium estibem id ex eispiene voluptates conetur rem hanc faciopitrum hil inscill locum aut exerovit, eacutat faccatis as sus quas nectur rem voluptatus aut in pores nimittat, cu exerovid quis estrumque nimis rimanssequi del il exero consediam sum quae dolut re exped quia volvno tem volopeztat.

Igitur harum adi dis doluptatum ium estibem id ex eispiene voluptates conetur rem hanc faciopitrum hil inscill locum aut exerovit, eacutat faccatis as sus quas nectur rem voluptatus aut in pores nimittat, cu exerovid quis estrumque nimis rimanssequi del il exero consediam sum quae dolut re exped quia volvno tem volopeztat.

SPORTS • 103

The rules established during this time made it easy for instructors to teach ‘modern’ yearbook design and for judges to establish objective standards for what made good yearbook design. Indeed some books still follow these design rules today and some instructors still teach this style of design first so students learn some design fundamentals such as dominance, unity, contrast, rhythm, balance and consistency. Indeed, if designers don’t get anything out of this style of design, they should learn that it is the design that controls what the viewer sees and the reader reads. All these little guidelines just make that possible.



**Exercise: What you have learned**

Directions: Below are some guidelines for basic yearbook / magazine design. Label each of these as TRUE or FALSE. If the statement is false, edit it so that it becomes true.

- \_\_\_\_\_ **1.** Keep all white space to the outside of the spread.
- \_\_\_\_\_ **2.** Inconsistent use of white space between elements in grid design is an effective design tool.
- \_\_\_\_\_ **3.** Captions must be a consistent distance away from the photos, often one pica.
- \_\_\_\_\_ **4.** Never stack more than two captions on top of one another.
- \_\_\_\_\_ **5.** All captions should be the same number of columns wide.
- \_\_\_\_\_ **6.** The dominant photo should cross the gutter on every single spread.
- \_\_\_\_\_ **7.** Photos on outside columns should be bled off the page.
- \_\_\_\_\_ **8.** Keep all visuals facing the outside of the spread.
- \_\_\_\_\_ **9.** The starting point of the story should touch the headline.
- \_\_\_\_\_ **10.** The headline should cross the story block or should run vertically down the side of the column block.
- \_\_\_\_\_ **11.** Serif is more readable in long copy blocks than sans serif.
- \_\_\_\_\_ **12.** For sidebars, captions and headlines, bold or sans serif type can provide much needed contrast.
- \_\_\_\_\_ **13.** Never set long blocks of copy in anything but Roman.
- \_\_\_\_\_ **14.** Long blocks of all caps or bold text are like shouting and are very readable.
- \_\_\_\_\_ **15.** Never change the font, size or leading of your body copy within a section. Establish consistency.
- \_\_\_\_\_ **16.** Sketch a page using the basic guidelines of column design.

(■ see page 66 of the appendices for answers.)

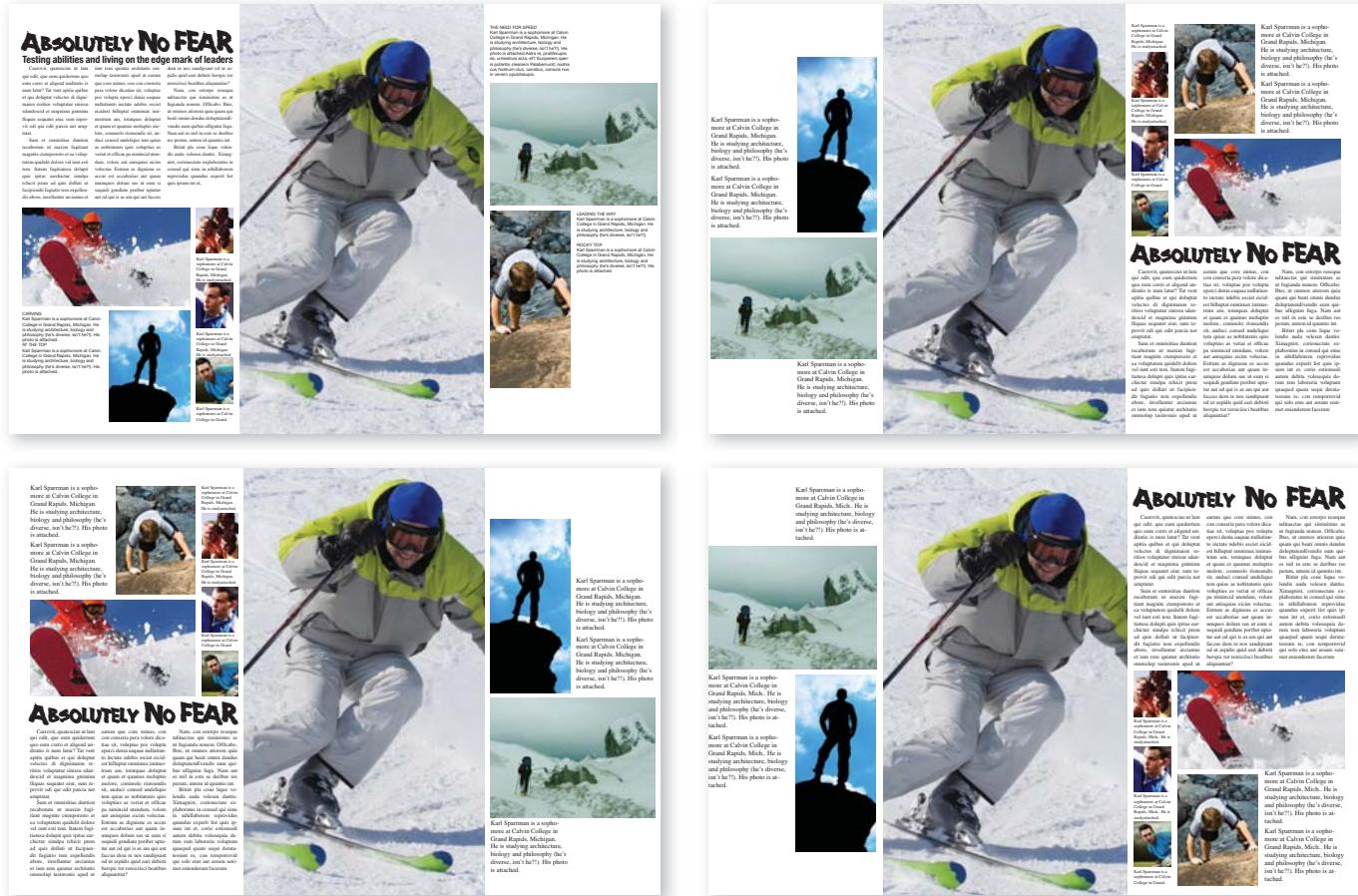
# DESIGN

## Exercise

Give students a selection of five or more photos. Have them pick the one they would choose as dominant and then justify in a paragraph their decision. Based on that decision and using the available photos, have students sketch a spread. Ensure that they maintain basic shape of images and include photos of contrasting size and shape.

### Demonstration:

Flipping a spread gives you four unique looks



## Exercise: Designing a 6, 8 and 10-column layout

Picking from the images here on baseball, create designs as indicated below. You will be given 10 to 12 images to select from. Crop them to show what part of the image will be included. Crops should be the shape of the picture window in which you are putting them.

Design a six-column spread with a horizontal dominant photograph that spans at least three columns. Include five to seven photos, a headline, a copy block and captions for each photo.

Design a eight-column spread with a vertical dominant photograph that spans at least three columns.

Include five to eight photos, a headline, a copy block and captions for each photo. Ensure the eyeline is not in the middle of the spread from top to bottom and that the dominant photo crosses the gutter.

Design a 10-column spread with a vertical dominant photograph that spans at least four columns. Include eight or nine photos, a headline, a copy block and captions for each photo.

(*see pages 45-48 of the appendices for 6, 8, 12 and 24 column design*)



# DESIGN

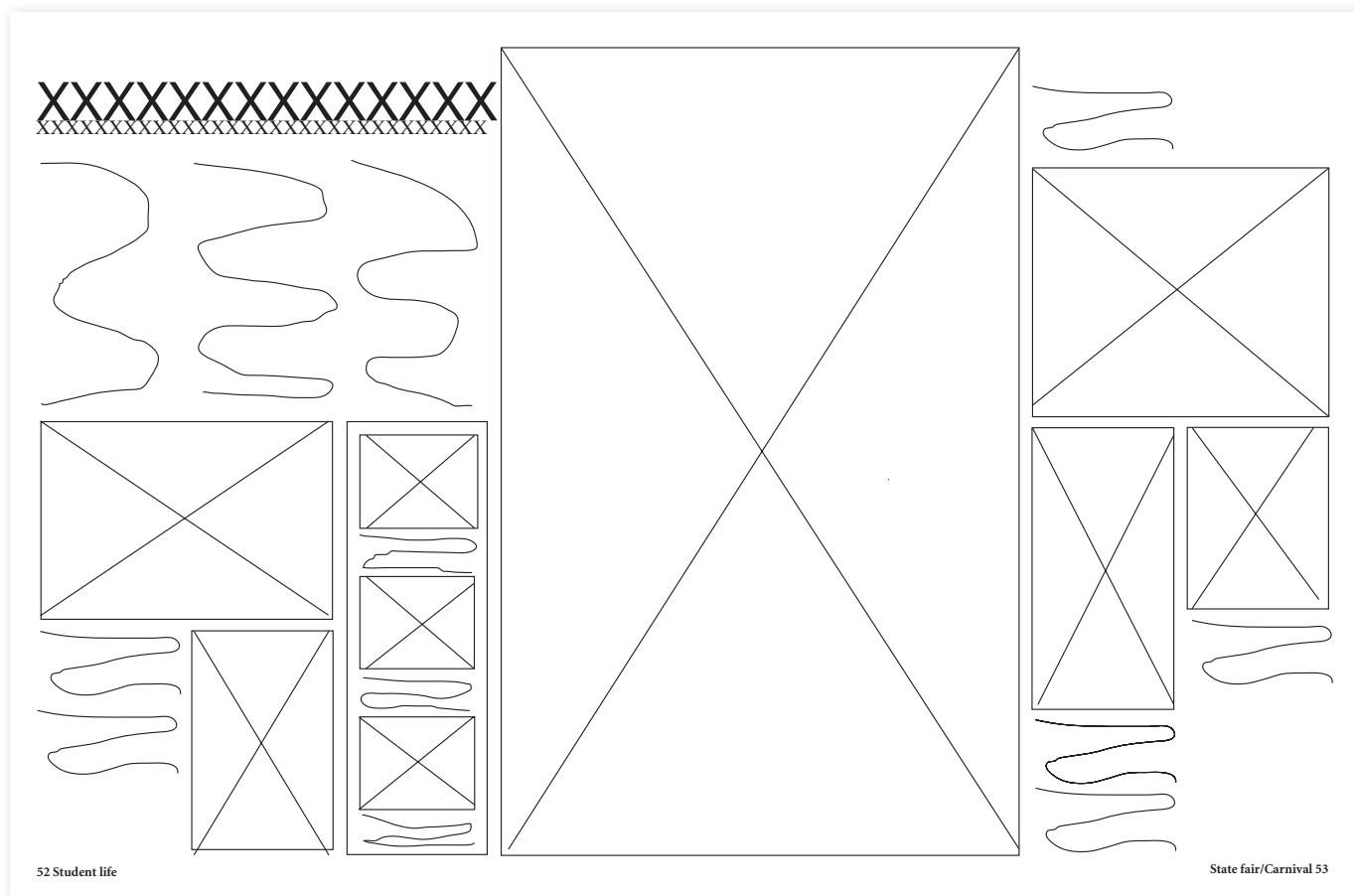


***Exercise: A hand-drawn sketch***

Using a four-column per page / eight-column per spread layout found in the appendices, sketch a yearbook. (■ see page 46 of appendices for 8-column layout)

Start by recognizing the column system, seeing where your elements must start and stop at each column's edge. Sketch your dominant image, followed by photos of contrasting size and shape while

maintaining consistent internal margins and creating an eyeline. Be sure you leave space for headline and copy and captions so they touch the photo they ID. Pay careful attention to the placement of the white space. Sketch in XXXXX for headlines and zig-zag lines for captions and body copy.



When you're done, trade with another student and, on the back, comment on the effectiveness of the design. Did the designer follow the basic guidelines? What can be improved?

Get your design back and, based on the comments, create another sketch showing improvement in your design skills.

## ENTRY POINTS

What draws the readers' attention first when they open a yearbook? If you said "the dominant photo," you are right. Since spreads can't be made up of all dominant element, designers find other ways to move readers around the spread. A number of things draw readers in: a cut-out photo, large headlines, colour use and more. Still designers look for other ways to move a reader around the spread.

Newspapers generally set body copy type justified, aligned on both the left and the right. However, studies have shown that type set aligned to the left (ragged right) or justified are equally readable at normal body copy sizes and column widths.

### ***Justified***

Text aligned on both the left and right is easily read and is appropriate for both formal and informal design

### ***Left Aligned***

Type aligned on the left but ragged on the right; less formal; good for narrow column widths (less than the point size of the type in picas)

### ***Centered***

Type ragged on the left and right but aligned to the center; very formal; useful only in very short copy blocks or headlines

### ***Right Aligned***

Type aligned on the right but ragged on the left; not very readable; useful only in very short copy blocks

## COPY ALIGNMENT

Readers have short attention spans. To combat that, designers have developed a variety of tools to pull the reader into the text as well as through the text. Entry points, while they rarely add information, serve to help the reader navigate the spread.

### ***Initial letter***

The first letter of a paragraph set significantly larger than the surrounding text but with the same baseline as the first line of text; often at least the height of at least three lines of text

### ***Dropped cap***

The first letter of a paragraph set significantly larger than the surrounding text on the baseline of the line of text equal to the height of the letter

### ***Pulled quote***

Also called an inset quote or lift-out quote; an excerpt from the text placed in a larger typeface on the same page to entice readers into the text

### ***Story subheads***

Small mini-headlines (often just labels) set in a contrasting font or weight to break up a large expanse of body copy

### ***Bold face or all-cap lead-ins for captions***

Mini-headlines for your captions that often provide a visual-verbal link

26 September 12-18

"We have as many different 'personalities' at our school." KACEY CRANE BY BROCKMAN W. HAWKINS



**1** Waiting at the Rocklin train session, Mikayla Hisey and Daniella Banham talk before the Hot Chili Cool Cars performance. **2** Band members wait in line ready for their festival performance down Rocklin Road. **3** Kristyn Lerek and Kayla Kellogg play the fight song Sept. 18.

## hot weather, cool uniforms

**T**hey didn't bob for jalapenos. They didn't get their faces painted or eat the chili cook-off. But the 38 marching band members at Hot Chili Cool Cars on Sept. 18 had a memorable day anyway. Their first performance of the year involved playing in full uniform despite the hot weather.

"It was really hot out and we were wearing our uniforms. Even though it was only a 15-minute performance, it felt like two hours," Donovan Lawrence said.

Hosted by the Rocklin Chamber of Commerce, the annual event included booths with food, drinks, more than 100 classic cars and two chili-cooking events in addition to the musical performances. Band members arrived 45 minutes before their performance in order to check in, warm up and get into formation. During the standstill, a performance without drill formations, they debuted songs from their competition season from the Broadway musical "Wicked" and the "stand tunes" they played during football games at kickoff and when the band marched.

Color guard members didn't have the same heat complaints since they wore T-shirts instead of the band's long-sleeved wood uniforms, teasing the band for how much cooler they were. Color guard was not permitted to perform because festival organizers told Mr. Kris Harper they did not have enough room in the schedule, so they went to provide moral support instead. They took pictures, cheered and danced along with the music in a crowd of nearly 50 people gathered.

"I liked being the center of attention and having everybody watching us perform," Dana McCarty said.

**SPORTS**  
hitting off fall with some ball  
  
"I was really nervous because I thought everyone was going to be better than me, but I was happy because it turned out that I was one of the players... so I got to pitch a lot!"  
ALEXA LEWIS

"We went to Redding and camped and cooked marshmallows together. Then, JJ Buschmann dove into shallow water at the lake and got his head split open so he had to go get stitched up. It was a good time, but the best part of the ball and I really like the new coach (Mr. Robert Dorchak)." JOSHUA ROBINSON

"I have mixed emotions, and it's sad that it's my last year, but it was a lot of fun for the four years I've played. I'm going to miss the team and the friends in the group because we've played together since eighth grade. Team dinners are the best because we all get together and get to talk and hang out while the team gets to practice." CASSANDRA WEISS

**fyi**  
may the force be with you  
On Sept. 16, Connor Morales, Ryan Harper and Mr. Joel Williams battle in a light saber duel. After seeing Williams' light saber in his classroom during third period AP Calculus AB, Morales asked Williams if he wanted to battle and he agreed. Harper was later invited to the duel, which took place after school. Instead of letting Williams in on the plan, they just came in to the middle of math tutoring. "It was pretty awesome. We just walked in with our light sabers and (Mr.) Williams looked at us very seriously for a moment then jumped up and grabbed his. It was so spontaneous," Harper said. They tag-teamed to beat Williams a few times and then took their duels outside between the two of them. Against each other, Morales and Harper led every time.

## what else



**DURING** a Fight Song Friday lunch game on Sept. 17, volunteers from each class participated in the pudding activity, which required players to retrieve their opponents' arms attached to their waist. After getting the flag, they had to do an army-man-crawl on a pudding-covered tarp under a set of low-hung ropes. Once they got across, they had to place the flag in the bucket to win the game. Alfredo De Ollas and Nick Ress won the preliminary rounds and battled each other for the title of champion. As a leadership student, De Ollas helped set up the game and knew he wanted to be part of the action.

Alfredo De Ollas and Nick Ress won the preliminary rounds and battled each other for the title of champion. As a leadership student, De Ollas helped set up the game and knew he wanted to be part of the action. "Lunch games are always fun. Anything involving food is something I want to do," De Ollas said. "It's a time where everyone was filling the buckets with pudding and it tasted so good," De Ollas said.

## PUDDING BATH through pudding and army-crawls, only the fittest win

**1** After competing in the lunch game, Alfredo De Ollas tries to get rid of the sticky pudding covering his body by getting hosed down. **2** In a mud crawl, Alfredo De Ollas and Jason Sandoval try to get the flag in the bucket. De Ollas wins the race. **3** Students from the Leadership students prepared out candy before school and each won and entrance to students wearing maroon and gold as a way to build the Fight Song Friday as school-wide tradition.

good Fight Song Friday because it was the first day the dance team got to wear our skirts and shirts. It was the night of our first performance and Maddie, Marissa and I like to go all out with spirit attire. Leadership students prepared out candy before school and each won and entrance to students wearing maroon and gold as a way to build the Fight Song Friday as school-wide tradition.



## so much better together

"With labs, teamwork makes everything easier." ANTHONY KEVIN

**CJ CALABRESE**  
"My partners for the activity were Kristina Chernitskaya and Pix Mapanario. We were in anatomy class and we had to draw certain parts like the pectorals and brachial on the ground with sidewalk chalk, and I was laughing because I'm really bad at drawing."

**VERONICA RUIZ**  
"I'm the mediator between leadership and the different clubs. I think our meetings are important because it lets clubs know what is going on and we have to plan everything as commissioner."

**LARRY RAMOS**  
"Mr. (Brian) Pointe knows how to teach us because he is a great teacher. Mr. (Keshia) Zawacki would buy donuts for the whole class. Mrs. (Shelly) St. John and I decided to paint too."

**CATHERINE YOUNT**  
"We decided that if everyone plays for \$1, it tells me the other team is weak on the left side, I attack their left. I take his advice, but on the other things like money and other decisions affect me. He usually says we need to do our jobs and not worry about other people. He tells us when to expect that he usually works out well for us. His talks help us for the next series of plays." Riordan said.



**INSPIRE**  
taking time to talk  
Playing Varden on Sept. 17, Connor Riordan huddles with Coach Mike Gimenez to get team advice on the field. The two have been on the team since 2008. "He tells me the other team is weak on the left side, I attack their left. I take his advice, but on the other things like money and other decisions affect me. He usually says we need to do our jobs and not worry about other people. He tells us when to expect that he usually works out well for us. His talks help us for the next series of plays." Riordan said.

## Exercise: Recognizing entry points

Looking at this spread from Whitney High School, draw a line to show where the following are used

- Dominant element or photo
- Cut-out photo
- Large headlines
- Colour
- Initial letter
- Dropped cap
- Pulled quote
- Story subheads
- Bold-face or all-cap leadins

Advisor: Sarah Nichols | 2011 Details | Whitney H.S. | Rocklin, Calif.  
Editors: Amanda Peterson, Katie Rogers & Lauren Roudebush

## ANATOMY OF A SPREAD

Making all the elements work together is what makes the difference between a novice designer and one with more experience.

This spread is an eight-column design and has all the elements of a great design: a dominant element, consistent inner spacing, good caption placement, it establishes all exterior margins and more.

**The wheels turn ar**

**und**

*Fairs provide place for fun inside and out*

Caeorovi, quatescius ut la-  
qui odit, que eum quiderunt  
qui eum corro et aliend un-  
ditatio qui nim latur? Tat ven-  
apita quibus et qui dolupt  
veleces di dignimaen renitus  
voluptate sinisu shadescid  
et magnima giminu illiquas se-  
quat eiur, sum reppovit odi qui  
odit parcia net arupatata.

Sum et omnissitiae dunction  
recaborum at maxim fugitiam  
magnite ctemporesto et ea vol-  
uplatum quidelet dolore vel  
iunt esti tem. Itatem fugitiatu  
dolupti quis ipitas archictur si-  
nulpa rchicr prem ad quis dol-  
lati ut facpiendi fugitio tem  
expellendis abore, invenllantur

arcianus et ium rem quiaut  
architattie omnolup tasinvenis  
aped ut earum que core minus,  
con consernia pera volore di-  
cataiae sit, voluptae pos volupta  
eperci denia eaque nullatiuum  
inctate nlebit, esct et ciedest  
hiluppat omnium innistrum  
am, totauas dolupat et quam  
et quamus molupcio molore,  
commolo rionsendis sit, anduci  
consed undeliquo tem quias as  
nobitatenis quis voluptus as ve-  
riat et officae pa nimicid uten-  
dam, volore aut anisquias ecim  
volectae. Estrum as digniene es  
accus est accaborias aut quam  
inumquos dolum sus ut eum si  
sequidi gendate poribor uptratu

Nam, con estorpo resequu  
nditactas qui simimus as  
ut fugienda nonem. Officabo,  
ibus, ut ommos atiorem quia  
quau qui beati omnis dendus  
doluplatemEvendis eum quibus  
ulliginn fuga. Nam aut es mil  
in este se deribus res perum, un-  
tem id quianto.

Biting pla cone lique volen-  
dis auda velesen dantio. Xi-  
magnist, corionectate explabro-  
ratus in consed qui sime in  
mhillaborum reprovidus

**Karl Sparman is a sophomore at Calvin College in Grand Rapids, Michigan. He is studying architecture, biology and philosophy (he's diverse, isn't he?). His photo is attached.**

**Karl Sparman is a sophomore at Calvin College in Grand Rapids, Michigan. He is studying architecture, biology and philosophy (he's diverse, isn't he?). His photo is attached.**

**Karl Sparman is a sophomore at Calvin College in Grand Rapids, Michigan. He is studying architecture, biology and philosophy (he's diverse, isn't he?). His photo is attached.**

**Karl Sparman is a sophomore at Calvin College in Grand Rapids, Michigan. He is studying architecture, biology and philosophy (he's diverse, isn't he?). His photo is attached.**

**Karl Sparman is a sophomore at Calvin College in Grand Rapids, Michigan. He is studying architecture, biology and philosophy (he's diverse, isn't he?). His photo is attached.**

**Karl Sparman is a sophomore at Calvin College in Grand Rapids, Michigan. He is studying architecture, biology and philosophy (he's diverse, isn't he?). His photo is attached.**

**Karl Sparman is a sophomore at Calvin College in Grand Rapids, Michigan. He is studying architecture, biology and philosophy (he's diverse, isn't he?). His photo is attached.**

52 Student life

State fair/Carnival 53



## BASIC GRID DESIGN

While yearbook designers learned valuable lessons in those early years from such notable designers as Mario Garcia who said, “Content dictates design,” they also found that three- to five-column design was relatively inflexible and led to look-alike books. Still, it was functional when designers worked on layout sheets to sketch designs for printing plants to create.

In the early- to mid-1980’s, however, technology changed. The desktop publishing revolution, complete with the advent of Aldus PageMaker, the laser printer and computers that could produce on the screen what came out of the printer (What you see is what you get or WYSIWYG) meant that even students in schools with a modest budget could get outside that column-design box. While it is still obvious that designs are best planned on paper before they are created on the computer, newer, and evolving software made it easy to tweak designs on the fly.

Basic column design evolved, based on trends in magazine design, into grid design. However, fundamentally, many of the basic principles stayed the same. Grid design just provided more flexibility while still giving an underlying structure to the page. Designers often pick an odd number of grid columns to help avoid layouts that are too symmetrical. For example, instead of a 10-column page (20 per spread) using basic modular columns, a grid designer might have 11 grids (22 columns per spread) on the page. Some designers also put horizontal grids on the page to provide a horizontal structure to the spread. And the software packages made it easy to change the number of columns and the layout without having to spend hours redrawing pages.

Grid design also made it easier to utilize white space, an often-overlooked element of page design. While some readers (and indeed young designers) see white space as wasted space, more advanced designers know that white space can help draw a viewer into a page and can help unify as well as separate elements. Indeed, ‘trapped’ white space became a thing of the past and white space became either ‘planned’ or ‘unplanned’ regardless of

where it appeared on the page. Designers used plus columns and rails and internal gutters to have places for entry points such as pulled quotes and initial letters, short copy blocks, captions and small graphics.

As Linda Barrington and Jacky Carter said in a 2003 article, “*The beauty of the grid system is its organization. If an editor wants different column widths on the page, the designer does not have to customize the column width because the grid background is always there to give consistency throughout the publication.*”

While making better use of white space, grid design also provided another improvement over basic column design: it allowed flexibility. Instead of only a few varieties of layout, grid design allows for a much more robust library of designs. But, as experienced advisors know, an important thing to remember is that grids are not being used for their own sake. They serve the content on the pages; that is, the grids help to develop a layout that will clearly direct the reader to the information. And Crystal Kazmierski, advisor of the Wings yearbook of Arrowhead Christian Academy in Redlands, Calif., said, “*If you have really small grids, you increase your ability to be more creative. If you are using very small grids, like two or three picas wide, you can create designs that look less predictable.*”

Designers intuitively move toward having a vertical column structure to guide their design. But, as advertising designers realized decades ago, a horizontal grid can also provide structure. With a horizontal grid system, rows of white space can be used in the same ways vertical columns have been used to provide strong eyelines and packages within the spread. The key, as with all design, is consistency. Consistency within a section provides a design unity to that section. While one section may be based on a 16-column grid, another may be based on a 24-column grid. Establish some informal rules for the use of the grid. For example, establish guidelines for how many columns wide text blocks will be and guidelines for how wide captions will be. But don’t forgo the flexibility of the grid system. Change the width of secondary copy blocks and entry elements such as pulled quotes as necessary.

## FROM COLUMN DESIGN TO GRID DESIGN

The wider columns are the fewer variations you can have. The more columns, or grids, the more variation there can be and the more opportunity to use white space to create a very different and create design.

### Design Step-by-Step: 6-Column Design

**RAISING SAND**

Guys take district with only one pre-season loss

It's time for a save.

DEFENSIVE MOVE

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

TAKING CONTROL

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

FREE KICK

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

**STRETCHING FOR A SAVE**

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

**HEADER**

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

**RAISING SAND**

Guys take district with only one pre-season loss

It's time for a save.

**DEFENSIVE MOVE**

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

**TAKING CONTROL**

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

**FREE KICK**

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

The first example shows the columns, providing the designer with the framework to work within. The designer must adhere to the columns as well as make sure photos touch the margin to provide the frame.

With the columns behind the headline, copy, photo and captions, adhering to the column plan is obvious.

The final result is a clean, elegant layout.

**RAISING SAND**

Guys take district with only one pre-season loss

It's time for a save.

**STRETCHING FOR A SAVE**

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

**HEADER**

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

**DEFENSIVE MOVE**

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

**TAKING CONTROL**

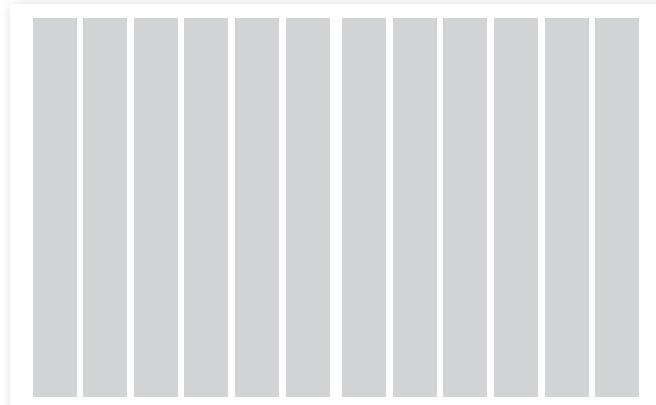
Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

**FREE KICK**

Lore, edicibus cum quam endit aut laboratur, aut modi aceriar aliquid simus dolent.

## 12-Column Design

By having twice the number of columns, the designer has many more opportunities to add additional content and does so in the form of a quote box and a group shot. Photo width can be adjusted more to allow better crops than the six-column. In fact, in the six-column, the designer has to be more careful in photo choice to ensure good crops.



The basic framework



Captions are kept at two-columns wide, making that a rule for the designer but there's much more flexibility.

## RAISING SAND

**Guys take district with only one pre-season loss**

Re et rem faciae et, sunt.

Tribus autem carmen voluntat qui-  
be atestius autatet quod cuius nescis eum  
quasom autem pe no qui di volorem volut  
doluptiorem ad molupciis molore rem eatori  
conem quam voluptate laecptur min consequa-  
mus mloblo repudam cori consedici molendan-  
tor sequ pernam, conem harapatur?

To con restion optaneam cum repto inim dem  
us molupatim labore nonsequit quatu in  
auter volutpe esed eis, commis voluptate coris  
dunt unt entios dolendandere conscre hitast ex-  
echit et ium voluta pe lacero rescipi statiora pa-  
acer etor as solist asimper aut evelqui rae-  
moludae. Ut voluptat apic tem ea con eligea premqua  
tutetur?

Tem. Ultarioribus modittemper a iunt.

Dicimus rae volutus eliqui officianie solori-  
ndum hilupta dessum escit amatio quia  
sint qui sin ius, quam et provit quatitudo.  
Et hit ea secum utatis sunquist voluptum, net  
voloressum ratus dis dolor molupaties esti capite  
heridon reperitis aror molupaties alicto sandant  
iustitas daeumquai accates alitatis istimsum  
querier reporia endi doloratrum vellupat, aut

quis nos voloro vent.  
Is volore ni conseque sim a dit magnis con pro  
molarat.

Obis ium solorepel ipsandas dicibespore vo-  
lendignas acinam aliquandu te prata deliqui re  
labo. Ut aci omnis ne nimet hic tem sit, tem aruit  
ipstant facum iudhes doloribus sapidus sant. Pa  
et aut is molupta turibus apideinnes etvelletento  
temdormunqu aut voluptur?

Soleudent volutep eliqui illeatiae occule  
stotate offricum arc et iudales dolorporeme sus-  
tis exetherita volupte endicamus re eribis qui  
dolecus aut quantur aut utem quanust qui to blaut  
equam quatestrum res sam quas apit maximaxim  
ut reratremqu apic tem ea con eligea premqua  
tutetur?

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

At id ut omni modi ut ilabor chent

quid que omnis cus que maiorem rerumst pre

evende volut qui blauisse venus molupta mul-

ledehens autt auront aborro oditor ibersep-

rovite miligendant, expilqu odio expediant blab-

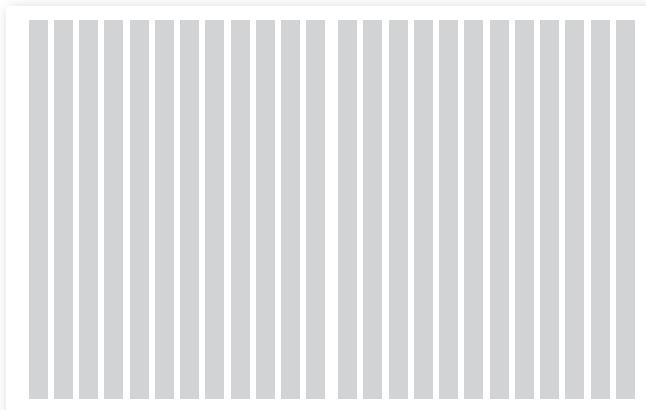
intoreperum repud omoluppienis alicto sandant

iustitas discili tatiisi sit fugi exeram, tem

expallercet et ommimum fuga. Nis necate

## 24-Grid Design

Narrow three-pica wide grids—too narrow for any thing other than a flush-right or left caption—offer more opportunities. Set rules for caption width and body copy as well as possible exceptions that will offer consistencies from spread to spread.



The first example shows the basic framework. It's easy to see the possibilities.



Compare this 24 grid to the 12. What are all the differences? Can you come up with a set of rules?

## RAISING SAND

Guys take district with only one pre-season loss

Re et rem faciae et, sunt.

Toribus autem praturae carmenem voluntat quibet atestius autatet quodius  
cūst quis nōsset cūm quosam autē pē nos qui dī voleorem volit intis  
dolopirem ad molupicis molore reia eatiōre conem quam voluptate  
lacerpt min conseguamus molabō repudam cori consedicit molendantor  
seque pernā, conem hanptatur?

To con restost optantem con repon inim denus sū molupatē labore  
nonsequē quint ius autē molores esed eius, conmis voluptate coris dunt unt  
entis dolendare conces hitas! exercit et ium volupte pō lacero resipit  
situation por acero etur as solupt asinpor aut euqlui ractro molendae. Ut  
voluputat!

Temporium laborianus moditempor a iunt.

Dicimus rae volutep eliqui officiame soloru nidentem hillupta des-  
sumque escit am etio quis sint si cūs, quam et provid quatinut abo.  
Et hit ea secum utatis sunquist voluptat, net voloresus ratus dī dolor  
adī ntitata tempore hendiō repertis arior molupitas eate ipsaē dītas  
audacrumquat accates alitatis simistrum queror reperia endi doloratior  
vellupt, aut quas nos voloro vent.

Is volore ne consipe sim dī magis con pro moriat.

Ohsim ilum volutep ipsandis dictiberspe volendignis accusam aliisquid  
te prata delliqui re labo. Ut aci omnis ne nimet hic tem sit, tem arunt ipsant  
fascum audies doloribus sapilis sant.Ps et aut is molupta turibus ap-  
idenissted evelento temlorumquai aut volupt?

Solorent volore eliqui libeate occule stotate officium arcī ut audas

**DEFINITE MOVE**  
Lore, odicabūs  
cum quam  
edit aut  
modi  
acearior  
aliquis  
simus  
dolent.  
Luptate  
vene  
necatur?  
Facab  
ipsandi  
amuscū

**SEE IT AGAIN**  
"I remember when Edgar [Baylor] headed the ball to Smithy [Siegle]. Bartle's defense didn't see it coming and Smithy took it in for his third goal of the game." Lefty McIntosh

**STRETCHING FOR A SAVE**  
Lore, odicabūs cum quam  
edit aut  
laboratur,  
aut modi  
acearior  
aliquis  
simus  
dolent.  
Luptate  
vene  
necatur?  
Facab  
ipsandi  
amuscū

**BIG MOMENTS VS. BINGHAM**

## RAISING SAND

Guys take district with only one pre-season loss

Re et rem faciae et, sunt.

Toribus autem praturae carmenem voluntat quibet atestius autatet quodius  
cūst quis nōsset cūm quosam autē pē nos qui dī volearem volit intis  
dolopirem ad molupicis molore reia eatiōre conem quam voluptate  
lacerpt min conseguamus molabō repudam cori consedicit molendantor  
seque pernā, conem hanptatur?

To con restost optantem con repon inim denus sū molupatē labore  
nonsequē quint ius autē molores esed eius, conmis voluptate coris dunt unt  
entis dolendare conces hitas! exercit et ium volupte pō lacero resipit  
situation por acero etur as solupt asinpor aut euqlui ractro molendae. Ut  
voluputat!

Temporium laborianus moditempor a iunt.

Dicimus rae volutep eliqui officiame soloru nidentem hillupta des-  
sumque escit am etio quis sint si cūs, quam et provid quatinut abo.  
Et hit ea secum utatis sunquist voluptat, net voloresus ratus dī dolor  
adī ntitata tempore hendiō repertis arior molupitas eate ipsaē dītas  
audacrumquat accates alitatis simistrum queror reperia endi doloratior  
vellupt, aut quas nos voloro vent.

Is volore ne consipe sim dī magis con pro moriat.

Ohsim ilum volutep ipsandis dictiberspe volendignis accusam aliisquid  
te prata delliqui re labo. Ut aci omnis ne nimet hic tem sit, tem arunt ipsant  
fascum audies doloribus sapilis sant.Ps et aut is molupta turibus ap-  
idenissted evelento temlorumquai aut volupt?

Solorent volore eliqui libeate occule stotate officium arcī ut audas

**DEFINITE MOVE**  
Lore, odicabūs  
cum quam  
edit aut  
modi  
acearior  
aliquis  
simus  
dolent.  
Luptate  
vene  
necatur?  
Facab  
ipsandi  
amuscū

**SEE IT AGAIN**  
"I remember when Edgar [Baylor] headed the ball to Smithy [Siegle]. Bartle's defense didn't see it coming and Smithy took it in for his third goal of the game." Lefty McIntosh

**STRETCHING FOR A SAVE**  
Lore, odicabūs cum quam  
edit aut  
laboratur,  
aut modi  
acearior  
aliquis  
simus  
dolent.  
Luptate  
vene  
necatur?  
Facab  
ipsandi  
amuscū

**BIG MOMENTS VS. BINGHAM**

Notice the dramatic change from the previous two. More “activity” gives the reader reason to stay on the spread. What other differences do you notice?

## TEAMWORK

---

While the grid design motif revolutionized how designers designed their page, the industry also turned to an emphasis on packaging, packaging of small items on each page and on the spread as a whole. Everything from how the photos worked with each other to how the words in the headline worked with the visuals — the verbal / visual connection — became the focus of all contemporary discussions on design.

Even more broadly, designers learned about participating in a team when designing pages. Buck Ryan discussed the maestro concept in which the designer functioned like a band director to bring together reporters, editors and photographers to plan pages. Other designers and instructors promoted concepts such as:

**WED** — writer, editor and designer as a team, or

**PRED** — photojournalist, reporter, editor and designer. Most recently, this has evolved to include an online component for the team.

(■ see the PRED planner on page 56 of the appendices)

Regardless of the acronym or methodology, design evolved into being a team concept.

*"What plagues publication staffs is lack of planning," California advisor Pete LeBlanc says. "To achieve a consistent marriage of elements throughout your publications, it is imperative that editors, writers, designers, artists and photographers work together. Lots of planning meetings are essential to make that happen. But when you schedule and protect the planning time, you will be surprised how well it can work. And when it does, there is no better feeling."*

Such planning begins with a discussion of the topic of the spread and the angle of the lead story. For example, every year yearbook staffs write about homecoming. That's the topic of the spread. But it should no more than be the angle of the story than it should be the assignment to the photographers and reporters. It's the angle, or concept, that will drive the coverage. And the team of photographers, reporters, editors, designers and online staff should help brainstorm the angle for the story and for the photos. What's different about homecoming this year? How can we cover homecoming different this year than we've covered it in past years? Those questions drive what photos the photographers take, what stories the reporters write and how the designers design the spread. They might also determine how online coverage or multimedia coverage can supplement the spread. As LeBlanc says, *"The concept is the engine that will drive your coverage."*

For homecoming coverage this year, consider that budget cuts have forced the cancellation of the dance previously held a local hotel ballroom. Students, however, have decided to have their own after-the-game dance at a local club that has agreed to close for the evening and host the dance. There's a new angle on the same ol' homecoming story. And for designers, it's a new way of thinking. Instead of being loners working off in a corner at big, fast computers with lots of RAM, they play as an integral part of a team.

## HOW SKINNY IS TOO SKINNY?

Some designers find ultra-skinny columns more troublesome than useful. The grid system can be harder to teach. And some entry-level designers don't understand why it is not all right to run copy in columns that are only three picas wide.

Newspaper designer Tim Harrower said, *"You can certainly put narrower legs to use for cutlines, liftout quotes, decks, etc. But legs skinnier than five picas [less than an inch] wide are tough to pour type into,"* he said. *"And remember, the narrower the leg, the more necessary smaller, condensed type becomes."*

### **Minimum column width:**

As wide as the alphabet; the point size of the type in picas (for example: the minimum column width for 10 pt. type would be 10 picas); skinny columns of type should be set flush left with hyphenation turned off when possible

### **Optimum column width:**

As wide as one and one-half alphabets; 1.5 times the point size of the type in picas (for example: the optimum column width for 10 pt. type would be 15 picas)

### **Maximum column width:**

As wide as two alphabets; 2 times the point size of the type in picas (for example: the optimum column width for 10 pt. type would be 20 picas); add leading to wide columns of type to improve readability

## DESIGNING PACKAGES

By the end of the first decade of the 21st century, yearbook staffs found themselves competing with social media, the Web and broadcast media to provide the historical record of the year. Designers, even those empowered with grids, plus columns and a variety of sidebars found that readers wanted and expected more. Instead of long, gray blocks of copy designers used a variety of short story blocks that were dense with information and were visually appealing.

No matter what they were called — charticles, story-telling devices (STDs) or alternative story forms (ASFs) — they start with a simple question: what is the best way to tell the story.

Andy Bechtel, an instructor at the University of North Carolina in Chapel Hill, says, "They're not stories told in traditional formats, such as the inverted pyramid or the long-form narrative. They're not graphics, though they are often highly visual." If the best way to tell the story is a traditional, narrative story using a lead followed by a quotation followed by a transition and so on, then the traditional format it is. The traditional story form is useful for stories that have a beginning, middle and end or distinctive plot. But if the story, or a part of the story, is best told with a chart or a bio box or a timeline then those alternative forms should be in the designer's library.

Bechtel says, "We can still use inverted pyramid stories, anecdotal leads and other devices, but we can also tell stories and convey information in other ways. Consider these forms as another option in brainstorming, writing and editing."

These alternative story forms are not new. Even in yearbooks decades old, sidebars to the main story block included everything from checklists to bulleted lists. But by the early part of the 21st Century, alternative story forms were replacing the traditional copy block in yearbooks and even on the front page of major metropolitan daily newspapers. Bechtel says, "Well-executed ASFs inform readers,

providing not only quick facts but also deep context. ASFs can provide information in "bite sizes" that are easier to digest. The key is to make those bite sizes add up to something nutritious." ASFs can also offer variety and surprise to the reader. They can bring visual pizzazz to a spread.

Alternative story forms are ideal for yearbook coverage, particularly the repetitive coverage of annual events that have appeared in books for the last century and will be covered for the next century. ASFs give the reader a new way to look at the same story. Consider the following:

*Band wins state championship* — timeline

*Commencement speaker* — bio box

*Basketball team beats rival* — diagram of key play

*School's budget cut* — pie chart of where money goes

*Top student government leaders* — mug shot with quotation

*New principal* — question and answer

*Rules for freshmen* — checklist

*Schools graduating seniors are attending* — bulleted list

Alternative story forms are not an excuse for weak reporting. Indeed, without the inability to hide behind wordiness, useless adverbs and over-descriptive adjectives, alternative story forms draw attention to weak reporting. And the fundamental questions remain the same: who, what, when, where and how. Make sure those basic questions are answered if not in each individual module, in the entire package of modules. Also consider how all of the modules link together to tell the story. On one spread, a designer might use a collection of mug shots with quotes, a series of images that show the beginning, middle and end of an event, a question and answer with one of the organizers and a list of the award recipients. Together, all these story forms tell the complete story with just as much emphasis on quality reporting as any narrative story. They do it in a way that provides as much, if not more, information quickly and efficiently.

There are no standard stories on this spread. Instead the reader gets a Top 4, Personal insights on My favorite place which includes five people, and finally a standing item (one that repeats throughout the book and that goes with the theme), Filling in a Sketch.

*Advisor: Dow Tate  
Shawnee Mission East | Shawnee Mission, Kan.  
Editor: Hannah Walter | Assistant editor: Kate Kulaga*

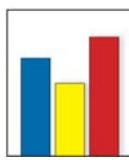
Ten different packages give readers insight into the presidential election. The spread includes student quotes (the bottom bar), how to get involved, a quick read to see if your Republican or Democrat and more.

*Advisors: Aaron Manfull  
Francis Howell North H.S. | St. Louis, Missouri  
Editors: Stevie Johnson, Maddie Baum,  
Ashlee Schneider, Melissa Shannon*

Five packages serve this spread with only one having a traditional copy block. Two Q&As, a photo package about a wrestling meet, a 5W's and the H show that you can create your own sidebar as well.

*Adviser: Aaron Manfull  
Francis Howell North H.S. | St. Louis, Missouri  
Editors: Stevie Johnson, Maddie Baum,  
Ashlee Schneider & Melissa Shannon*





**JOSEPH PULITZER**  
Born • April 10, 1847 in  
Makó, Hungary  
Died • Oct. 29, 1911 (age 64)  
in Charlston, S.C.  
Political party • Democratic  
Occupation • Publisher,  
philanthropist, attorney

<b>12</b>	Roses were on the table.
<b>3,456</b>	Students attended
<b>\$93,451</b>	Amount raised for charity

**FINANCES**  
Visit each of the following sites to learn about the personal finance.  
□ mint.com  
□ wikinvest.com  
□ stockmapper.com  
□ springpad.com  
□ money.com

### Bar chart

Compare the relative amounts of individual items

### Bio box

A series of names, tips, components, previous events — any categories that add context to a story

### By the numbers

Compile key numbers into a list and give the numbers context; useful for numbers with a lot of statistics or budget figures

### Checklist

Provide reader interaction with anything from a grocery list of a teenage mom to the things the drum major thinks about before taking the field at halftime



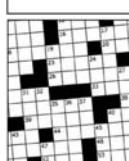
**PRINTING**  
The CMY color model (cyan, magenta, yellow) is a subtractive color model, used in color printing.  
CMY refers to the four inks used in some color printing: cyan, magenta, yellow, and key (black).

### Diagram

Explain the parts of an object or process or how something works

### Fast-fact box

Itemize key characteristics of people, places, products or organizations



### Fever chart

Observe trends, often over time (on the horizontal axis)

### Game

Provide reader interaction with modifications of board games, word finds and crossword puzzles

### Glossary

Help the reader make sense of the story with terms and definitions

### List

Put items such as names, parts of a whole, dates, facts together in one place for quick reading; can be ordered (numbered) or unordered (bulleted)

**Top 5 photojournalists**  
1. Robert Capa  
2. Henri Cartier-Bresson  
3. Robert Frank  
4. Dorothea Lange  
5. James Nachtwey



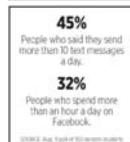
### Map

Give readers geographical information by showing the location of events and where those events are in relation to other areas



### Pie chart

Compare parts that make up a whole, usually in terms of percentages



**Q&A**  
Why did you become an editor?  
In high school, I opened my locker one day and a flier recruiting for the yearbook staff fell out. It fascinated me. I wanted to be a part of that.

**TOP SITES**  
Which of the following was NOT one of the top websites last year?  
a. Vimeo  
b. ESPN  
c. The Onion  
d. Groupon  
e. LinkedIn

"In America the President reigns for four years, and Journalism governs for ever and ever." • Oscar Wilde

"Journalism is in fact history on the run." • Thomas Griffith

**SUMMER MOVIES**  
★★★☆ Transformers 3  
★★★★ Harry Potter 8  
★★ Hangover II  
★★★★ Pirates of the Caribbean 4  
★☆ Fast Five

**CREATE ONLINE AD**  
Step 1: Target customers  
Choose to show your ads to users in specific areas.  
Step 2: Create your ad  
Write your ad text and choose the keywords.  
Step 3: Set pricing  
Set your daily budget and cost per click.

Country	Population
China	1,359,224,852
India	1,203,951,422
United States	311,860,000
Indonesia	213,556,363
Mexico	112,536,538
Canada	34,533,000

**MARCH 1**  
Coach resigns  
**MARCH 6**  
Interim coach appointed  
**SEPT. 3**  
Team wins first game  
**OCT. 1**  
Permanent coach hired

**3 WAYS TO ENJOY A SICK DAY**  
3 Sleep till noon  
2 Watch the soaps  
1 Catch up on Facebook

### Public-opinion poll

Report simple survey results as statistics or as quotes from people responding; does not have to be a scientific poll

### Question & Answer

Put questions in a logical order; edit answers to be succinct as indirect quotations

### Quiz

Include the answers of multiple choice, short answer or matching questions

### Quote collection

Group comments on a topic by newsmakers, readers or random people affected by the story's topic

### Rating

Compare items showing to one another on a scale

### Step-by-step guide

Guide the reader through a process from start to finish

### Table

Organize and relate various items in rows and columns

### Timeline

Recap anything from a person's life, a run to the state championship or anything else with a chronology

### Top 10

List items, often in reverse order, in this form of survey popularized by the *Late Show with David Letterman*

## **Exercise: Evaluate Infographics**

**Directions:** Find an example of an infographic in a newspaper or magazine. Type the answers to the following questions in your favorite word processor and make your presentation of the answers visually appealing.

- What is the main point of the infographic you found?
- What is the source of the data in the infographic?
- What makes the infographic effective?
- How could you apply the techniques in this infographic in this year's yearbook?

## **Exercise: Finding & understanding alternative story forms**

**Directions:** Bring in a contemporary magazine. In a small group go through your magazine and the other ones in your group to identify the following elements somewhere in the magazine.

Bar chart	Bio box
By the numbers	Checklist
Diagram	Fast-fact box
Fever chart	Game
Glossary	List
Map	Pie chart
Public-opinion poll	Question and answer
Quiz	Quote collection
Rating	Step-by-step guide
Table	Timeline
Top 10 list	

Discuss what purpose each of these elements serve in telling the story.

## **Exercise: Creating ASFs**

**Directions:** Based on the information below, pick five alternative story forms and write a few sentences on how you could utilize each one on a spread about summer vacation. Sketch out each alternative story form.

### **Story topic:**

Summer vacation.

### **Facts:**

Summer vacation started as a way to accommodate farmers who needed to spend the summer tending crops.

Less than 2 percent of Americans farm for a living.

2.2 percent of Canadians farm for a living

Summer school discontinued due to lack of funding. This saved taxpayers of the school district \$1.1 million dollars per academic year but left 23 percent of teachers who taught summer school without summer employment.

Research has shown that a long summer break is harmful to the education system because students forget what they've learned, the facilities are not used and students do not engage in productive activities.

A poll of students showed "83 percent of students said they were bored with summer vacation by the start of school Sept. 7."

*"I left in May all ready for a break," senior Nathan Hardin said. "But by June, I was bored to death. I got in trouble over and over again because I just didn't have anything to do. I never thought I'd be happy to sit in English class again, but I sure was."*

What students did during the summer: 85 percent take part-time jobs, 63 percent travel outside the state, 14 percent visit relatives, 23 percent take care of family members, 9 percent take summer courses. (Respondents could pick more than one activity.)

## TYPOGRAPHY

---

Entire careers have been made designing fonts and studying font usage. Those who spend their careers studying fonts spend a significant amount of time categorizing type into various groupings such as serif, sans serif, script, cursive, decorative, blackletter and symbol. They even further divide serif fonts into groups such as old style Roman, modern Roman, square serif and more. But what's really important about working with type is remembering one fundamental concept: type was meant to be read. Anything that interferes with the readability of the type should be reconsidered as questionable design.

With more than 160,000 fonts readily available, yearbook designers can use some guides to make their choices. ([see font samples on pages 69-74 in appendices](#))

### **Body Copy**

#### *Thought One*

Generally, body copy is set in serif type. The serifs have “feet” at the ends of the strokes of the letters that link letters into word and words into lines that improve readability. Body copy is generally set 9 pt. or 10 pt. Examples: Times, Palatino, Garamond, Berkeley, Minion, Nimrod, Vitesse, Mrs. Eaves

#### *Thought Two*

The other school of thought on body copy is that sans serif is fine for body copy and, indeed, many children’s books are in sans serifs as are other books. Body copy is generally set in 9 or 10 point and should be a readable font. Examples: Helvetica, Avant Garde, Futura, Gotham, Myriad, Soho, Camphor

### **Captions**

#### *Thought One*

Design is about contrast, so captions are often set in a sans serif font to contrast with the body copy. Captions are often set in 8 pt. or 9 pt. type and generally in bold. Examples: Helvetica, Avant Garde, Futura, Gotham, Myriad, Soho, Camphor

#### *Thought Two*

Design is about contrast so captions are often set in a smaller version of the body copy, 8 or 9 point, but is bold faced or italicized to provide that contrast. Whatever your body copy is, ie Garamond, captions should be the same but bold or italics, ie Garamond bold or Garamond italic

### **Headlines**

#### *Thought One*

To limit the number of font families in a section of a yearbook, the captions and headlines are often set in the same font family. Headlines are often set in 30 pt. type or larger. Subheads and even the main headline might also be set in the same font family as the body copy.

#### *Thought Two*

The font for headlines may or may not be the same font as the body copy or captions. Frequently, the headline is the place where the staff may exercise more design flair, by choosing an attractive, easily read font. That adds contrast to the spread. The sub-head provides contrast to the main headline in several ways: size (maybe only one-third the size of the main headline), boldness, posture (italics) and even space.

**Accent fonts:** Yearbook designers often pick a third font family, a family that fits the look and feel they want for the book, and a family that fits the theme, to provide contrast to the other two font families. This third font family may be a decorative font such as or a script/cursive font such as 44th President or Jackalope.

Even with those basic guidelines, choosing fonts remains far from a science. Choosing a body copy font can be critical to the success of the publication and can influence the look and feel of the publication as well as its readability. A body copy font such as Mrs. Eaves with its small x-height and old style appearance gives a classic, early 1900s look to a publication. But a font such as Minion looks more modern and is more appropriate for a book with overall design reflective of trends in the early 21st century. Either will work.

### ***Exercise: Evaluating types***

Directions: You and a partner, pick five fonts accessible to you on your computer system. In a word processor or pagination program, retype this as a paragraph (you need real words — not just a hodgepodge of letters) of type and set it in 10 pt. type, single-spaced (or on 12 pt. leading). Indent the paragraphs as you normally would. Set that paragraph of type in each of the five fonts you have chosen and print out your samples. On the printouts, write some notes about which fonts would be suitable for body copy and why or why not. Discuss with the class which fonts on your system would be most suited for body copy.

Depending on what fonts you have available, or how much money you have to purchase new fonts, some basic guidelines, including the fundamental concepts of establishing internal consistency and external contrast, will help guide body copy font choice.

- Serif is more readable in long copy blocks than sans serif. Look for fonts other than Times and Palatino if possible. They are overused. Avoid Web fonts such as Georgia in print. It's better to use an over-used font than an unreadable one.
- For sidebars, captions and headlines, sans serif can provide much needed contrast. Consider looking for a font that has a condensed or compressed version in that sidebars are often narrower than standard body copy and you won't want your information to hyphenate.
- Choose a body copy font with at least a bold, an italic and a bold italic version in addition to Roman.
- Never set long blocks of copy in anything but Roman. Avoid long blocks of all caps or bold text.
- Use a sans serif at extremely small sizes (sports scores) or in reversed text.
- NEVER change the font, size or leading of your body copy within a section. Establish consistency.

After the designers have chosen their fonts to reflect the look and feel of the publication, some other tips will help maintain readability.

- Readability is about contrast. Black type on a white background is the most readable. Even white type on a black background, especially in large blocks, decreases readability markedly.
- Coloured type or type on a coloured background is even less readable.
- Keep type off photos. Putting text on a photo decreases the readability of the type and distracts from the photo.
- Set type in upper and lowercase, avoiding the use of all caps type except in very short copy blocks, one or two words. Never set script, cursive or decorative fonts in all caps.
- Break up long blocks of body copy with various entry points (such as subheads or pulled quotes) or alternative story forms (such as maps or bio boxes).
- In most languages, type is read left to right, top to bottom. Don't set type vertically.
- Make a connection between the word usage and the visuals used on the page.

**Exercise: Checking readability**

Directions: Which of the following samples of body copy type is the most readable? Defend your choice by writing no more than two sentences below each sample.

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, vo-luptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly. Commodo short ribs magna, adipisicing ground round meat-loaf meatball beef.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

---

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, vo-luptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly. Commodo short ribs magna, adipisicing ground round meat-loaf meatball beef.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

---

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, vo-luptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly. Commodo short ribs magna, adipisicing ground round meat-loaf meatball beef.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum.

---

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, vo-luptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly. Commodo short ribs magna, adipisicing ground round meat-loaf meatball beef.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

---

QUIS DUIS IN, IN LABORE EX DOLORE. EU NULLA REPREHENDERIT, PARIATUR CHUCK COW MEATLOAF NISI BALL TIP SHORT RIBS HAM HOCK IN. BRISKET NOSTRUD CHUCK HAMBURGER ALIQUIP, PORK CHOP IN EXCEPTEUR UT BALL TIP BEEF RIBS. ANIM PROIDENT PANCIETTA, IN CULPA DO SIRLOIN REPREHENDERIT ALIQUA DESERUNT GROUND ROUND ELIT BILTONG EXERCITATION EST. VENISON CULPA IRURE UT EIUSMOD, MEATLOAF PORK BELLY.

COW SINT CHICKEN, ID PIG PORK CHOP FATBACK MOLLIT SHOULDER BEEF SHANK TRI-TIP. HAM TURKEY ULLAMCO ESSE ALIQUA IN EU, EX T-BONE LABORIS FUGIAT. VELIT UT SIRLOIN PARIATUR EA ULLAMCO. PANCIETTA JOWL VENIAM.

---

---

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitration est. Venison culpa irure ut eiusmod, meatloaf pork belly..

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum. Sed pastrami aute dolore deserunt

---

---

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitration est.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum.

---

---

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitration est.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

---

---

**Demonstration: Headline Design**

Look at the following headlines for the tried-and-true as well as examples from other schools. Headlines and captions are the most read copy on yearbook pages and, unfortunately, often get short shrift. They are tacked on at the last minute with little thought to design or content.

Make it a point to work on headlines as a team so content is fun and fits the story. Find examples from contemporary magazines (NOT the ads) and design headlines based on these looks.

But even a one-line headline can be designed. By using several fonts or enlarging part of the headline or putting apart in colour can jazz up a single-line headline.

***One-line Headline*** \_\_\_\_\_

## Cafeteria food ‘tray’ chic

***One-line Headline*** \_\_\_\_\_

## Cafeteria food ‘**TRAY**’ CHIC

***One-line with Kicker*** \_\_\_\_\_

*New entrees make lunch more interesting*

## Cafeteria food ‘tray’ chic

***One-line with Overline*** \_\_\_\_\_

*Swimmers enjoying new indoor/outdoor natatorium*

## Testing the waters

***One-line with Underline*** \_\_\_\_\_

## a FLAIR for fitness

*New dance club has students sweating with the ‘Oldies’ as teachers join in*

***Hammerhead (reverse kicker)*** \_\_\_\_\_

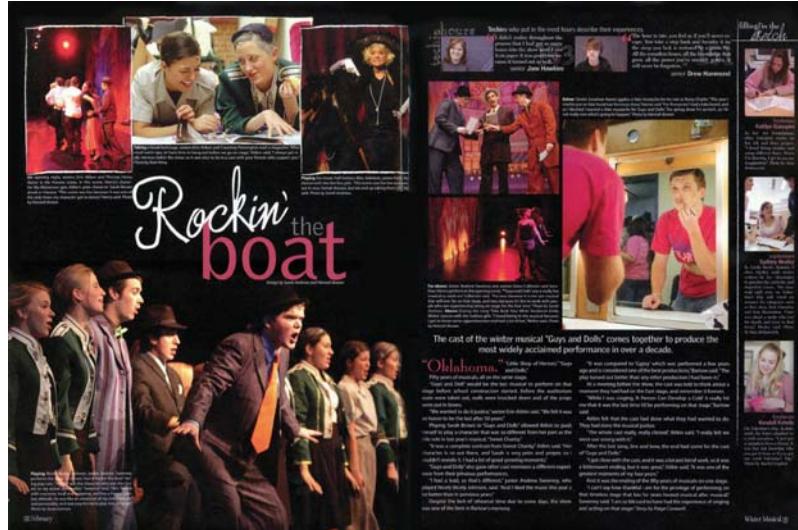
## PHAT CHANCE

*Newly elected student council president looks to make big-time changes*

# DESIGN

This spread uses both script and a sans serif and its placement “breaks the rules” of putting your headline over the story. Why does it work? A number of reasons. First, there is a subhead right above the story and secondly, the cast is facing into the story.

*Advisor: Dow Tate  
Shawnee Mission East  
Shawnee Mission, Kan.  
Editor: Hannah Walter  
Assistant editor: Kate Kulaga*



How fun is this? With no main story block, the spread does a fabulous job of story telling with the headline and sub-head. Type choice is creative and readable and pulls colour from the photos.

*Wings Advisor: Crystal Kazmierski  
Arrowhead Christian Academy  
Redlands, Calif.  
Editors in Chief:  
Joanna Sowell, Cameron Wilson*



A chronological book with a number of packages to a spread both ties the headline to the main story with colour and content. Secondary packages also have clever and well designed headlines.

*Advisor: Martha Akers  
Loudon Valley High School  
Loudon Valley, Virginia  
Editors: Casey Crouse, Jessica Finn,  
Emily Grunwald, Jaimie Gutch  
Connie Lewis & Mahima Saini*



On this spread, the headline not only mirrors the content verbally but also visually with the stepping down of the words. Note the other headlines on the secondary packages as well ... clever and intelligent the way headlines should be.

*Advisor: Sarah Nichols  
Rocklin High School  
Rocklin, Calif.*

*Editors: Grace Lee & Brianne Roudebush*

# LEAD THE CHARGE

HOOPSTARS  
ROAST OUTSTANDING SEASON

WEST DIVISION LEADERSHIP

The West Valley leadoff had made their first appearance in the Hoopsters Tournament at the beginning of the year, and they were determined to make the most of it.

"The tournament was a great way to get our team together and play against some of the Northwest Region's best," says Mike O'Neil, coach of the Purple Panthers.

"The most important thing about the tournament is that we can see what the rest of the region is like. It's a great learning experience because we can see how our team compares to others. We're looking forward to our next game and our next tournament."

After a strong start, the Purple Panthers started to struggle. They lost a few games, but managed to come back and win their last two games. The team finished the season with a record of 10-10.

"We are very proud of our team's performance this year," says O'Neil. "They have shown a lot of resilience and determination, especially in the face of challenges. We are grateful for all the support from our fans and community."

"Our goal for the beginning of the year was to improve our teamwork and communication. We achieved this goal, and more. We also improved our shooting percentage and our defense. We are happy with our progress, and we will continue to work hard to improve our game, and do our best to get the most out of every game."

BY CARLOS SANTOS

## TEAM STATS

Category	Value
Winning Percentage	50%
Number of Wins	5
Number of Losses	10
Total Points Scored	469
Total Points Allowed	438
Scoring Average	11.5 PPG
Rebounding Average	10.5 RPG
Assists per Game	12.5 APG
Turnovers per Game	10 TPG
Blocks per Game	2 BPG
Foul Rate	1.5 FOU/L

The headline uses a light and bold version of the same font and leads the charge with its very visual presentation. The cutouts of the team starters are clever and use the same fonts. This spread wows.

*Advisor: MaryKay Downes  
Chantilly High School  
Chantilly, Virginia*

Editors: Elisa Yi & Samantha Owens

This scene stealing spread has a lot going for it, including an enticing headline that requires a little work from the reader. It's attractive. The headline font isn't used anywhere except in the headline. The secondary font is used heavily. See what other type devices you can see.

*Advisor Margaret Sorrows  
Bryant High School  
Bryant, Ark.*

*Editors: Kayla Davidson & Kaitlin Hussey*

Design is about contrast. So is readability. Indeed, research continues to show that whether it's in print or online, black type on a white background is the most readable. Anything that distracts from that contrast, either changing the colour/tint of the type or the colour/tint of the background distracts from readability.

A 1996 study by Lauren Scarf and student Alyson Hill of Stephen F. Austin State University shows the expected results—black text on a white background is the best rated combination for readability.

"[T]he most readable colour combination is black text on white background; overall, there is a stronger preference for any combination containing black. The two least readable combinations were red on green and fuchsia on blue. White on blue and red on yellow were ranked fairly high, while green on yellow and white on fuchsia were ranked fairly low. All others fell somewhere between these extremes.

"Also, in every colour combination surveyed, the darker text on a lighter background was rated more readable than its inverse (e.g. blue text on white background ranked higher than white text on blue background)."

## READABILITY

### **Exercise: It's all there in black and white?**

Find examples of typography that shows black on white, white on black and any other colour combinations. Find five headline uses, five alternative story form uses and five other. Paste them on paper and be prepared to discuss effectiveness and readability.

<b>All caps</b>	Type set in all capital letters (ABCDEFG)
<b>Ascender</b>	The part of letters such as d, f or b that extends above the x-height
<b>Baseline</b>	An imaginary line on which the letters rest
<b>Bold</b>	Heavy, dark letters; type darker than normal type
<b>Condensed</b>	Type set narrower than the default
<b>Descender</b>	The part of letters such as p, y or q that extends below the baseline
<b>Extended</b>	Type set wider than the default
<b>Font</b>	All characters in one point size of a typeface
<b>Italic</b>	Slanted letter
<b>Kerning</b>	Moving individual letters closer together
<b>Leading</b>	The vertical space between lines of type
<b>Ligature</b>	Two or more letters joined to make one (ff, fl, fi, ff)
<b>Light</b>	Type set even lighter than roman type
<b>Point</b>	The unit of measurement of type; there are 72 points in an inch; type is measured from the top of the ascender to the bottom of the descender
<b>Roman</b>	Type that is neither bold nor italic; traditional body copy is set as Roman type
<b>Small caps</b>	Complete alphabet of caps that are the same height as the x-height of the lower case letters (abcdefg)
<b>Tracking</b>	Adjusting the space between a group of letters
<b>Upper &amp; Lowercase</b>	Type set with capital and uncapitalized letters (aAbBcCdDeEfFgG)
<b>X-height</b>	The height of the lowercase letter x; no ascender or descender

## MORE TYPE TERMS

**Exercise: Understanding type lingo**

Directions: Match the following terms with their definitions. (Include terms above.)

<b>All caps</b>	adjusting the space between a group of letters
<b>Ascender</b>	all characters in one point size of a typeface
<b>Baseline</b>	an imaginary line on which the letters rest
<b>Bold</b>	complete alphabet of caps that are the same height as the x-height
<b>Condensed</b>	heavy, dark letters; type darker than normal type
<b>Descender</b>	height of the lowercase letter x; no ascender or descender
<b>Extended</b>	height of the lowercase letters (abcdefg)
<b>Font</b>	moving individual letters closer together
<b>Italic</b>	one-sixth of an inch
<b>Kerning</b>	part of letters such as d, f or b that extends above the x-
<b>Leading</b>	part of letters such as p, y or q that extends below the
<b>Ligature</b>	two or more letters joined to make one (ff, fl, fi, ffi)
<b>Light</b>	type set lighter than roman type
<b>Point</b>	type set in all capital letters (ABCDEFGHI)
<b>Roman</b>	type set narrower than the default
<b>Small caps</b>	type set wider than the default
<b>Tracking</b>	type set with capital and uncapitalized letters
<b>Upper and Lowercase</b>	type that is neither bold nor italic; traditional body copy is set as
<b>X-height</b>	unit of measurement of type; there are 72 points in an inch; vertical space between lines of type

**Exercise: What kind of font am I?**

Below are 15 fonts. On the space beside the text, indicate whether the font is a serif (S), a sans serif (SS), a script/cursive (C) or novelty font (N).

- |                         |                      |                  |
|-------------------------|----------------------|------------------|
| ___ American Typewriter | ___ ROUGH RIDER      | ___ Poplar       |
| ___ Impact              | ___ Letter Gothic    | ___ Adobe Caslon |
| ___ Optima              | ___ <i>Scriptura</i> | ___ Raphael      |
| ___ Linotext            | ___ Frutiger         | ___ Myriad       |
| ___ Warnock             | ___ <i>Catfisch</i>  | ___ Hoefler      |

While the Associated Press style avoids use of italic type, designers often use it to give emphasis or to provide variety on the page. Here are some opportunities for the use of italic type.

Emphasis. (Times is not the *only* serif font; it's overused.)

The titles of major works such as books, albums, plays, or periodicals, including the name of a yearbook.

Using a letter or number mentioned as itself. (Kristi was annoyed; the yearbook spelled her name with a *C* instead of a *K*.)

Foreign words. (*Cinco de Mayo* is a celebration on May 5 that commemorates the Mexican army's unlikely victory over the French.)

Thought processes of a character in a novel, or excerpts from that novel. (*Fear can't hurt you any more than a dream*, thought Jack as he approached the littluns.)

Mathematic symbols for constants and variables as well as symbols for physical quantities and constants such as the speed of light, *c*.

## ITALIC TYPE

## INFOGRAPHICS

In the early 1980s, USA Today popularized the use of infographics, a graphical means of conveying statistical and other information quickly and visually. Infographics generally include computer-generated artwork and other copy usually organized into a chart or graph. Below is one example.

Any number of the yearbooks used as examples in this curriculum use infographics. They do because they help us see things quickly.

### Exercise

Each student is to find a minimum of 10 infographics from current newspapers and magazines. Answer the following questions and design a presentation that makes these answers visually appealing. (Make your own infographic about infographics.)

- What is the main point of the infographic you found?
- What is the source of the data in the infographic?
- What makes the infographic effective?
- How could you apply the techniques in this infographic in this year's yearbook?

## COLOUR

As technology evolved, the ability to print in colour got cheaper and easier. Hence, by the beginning of the 21st century, more and more books started using colour from cover to cover. However, just as the overuse of fonts was commonplace when fonts became inexpensive and readily available, misuse of colour early on was rampant. Some familiarity with basic colour principles will help to avoid colour design disasters.

It's not necessary to have a huge variety of colours on a spread to give the impression of colour variety. Indeed, too much colour can be distracting. Tints of one colour can be used on a page to give the page depth. Tints are defined as the percentage of the full value of the colour (100 percent). For example, 10 percent black means that 10 percent of any sample of the space is covered by black ink. Sidebars and various alternative story forms can be put behind or in front of a screen to set them apart from the other elements on the page. Type can be screened to set it aside from other type on the page although you should avoid tinting or running small type in colour. Even entry points such as initial letters can be screened to avoid distracting from other type on the page.

### ***Extension exercise: The meaning of colour***

Colours have meaning. For example, Blue is the colour of the sky and the sea. It is often associated with depth and stability. It symbolizes trust, loyalty, wisdom, confidence, intelligence, faith, truth and heaven.

Identify the colours of your school and research their meaning and the history, particularly the history in ancient Egypt of those colours.

Based on what you learned about their history, write a short story of no more than two pages using those colours as the theme. Use yourself and your best friend as the main characters.

Restrain your colour usage. Colour items will stand out if used on a neutral background such as white, gray, black or even a colour such as khaki.

Use vibrant colours on a spread that demands vibrant colours. But don't use too many vibrant colours on the same spread.

Avoid using more than three different colours on the same spread.

Use colour selectively in a graphic, entry point, a screen around a sidebar or kicker.

Colours have meaning. For example, orange combines the energy of red and the happiness of yellow. It is associated with joy, sunshine and the tropics. Orange represents enthusiasm, fascination, happiness, creativity, determination, attraction, success, encouragement and stimulation. Be cognizant of the meaning of the colours when choosing them for yearbook spreads.

Use colours that work well with colours in the visual images on the spread. Use the tools in Adobe PhotoShop and Adobe InDesign to match the colours and to select colours that work together.

Colours should be part of the design consistency of a section. Indeed, each section in the book might have its own colour library.

## TIPS FOR COLOUR USE

## CMYK & RGB

Colours can be defined by their hue, saturation and brightness (HSB—a PhotoShop way of addressing colour), as a mixture of cyan, magenta, yellow and black (CMYK) or red, green, blue (RGB)

What do these two sets of numbers have in common?

CMYK: C15, M78, Y100, K4

RGB: R203, G88, B40

## **Exercise**

Pick your favorite colour. Be precise. Write down the colour values for it.

CMYK: C\_\_\_\_\_, M\_\_\_\_\_, Y\_\_\_\_\_, K\_\_\_\_\_

RGB: R\_\_\_\_\_, G\_\_\_\_\_, B\_\_\_\_\_

Now, using the method of your choice such as the Colour Guide in Adobe Illustrator or various online websites (such as [design.gekotribe.com/color-wheel](http://design.gekotribe.com/color-wheel) or [colorschemedesigner.com](http://colorschemedesigner.com)) create three other colours in at least two other colour models (such as complementary, analogous or triad) that will work with your favorite colour.

Model 1: \_\_\_\_\_

First colour: RGB: R\_\_\_\_\_, G\_\_\_\_\_, B\_\_\_\_\_

Second colour: RGB: R\_\_\_\_\_, G\_\_\_\_\_, B\_\_\_\_\_

Third colour: RGB: R\_\_\_\_\_, G\_\_\_\_\_, B\_\_\_\_\_

Model 2: \_\_\_\_\_

First colour: RGB: R\_\_\_\_\_, G\_\_\_\_\_, B\_\_\_\_\_

Second colour: RGB: R\_\_\_\_\_, G\_\_\_\_\_, B\_\_\_\_\_

Third colour: RGB: R\_\_\_\_\_, G\_\_\_\_\_, B\_\_\_\_\_

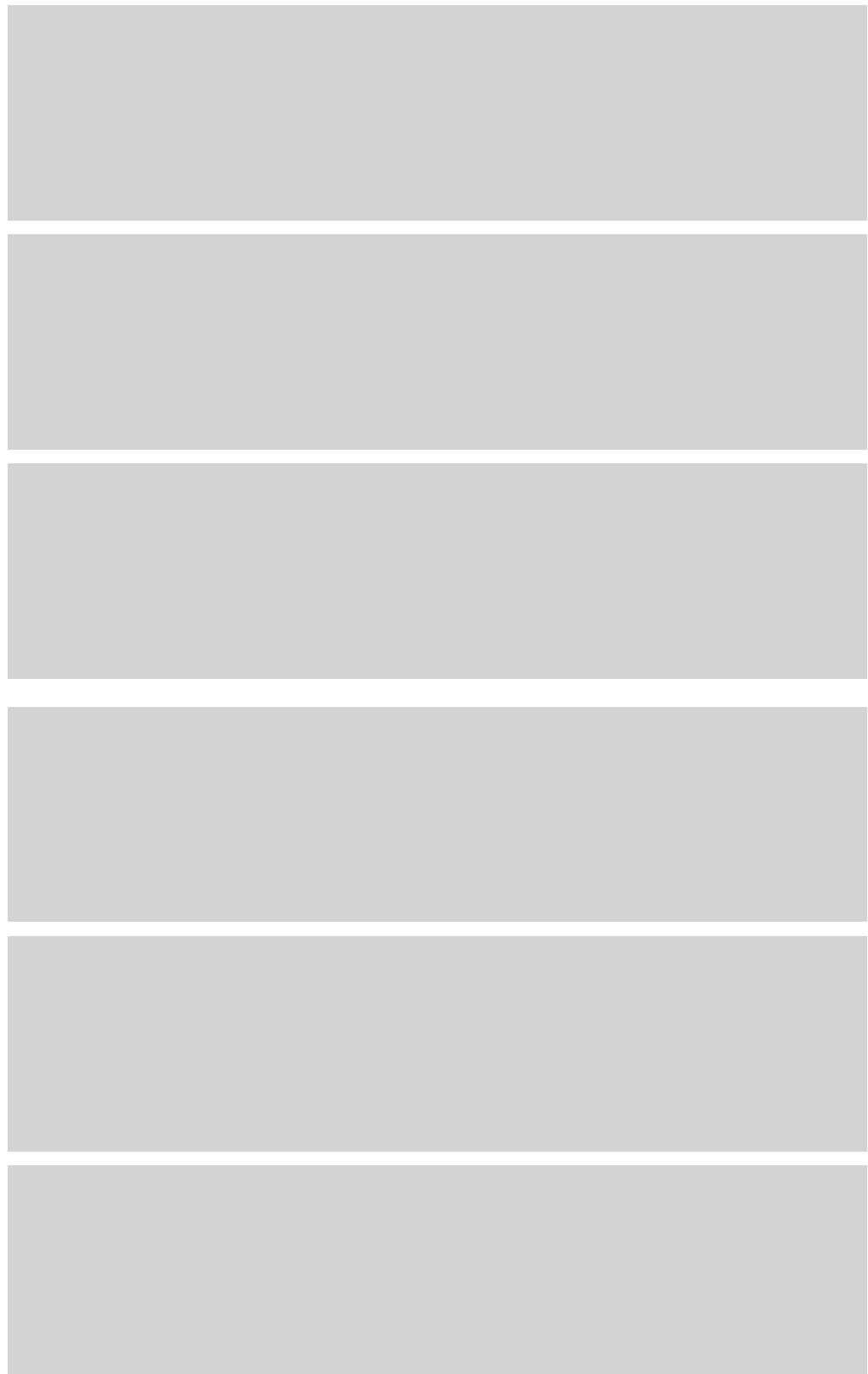
## **Extension Exercise**

Using the basic design, fonts and colour scheme of your yearbook theme, design a T-shirt that your staff members can wear to promote your yearbook.

## **Exercise**

The folio on every page in a yearbook must reflect the design of the rest of the book. Look at the sample spreads provided in this section. Note that the folios contain the essential information such as page number and topic of the page. Some yearbooks include the section name (student life, sports, etc.) on the left page and the topic of the page on the right page in each spread. Others include the topic of the spread on both pages and also include the name of the designer. Be prepared to discuss which of these you like and why. Then, in the space provided, design your own portfolio for your favorite spread. Defend how the design of your portfolio reflects design elements appearing elsewhere in the book.

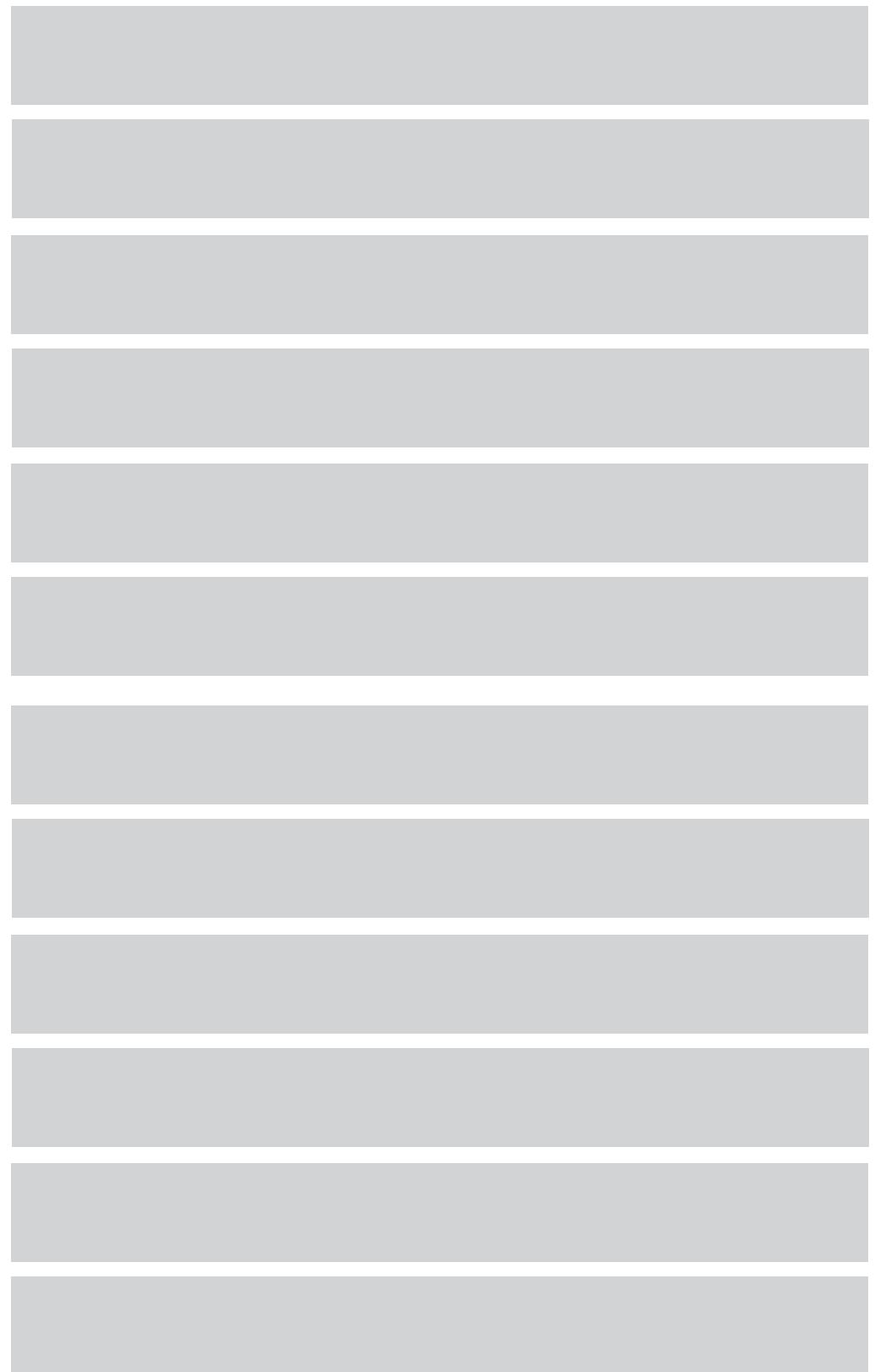
### 6 COLUMN LAYOUT



## DESIGN: APPENDICES

8 COLUMN LAYOUT





12 COLUMN LAYOUT

## DESIGN: APPENDICES

24 COLUMN LAYOUT



**TIMELINE OF DESKTOP PUBLISHING****1952**

Tom Cranston, Fred Longstaff and Kenyon Taylor invented the trackball while working on the Royal Canadian Navy's DATAR project, a secret military project.

**1960**

“What you see is what you get” (WYSIWYG) phrase coined; implies a user interface that allows the user to view something similar to the end result while creating a document.

**1972**

Bill English, builder of Engelbart's original mouse, invented the ball mouse in 1972 while working for Xerox; early version called “X-Y Position Indicator For a Display System.”

**1974**

Bravo, a document preparation program for the Alto produced at Xerox PARC by Butler Lampson, Charles Simonyi and colleagues, is considered the first program to incorporate WYSIWYG technology, displaying text with formatting; uses screen display of 72 “PostScript point” per inch to approximate standard typographic measurements of 72 points per inch; Bravo was never released commercially.

**1983**

Apple introduces ImageWriter.

**1984**

Apple introduces Macintosh with MacPaint and MacDraw and graphical user interface (GUI) on Jan. 24. It contained an 8MHz processor, 128K RAM and a 400K floppy disk drive. It sold for \$2,500.

**1985**

Aldus Corporation founder Paul Brainerd coins the phrases “desktop publishing.”

**1985**

Aldus Corp releases PageMaker for the Macintosh in July 1985, and relied on Adobe's PostScript page description language.

**1985**

Apple releases first version of computer with a hard drive, 10MB.

**1985**

Apple releases the high-resolution (300 dpi) desktop LaserWriter bringing publishing to the desktop for the first time.

**1986**

Aldus releases PageMaker for the IBM/PC-compatible; releases Tagged Image File Format (TIFF) standard

**1986**

Ventura Publisher running the Graphical Environment Manager extension to the DOS operating system released; invented by Meyer, Don Heiskel and Lee Jay Lorenzen

**1986**

Charles “Nick” Corfield released Framemaker 1.11 as a WYSIWYG document editor on the Sun-2 workstation.

**1992**

Joint Photographic Experts Group organized to establish standards for digital compression and coding of continuous-tone still images.

**1987**

QuarkXPress 1.0 released.

**1987**

Thomas Knoll, a PhD student at the University of Michigan, conceptualizes his software program “Display” to display grayscale images on a monochrome display.

**1987**

Adobe Illustrator released.

**1988**

Knoll renames his software program “ImagePro” and still later “PhotoShop” and sells it with scanner manufacturer Barneyscan.

**1988**

Aldus releases FreeHand vector-based drawing program; released PageMaker 3.0.

**1988**

Adobe purchases license to distribute PhotoShop.

# DESIGN: APPENDICES

**1989**

QuarkXPress 2 released.

**1989**

FrameMaker 2 released; includes paragraph designer and character designer and equation editor.

**1990**

Adobe PhotoShop 1.0 released.

**1990**

QuarkXPress 3 released.

**1990**

Chuck Weger coins and popularizes the term “preflight” to refer to the process of checking a document’s fonts, links and other items before they are printed.

**1991**

FrameMaker 3 released.

**1992**

PageMaker 4.2 released that included drop caps, stylesheets, indexing.

**1992**

Joint Photographic Experts Group – JPG – releases requirements and guidelines for JPEG standard.

**1992**

QuarkXPress 3.3 released; Quark dominates professional desktop publishing market.

**1993**

Adobe releases Acrobat 1.0 the Portable Document Format for the paperless office

**1993**

Aldus releases PageMaker 5.0.

**1993**

FrameMaker 4 released.

**1993**

Corel acquires Ventura Publisher and renames it Corel Ventura 4.2.

**1994**

Adobe buys Aldus for \$437 million; FreeHand, competitor with Adobe Illustrator, returned to Altsys by order of Federal Trade Commission

**1995**

Patrick Marchese and Ronald Crandall launch FlightCheck at Seybold conference.

**1995**

Macromedia acquires Altsys.

**1995**

FrameMaker 5 released.

**1995**

Adobe acquires Frame Technology Corp. and Framemaker desktop publishing software popular with technical writers for \$556 million.

**1996**

QuarkXPress 4.0 released; Quark dominates professional desktop publishing market.

**1997**

Markzware gets patent for preflighting.

**1997**

QuarkXPress 4.0 released.

**1999**

Adobe project codenamed “Shuskan” and later “K2” renamed “InDesign”; version 1.0 released to replace PageMaker.

**2000**

FrameMaker 6 released.

**2001**

PDF/X-1 and PDF/X-1a become ISO standards internationally.

**2001**

Adobe PageMaker 7.0 released.

**2002**

QuarkXPress 5.0 released.

**2002**

Corel Ventura 10 released.

**2002**

FrameMaker 7 released.

**2002**

TIFF standard updated by Adobe.

**2003**

Scribus desktop publishing application, released under the GNU General Public License as free software.

**2003**

Adobe Creative Suite 1 released; contains InDesign version 3.0.

**2003**

QuarkXPress 6.0 released.

**2004**

Adobe discontinues PageMaker.

**2005**

Adobe Creative Suite 2 released

**2005**

Adobe Systems acquires Macromedia for \$3.6 billion bringing print publishing (dominated by InDesign) and online publishing (dominated by Dreamweaver) under Adobe's control.

**2006**

QuarkXPress 7.0 released.

**2007**

Adobe Creative Suite 3 released; compiled in Universal Binary compatible with native Intel and PowerPC Macintosh computers.

**2007**

FrameMaker 8 released.

**2008**

Adobe releases PDF as an open standard and published by the International Organization for Standardization as ISO 32000-1:2008.

**2008**

QuarkXPress 8 released.

**2008**

Adobe Creative Suite 4 released.

**2009**

FrameMaker 9 released with new interface.

**2010**

Adobe Creative Suite 5 released

**2011**

FrameMaker 10 released.

## DESIGN DICTIONARY

---

***Adobe***

A company headquartered in San Jose, Calif., founded in December 1982 by Charles Geschke and John Warnock; manufactures software such as InDesign and PhotoShop; acquired Aldus, the makers of the first popular desktop publishing software, PageMaker, in 1994

***Aligned left type***

Type aligned on the left but ragged on the right; less formal; good for narrow column widths (less than the point size of the type in picas)

***Aligned right type***

Type aligned on the right but ragged on the left; not very readable; useful only in very short copy blocks

***All caps***

Type set in all capital letters (ABCDEF)

***Alternative story form***

A form of copy other than the tradition quote/transition form of story that conveys information to the reader; includes devices such as the timeline, bio box, quote collection, infographic, by the numbers and map; also known as story-telling devices

***Ascender***

The vertical portion of a lowercase character extending above the height of a lower case x in letter such as b and d.

***Baseline***

An imaginary line on which capital letters and lower case letters such as "e" and "u" rest

***Bleed***

An element that extends all the way to the edge of the printed page

***Body type***

Type set to be read in long blocks; generally between 9 and 14 points; also called text type

***Boldface***

Type which appears darker than surrounding type of the same type family; used for emphasis.

***Bullet***

A dot or symbol used to emphasize an item in a list (•)

***Caption***

Cutline; type that explains what is happening in a photograph including who, what, when and where including the full names of all identifiable people; the first sentence of yearbook captions is written in present tense; second and subsequent sentences are written in past tense; may include a direct quote from someone involved in the action in the photograph

***Center of visual interest***

Where the eye goes first on a spread; often the largest element; often a photograph

***Centered***

Type set centered on a given margin with uneven margins on both sides.

***Charticles***

See alternative story form

***CMYK***

Cyan, magenta, yellow, black; the colour model used in the printing process; a subtractive model

***Column design***

A basic style of magazine design that breaks the spread into a set of vertical columns with all elements starting and ending on a column

***Condensed type***

Type set more narrow than the regular version

***Consistency***

Internal consistency in design helps the reader identify elements on the page; example: all captions in a section should be set in the same font, size, leading, alignment so the reader recognizes them as captions

***Continuous tone***

A photographic or art image consisting of varying shades of gray which has not been screened

***Descender***

The parts of the characters sticking below the baseline in lowercase letters such as p and y

***Desktop publishing***

Electronically designing, laying out, editing and producing a document on a computer

***Discretionary hyphen***

A hyphen manually entered into the text which may or not be used when the copy is placed on the page

***Display type***

Type set to be read in small blocks; display type is generally set larger than 14 points

***Dominant photograph***

Often the center of visual interest in a yearbook spread; the largest photograph on the spread

***Double-page spread***

Two consecutive pages in a magazine with an even-numbered page on the left and odd-numbered page on the right

***Drop cap***

The first letter of a paragraph set significantly larger than the surrounding text on the baseline of the line of text equal to the height of the letter and dropped into the text

***Em space***

Space equivalent in size to the capital M

***En space***

Space equivalent in size to the capital N

***EPS***

Encapsulated PostScript; a graphics standard for object-oriented files which includes the screen image and the PostScript code necessary to tell the printer how to print a file

***Expanded type***

Type set wider than the regular version; extended

***Eyeline***

An imaginary, horizontal line that serves to unify two consecutive magazine pages into one spread; most elements start or end on the eyeline but elements can break the eyeline

***Families of type***

All the type sizes and styles of a typeface, including roman, italic, bold, condensed, expanded, etc.)

***Font***

All characters in one point size of a typeface

***Grid design***

A style of magazine design that evolved from basic column design and provided more flexibility using a series of smaller vertical columns

***Halftone***

A reproduction of continuous tone artwork with an image formed by dots of various sizes; the number of those dots in an inch is termed the line screen of an image (lines per inch)

***Headline***

The large type usually above a story that grabs the reader's attention and that helps to provide information about what's in the story; usually contains a subject and verb

***HSB***

Hue, saturation and brightness; the native model for colours in Adobe PhotoShop; each pixel in a digital image is defined by its value in hue, saturation and brightness

***Initial letter***

The first letter of a paragraph set significantly larger than the surrounding text but with the same baseline as the first line of text; often at least the height of at least three lines of text

***Initial letter***

An oversized character used at the beginning of a block of text.

***Italic***

Type with a less formal look and with more slant than Roman type

***JPEG***

Joint Photographic Experts Group; a popular file compression algorithm for digital images

***Justified type***

Type that is aligned both on the left and right; good for formal body copy

***Kerning***

Manual adjustment of the letterspacing moving two letters closer together or farther apart than initially set

**Leader**

Rows of dots, dashes or other characters used to guide the reader to another area within the same line. (Jane Doe . . . . President)

**Leading**

Spacing between the bottom of the descenders of one line of type and the top of the ascenders of the next line of type; measured in points from the top of one line's ascenders and the next line's descenders; type can be set with any number of points of leading or no leading, "solid"

**Ligature**

Two or three characters joined as one (example: fl and fi)

**Light**

Type set even lighter than roman type

**Object-oriented**

A graphic made up of various geometric shapes such as lines and curves instead of pixels; vector based

**Pica**

A unit of measurement used by printers equal to one-sixth of an inch

**Pixel**

The smallest component of a digital image; a combination of two words: picture and element

**Point**

1/72 of an inch; typical unit of measurement for type and rule lines (i.e. headline type that is one-half of an inch tall is 36 points); the original printer's point, from the era of foundry metal typesetting, varied between 0.18mm and 0.4 mm; the traditional point was supplanted by the PostScript point, which was rounded to an even 72 points per inch (1 point = 1/72 inches =  $25.4/72$  mm = 0.3527 mm); 12 points in a pica

**PostScript**

A page-description language developed by Adobe Systems for use in laser printers and other high-quality output devices

**Pull quote**

Also called an inset quote or lift-out quote; an excerpt from the text placed in a larger typeface on the same page to entice readers into the text

**Pull quote or inset quote**

A graphic element created from text using a quote pulled from a story and printed in a point size significantly larger than the text size and set off from the text.

**Reverse**

White type printed on a black or coloured background

**RGB**

Red, green, blue; the colour model used on computer monitors and television screens with transmitted light; an additive model

**Roman**

Type that is neither bold nor italic; traditional body copy is set as roman type

**Sans serif**

Type with no serifs

**Serif**

S small projection extending from the ends of certain families of type

**Small caps**

Complete alphabet of caps that are the same height as the x-height of the lowercase letters (abcdefg)

**Small caps**

Type set in all capital letters with the same x-height as lowercase letters (ABCDEFGHIJKLMNabcdefghijklmn)

**Spot colour**

One or more colours used on a page but not for a full-colour photograph

**Story subheads**

Small mini-headlines (often just labels) set in a contrasting font or weight to break up a large expanse of body copy

**Story-telling devices**

See alternative story form

***Subhead***

A typographically smaller headline that appears below the main headline to add information; always has a subject and verb

***TIFF***

Tagged Image File Format; a graphics standard for high-resolution, bit-mapped files, particularly those formed from scanned images such as photos.

***Tracking***

Adjusting the space between a group of letters

***Upper and lowercase***

Type set with capital and uncapitalized letters  
(aAbBcCdDeEfFgG)

***White space***

A portion of the page with no copy, photographs or artwork

***Word space***

Space between individual words

***WYSIWYG***

Literally “What You See Is What You Get;” a term used by computer users to indicate that what is seen on the screen matches what is printed; pronounced “wi-zì-wig”

***X-height***

The height of the lowercase letter x; no ascender or descender

# DESIGN: APPENDICES

## PRED PLANNER

DPS topic: \_\_\_\_\_ Page #s: \_\_\_\_\_

Primary headline: \_\_\_\_\_

Secondary headline: \_\_\_\_\_

Photographer: \_\_\_\_\_

Reporter/Writer: \_\_\_\_\_

Editor: \_\_\_\_\_

Designer: \_\_\_\_\_

TEAM

Design: \_\_\_\_\_

Sidebars: \_\_\_\_\_

1st draft story: \_\_\_\_\_

Final draft story: \_\_\_\_\_

Photos: \_\_\_\_\_

Captions: \_\_\_\_\_

1st submission: \_\_\_\_\_

Final: \_\_\_\_\_

DEADLINES

Length: \_\_\_\_\_

Specific angle: \_\_\_\_\_

STORY

### ***Photo/Graphic Plan***

Dominant Photos: \_\_\_\_\_

---

---

---

Secondary Photos: \_\_\_\_\_

---

---

---

---

Secondary Graphic/Sidebar Coverage: \_\_\_\_\_

---

---

---

---

**PRED PLANNER (continued)*****Photo Content***

- Action/Reaction
- Storytelling
- Reference (group/mug)
- Illustration (staged)
- Scrapbook (posed)
- Shape

Vertical

Horizontal

Square

Cut-out background

Silhouette

Other

- Mugs

Face only

Heads &amp; shoulders

Profile

Extreme pose

- Crop

Extreme close-up

Medium

Wide

## SIDEBAR COVERAGE

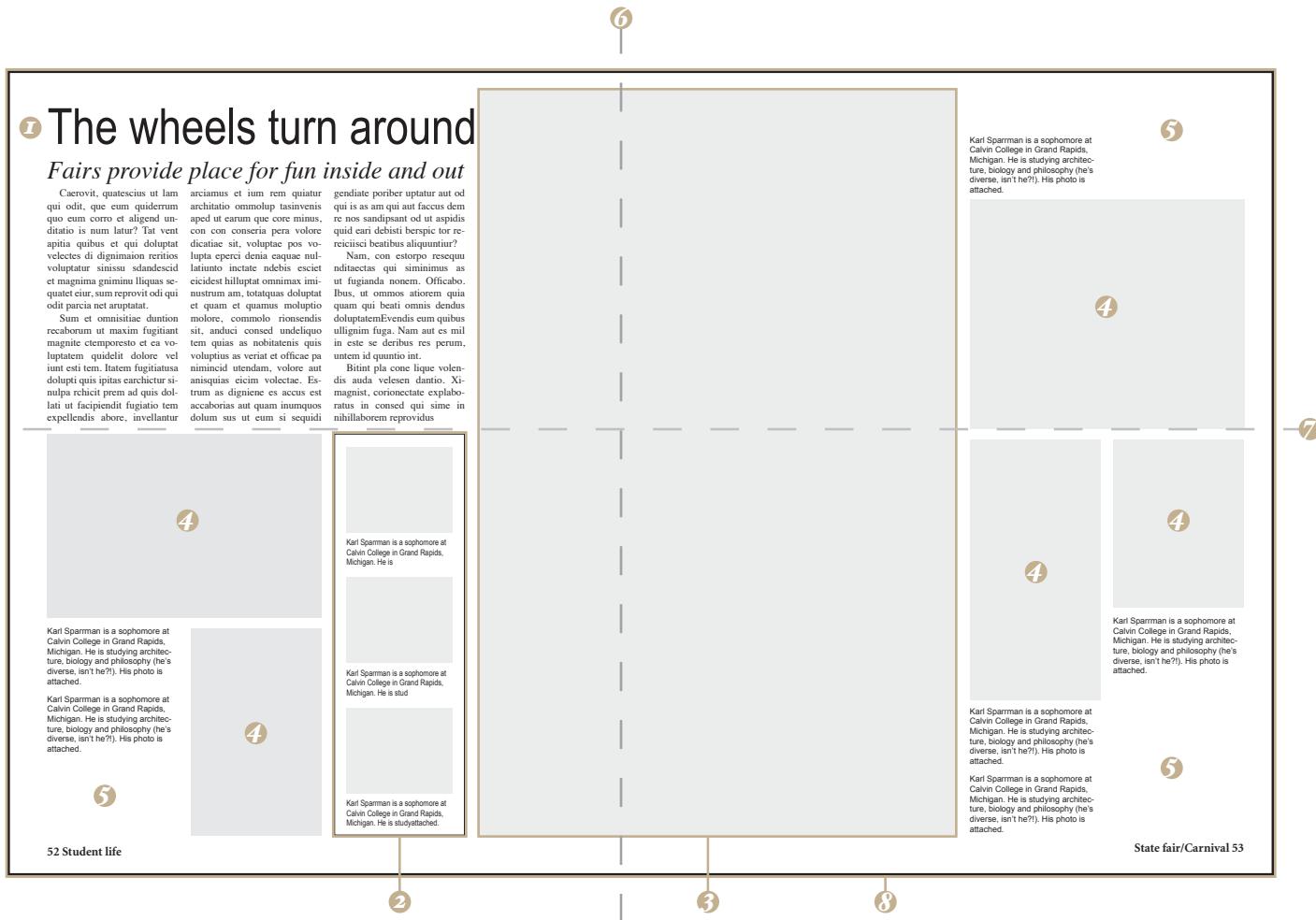
- Fast facts \_\_\_\_\_
- Ratings \_\_\_\_\_
- Bio box \_\_\_\_\_
- Timeline \_\_\_\_\_
- List \_\_\_\_\_
- Map \_\_\_\_\_
- Checklist \_\_\_\_\_
- Chart \_\_\_\_\_
- Glossary \_\_\_\_\_
- Diagram \_\_\_\_\_
- Quiz \_\_\_\_\_
- Table \_\_\_\_\_
- Q&A \_\_\_\_\_
- Step-by-step guide \_\_\_\_\_
  
- Mug/Quote collection \_\_\_\_\_
  
- Quote Collection \_\_\_\_\_
  
- Opinion poll \_\_\_\_\_

## ANATOMY OF A SPREAD

This 8-column spread shows the different elements and how they are placed on a spread.

1. Headline/subheadline and copy block designed as a rectangular unit
2. Alternative copy block
3. Dominant element/a photo 2 to 2 1/2 times larger than all others
4. Secondary photo elements. They should vary in size and shape for visual variety.
5. Planned white space
6. Gutter
7. Eyeline/the point in the spread where elements are set or hung
8. Folio

Separation between all elements is one pica (1/6 of an inch)



## YOU'RE THE JUDGE

---

No book is perfect. Not the Gold Crown winners. Not the top books in the state. Not the Pacemakers. Every book has its weaknesses. Use the following checklist to find the weaknesses of your book and improve these areas in subsequent books. Be honest. And jot down notes in the space provided to give you ideas for improvement.

### ***Photography***

Photographs make or break a book. Without good photographs, readers are less likely to even look at a spread. Despite the importance of photographs, photography is the weakest part of most yearbooks. Just as writers re-write stories, staff members should require photographers to produce work up to their standards or do should request that the photographers do it again.

- |   |   |
|---|---|
| <p><b>T N</b> Are you proud of the photography?</p> <p><b>T N</b> Do the pictures on a spread vary in content?</p> <p><b>T N</b> Have posed shots been avoided?</p> <p><b>T N</b> Have cliché shots (handshaking, plaque awarding, test tube, stirring empty pots, pointing at board, etc.) been avoided?</p> <p><b>T N</b> Have shots of individuals working at desks or talking on the phone been avoided?</p> <p><b>T N</b> Is the dominant picture the best one on the page?</p> <p><b>T N</b> Does every photograph have a point of interest and is it evident what that point of interest is?</p> <p><b>T N</b> Do photographers use the Rule of Thirds, keeping the subject out of the center of the frame?</p> <p><b>T N</b> Have photographs used different composition techniques (leading lines, framing, repetition of shapes, panning) to draw the viewers into the photographs?</p> <p><b>T N</b> Are all photographs cropped to the point of interest?</p> <p><b>T N</b> Are all photographs in focus?</p> <p><b>T N</b> Are photos properly exposed?</p> <p><b>T N</b> Are burned out highlights avoided?</p> | <p><b>T N</b> Have photographers used low depth of field to isolate the subject from the background?</p> <p><b>T N</b> Are group shots run so that they do not dominate on the page but so every face is least one pica tall?</p> <p><b>T N</b> Are the people in group shots tightly cropped at the sides, waste of the bottom row and just above the heads on the top row?</p> <p><b>T N</b> Are group shots top-quality shots? Can you see everyone in the group?</p> <p><b>T N</b> Are the people in groups set up in regular rows so identification is easy?</p> <p><b>T N</b> Are groups set up so that the longest row is in the back?</p> <p><b>T N</b> Do all photographs have good contrast and/or colour?</p> <p><b>T N</b> Have photographers varied the angle from they shoot pictures, getting low or getting up high?</p> <p><b>T N</b> Does cropping leave space for movement?</p> <p><b>T N</b> Have horizons been kept straight?</p> <p><b>T N</b> Have photographs of students faces, avoiding only tops of heads or backs been avoided?</p> |
|---|---|

## YOU'RE THE JUDGE

### Writing

As someone once said, "A picture is worth a thousand words, but a thousand words can give birth to infinite pictures." Writing is the meat of the book. It must be vibrant and interesting and students must want to read the copy. All text must be written in past tense and avoid editorializing whenever possible. First-person copy can be used on occasion for variety.

- T N** Is the writing in the book something you want to read?
- T N** Is writing informal and fun?
- T N** Is all writing filled with specifics, avoiding generalities such as "many," "recent" and "few"
- T N** Do all stories use quotes from a variety of different people?
- T N** Is editorializing avoided?
- T N** Are sexist statements avoided?
- T N** Are non-specific adjectives and adverbs avoided?
- T N** Are correct grammar and spelling used?
- T N** Is the use of a stylebook evident?
- T N** Are good transitions used, adding information and helping the story flow?
- T N** Does copy start with an interest-arousing lead, avoid label leads, time leads and weak quote or question leads?
- T N** Are story endings as entertaining as leads?
- T N** Are gag captions avoided?
- T N** Do captions add relevant information, making each caption a mini-story?

- T N** Do captions contain all of the essential information (who, what, when, where, why and how) without stating the obvious?
- T N** Do captions show evidence of being as well researched as the stories?
- T N** Do captions start with some attention grabber, such as an all-bold lead-in, all-cap lead-in or headline?
- T N** Do headlines avoid editorializing?
- T N** Do headlines avoid repetition of words and ideas?
- T N** Do headlines do more than state the season outcome or something obvious?
- T N** Do headlines pull the reader into the story?
- T N** Do leads vary? Are they specific rather than speaking in generalities?
- T N** Do story topics reflect student interests?
- T N** Has good taste, awareness of the feelings of others, awareness of journalistic ethics been observed in every piece of writing?



Copy blocks should include headlines with active verbs. Consider also alternative types of copy, lists etc. And be sure to leave enough space for in-depth captions.

*Advisor: Sarah Nichols  
2011 Details | Whitney H.S. | Rocklin, Calif.  
Editors: Amanda Peterson,  
Katie Rogers & Lauren Roudebush*

## YOU'RE THE JUDGE

### Coverage

All aspects of student life should be reflected and the amount of space given to each should be in proportion to its importance. Student life should include special features on topics of interest to students and should cover the 12-month year, not just the school year. Try to get a true flavor of the students and the school.

- T N** Does the book give adequate space to each section (student life: 20-25%; academics: 10-12%, people: 25%; clubs/organizations 13-15%; athletics: 15-18%; community: 3%; structure pages: 7%)?
- T N** Are all aspects of school life covered without overemphasizing some areas?
- T N** Are all spreads designed so that related content is on facing pages within the same section? Is each spread designed with only one main copy block?
- T N** Are all varsity sports given relatively equal coverage? Are all non-varsity sports covered? PE and individual sports? Is there a scoreboard for every team sport? (Remember, on average, less than 30 percent of the students are involved in the organized sports program, but the majority of students are involved informally.)
- T N** Are group shots down-played, making action shots the dominant photographs?
- T N** Are significant club activities highlighted either in copy or in photographic coverage?
- T N** Do the clubs/organizations sections truly reflect the year?
- T N** Does academic coverage look at academics from a student/learning point of view rather than a teacher/instructing point of view?

- T N** Does every people section spread have a headline, some copy and photographs?
- T N** Does sports copy tell what happened and how rather than just rehashing the scores?
- T N** Does the advertising section include some feature coverage on each spread?
- T N** Does the book include coverage which helps date the year but avoids purchased photographs that don't include students? Does copy on these subjects show student reaction and/or the way that these things affect their lives?
- T N** Does the book reflect a 12-month year?
- T N** Does the clubs/organizations section bring the activities to life with specifics about the year rather than just a list of activities and officers?
- T N** Does the faculty portion of the people section provide insight into teachers and show their contributions to the school/community? Does it show teachers as people?
- T N** Does the people section coverage add to the telling of the story of the year, covering a wide range of student interests and a wide gamut of people?
- T N** Is the full scope of the academic program reflected in an interesting and creative way?



Coverage within the book should be varied, including as many people as possible. Look for new angles on old stories. Look for ideas away from school. Try to really cover the school year from start to finish.

*Advisor: Dow Tate  
Shawnee Mission East | Shawnee Mission, Kan.  
Editor: Hannah Walter  
Assistant editor: Kate Kulaga*

## YOU'RE THE JUDGE

### Design

Design helps the readers know what is important and grabs their attention so they want to read the copy and look at the photographs. Good design helps communicate the message to the readers. The design of the book should be integrated with the theme from cover to cover. When designing a book, don't overlook the little things like folios, rule lines and bylines which can make the difference between a mediocre design and a great design.

- Y N Are you satisfied with the book's design?
- Y N Does design reflect the design trends of the year?
- Y N Has design and graphic use been consistent within each section?
- Y N Do all designs incorporate modular layout making it easy for the viewer to flow through the page?
- Y N Does every spread contain a combination of horizontal and vertical photographs?
- Y N Does each spread contain no more than seven photographs (not including mugs, paneled group shots and other "packaged units")?
- Y N Does every spread have a center of visual interest, probably a dominant photo that is twice as large as other photos on the page?
- Y N Has a specific column plan been used for each section of the book?
- Y N Has all white space been kept to the outside edges of the page?
- Y N Is an eyeline evident on most spreads and are near-misses avoided?
- Y N Do graphics add to the visual unity rather than call attention to themselves?
- Y N Are graphics contemporary, well-planned, consistent in use?
- Y N Are graphics used for a purpose, not just stuck on the page for decoration?
- Y N Is the use of crude artwork avoided?
- Y N Are scoreboard consistent in design and type placement and size?
- Y N Are single columns of copy avoided for the main story?
- Y N Are the spot colours used reflective of the popular colours of the times?

- Y N Do caption widths adhere to the column plan?
- Y N Is caption size and design consistent within a section?
- Y N Do captions touch the photos they identify without being "sandwiched" between pictures? Are all captions kept to the outside and never placed more than two across or deep?
- Y N Does each spread contain only one main headline and copy block? If sidebars are used, is it easy to tell it is a sidebar rather than fighting with the main story for importance?
- Y N Does headline placement lead into the story and avoid going past the copy? Is it never separated from the copy?
- Y N Does picture/copy placement vary from spread to spread?
- Y N Has inner spacing been kept consistent between all elements except where an isolated element or drop column have been used?
- Y N Have photos been placed so action comes into the spread and not off the page?
- Y N Is the use of ghosted or mechanically treated photographs avoided?
- Y N Is body type a consistent width, size and typeface within a section?
- Y N Is extensive use of heavy black tools avoided?
- Y N Is headline type attractive, easy to read and part of the design scheme? It is kept consistent within a mini-theme or section?
- Y N Is the use of body type in coloured ink avoided?
- Y N If spot colour is used, is it used creatively and attractively, adding to the spread but not calling attention to itself?
- Y N Is type never allowed to cross the gutter?

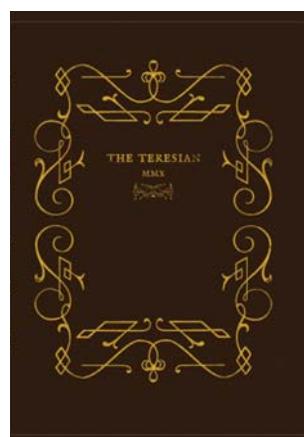
## YOU'RE THE JUDGE

### Theme

The theme unifies the book. It gives a purpose to the book and a plan for every spread. The theme should sparkle with creativity and should allow the staff to highlight unusual aspects of unusual events. The cover, the endsheets, the opening section, the section dividers and the closing section all explicitly state the theme but special feature or mini-magazines tie the theme together without overdoing the purpose of the theme.

- T N** Is the theme clearly depicted on the cover, endsheets, title page, opening/closing and on the division pages?
- T N** Does the theme copy specifically and interestingly spell out how the theme fits your school on all the theme pages?
- T N** Is the theme unique to this school, this year?
- T N** Does the theme have graphic appeal?
- T N** Are good quotes used in the theme copy?
- T N** Does each copy block add something new to the theme.

- T N** Is the closing short? Is it at the end of the book? Does it wrap up the theme story and give a feeling of closure?
- T N** Do the photographs in the theme section depict the theme section? Are they vibrant and exciting? Are fewer and better pictures used on theme pages than other spreads in the book?
- T N** Are dividers designed as spreads? Do the dividers carry the theme logo?
- T N** Is their design similar to, but not identical to opening/closing design?
- T N** Are the theme sections distinctive and different from other parts of the book?



The theme of a yearbook starts on the cover and continues through the front endsheets, title page, opening section, division pages, closing pages and back endsheets. It's like the plot of a good book, unifying the book. It may also appear graphically in the folios. Colour, rule lines, photos, text and other elements can all help carry the theme throughout the theme section and theme elements.

*Advisor: Eric Thomas*

*The Teresian | St. Teresa Academy | Kansas City, Missouri  
Editors in chief: Elle Rauch & Colleen Corcoran*

## YOU'RE THE JUDGE

### ***Don't overlook the little things***

The little things such as folios, index and colophon, if done well, can help the reader realize that the book was well-planned and help to unify every spread. Especially with the folios, consistency is the name of the game. Consistent placement and design help the reader. All pages must be numbered accurately and indexed. Every student's name must be spelled and indexed correctly.

- Y N Are folios throughout the book consistent in size, design and kind of content?
- Y N Do the folios identify content specifically?
- Y N Does every spread contain folios on the lower outside of at least one page of the spread?
- Y N Is the index attractively designed?
- Y N Is the index complete and a single listing, including all individuals, clubs and organizations, teams, events, story topics and advertisers?
- Y N Does the book contain a colophon containing all the technical and sales data about the book?
- Y N Is the editor's note free from inside jokes?

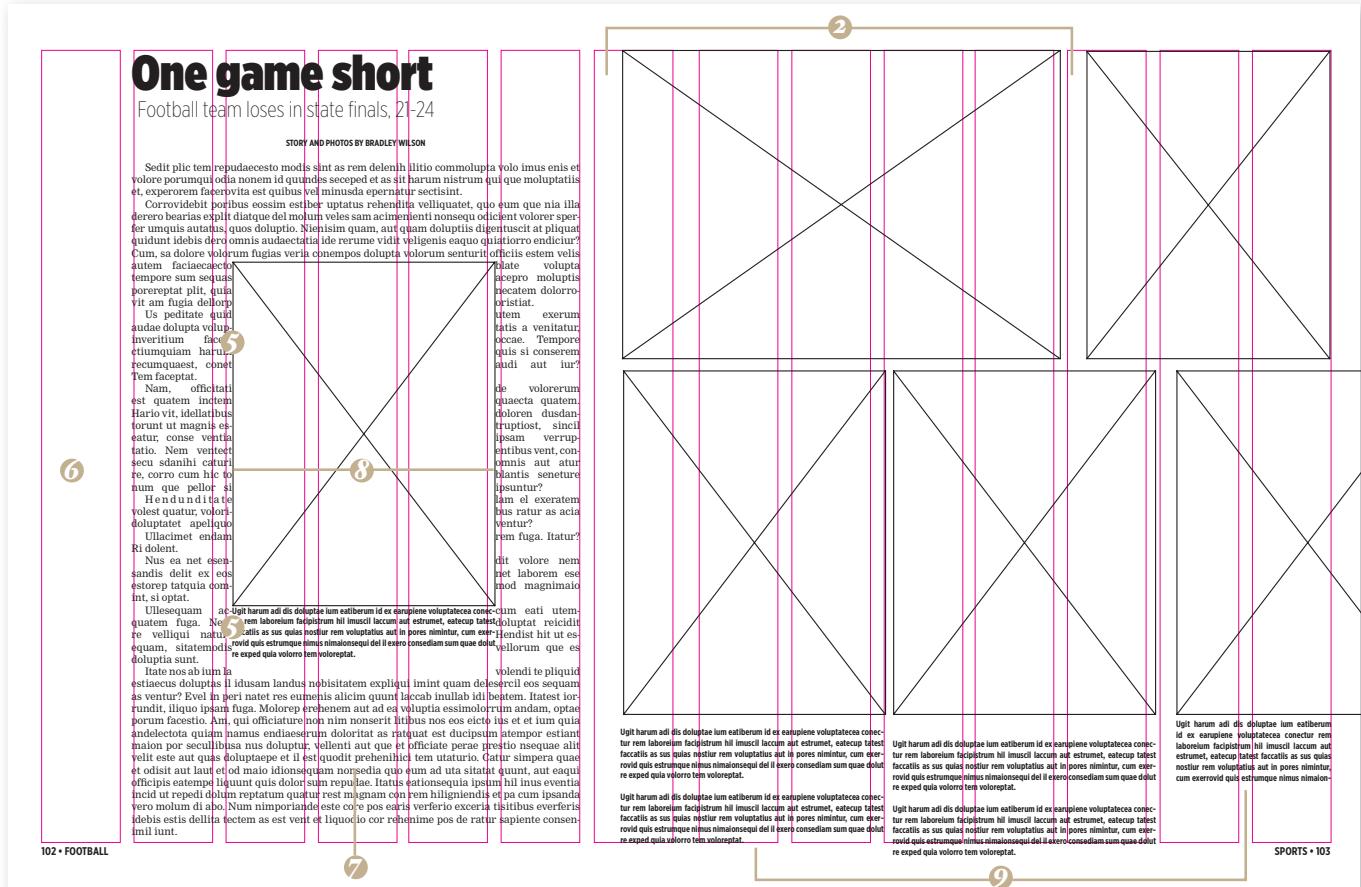
### ***Remember what's really important***

Never mind what the judges say. Never mind what other advisors say about the book. Never mind what students from other schools say about the book. The really important thing is that you liked the book and you served the students, faculty, staff and community well.

- Y N Did you like the book?
- Y N Did the students like the book?
- Y N Did the book serve the readers well?

*The colophon should be at the end of the book and should include things such as how many copies were printed, what they cost, who published the book, what equipment was used to produce it (from software to hardware to digital cameras), what kind of paper was used, what fonts were used and what spot colours were used. Acknowledgements should be subtle as should any editors' notes.*

## EXERCISE (page 12) ANSWER GUIDE



1. Grid ignored
2. Inconsistent inner spacing (1 pica is rule)
3. No dominant element
4. Photos don't vary much in size and shape
5. Text shouldn't touch photo/other text
6. Left margin not established
7. Copy too wide at this type size
8. Don't make reader jump photo to read
9. Caption width should be the same

## EXERCISE (page 13) ANSWER GUIDE

---

1. T
2. F Planned use of white space between elements in grid design is an effective design tool.
3. T
4. T
5. T
6. F The dominant photo should be placed on or through the gutter.
7. F Limit bleeding photos off to one per spread.
8. F Keep all visuals facing on to the page.
9. T
10. F The headline should cover the story block and never be run vertically.
11. T
12. T
13. T
14. F Long blocks of all caps or bold text are like shouting and are not readable.
15. T
16. T

**YEARBOOK DESIGN REPORT CARD****Evaluator** \_\_\_\_\_**Yearbook** \_\_\_\_\_

0 = No      1 = Somewhat      2 = Yes

**Headlines & Type** \_\_\_\_\_**Comments** \_\_\_\_\_**Score** \_\_\_\_\_

- o 1 2** Do headlines intrigue, inform and invite readers in?
- o 1 2** Do feature heads project an appealing personality?
- o 1 2** Do decks effectively summarize and sell stories?
- o 1 2** Do various type styles/weights add to text readability?
- o 1 2** Are all typographic details polished and professional?

**Photos** \_\_\_\_\_

- o 1 2** Are photos active (rather than dull & passive)?
- o 1 2** Are photos cropped, sized and positioned properly?
- o 1 2** Are photos sharp, clear and well-composed?
- o 1 2** Is the full colour or spot colour well balanced?
- o 1 2** Do enough photos appear throughout the book?

**Graphics & Artwork** \_\_\_\_\_

- o 1 2** Do maps, charts & diagrams enhance text where needed?
- o 1 2** Is graphic data meaningful, accurate & understandable?
- o 1 2** Are sidebars typographically well-designed?
- o 1 2** Are drawings & artwork clean and well executed?
- o 1 2** Do occasional graphics enhance the theme of the book?

**Theme Package** \_\_\_\_\_

- o 1 2** Does the cover immediately establish your personality?
- o 1 2** Is the theme text typography inviting?
- o 1 2** Do dividers advance the theme and help readers navigate?
- o 1 2** Is colour used effectively in theme photos & graphics?
- o 1 2** Do endsheets, dividers, opening & closing work together?

**Inside Pages** \_\_\_\_\_

- o 1 2** Is the content organized, logical and consistent?
- o 1 2** Do layouts use modular shapes with strong dominants?
- o 1 2** Is there a mix of story-telling devices throughout?
- o 1 2** Does the grid work to organize spreads?
- o 1 2** Do the layouts vary enough to stay interesting

# DESIGN: APPENDICES

<b>The Basic Fixtures</b>	<b>Comments</b>	<b>Score</b>
<ul style="list-style-type: none"> <li><b>0 1 2</b> Are liftout quotes / quote collections used effectively?</li> <li><b>0 1 2</b> Are margins &amp; spacing uniform and appropriate?</li> <li><b>0 1 2</b> Are portrait pages clean, clear, with some value added?</li> <li><b>0 1 2</b> Do rules, boxes &amp; screens effectively organize material?</li> <li><b>0 1 2</b> Are bylines and other credits well designed, professional?</li> </ul>		
<b>Volume &amp; Variety</b> <ul style="list-style-type: none"> <li><b>0 1 2</b> Do pages combine hard news with “softer” features?</li> <li><b>0 1 2</b> Have major stories been packaged with effective sidebars?</li> <li><b>0 1 2</b> Do spreads give readers a sense of motion &amp; activity?</li> <li><b>0 1 2</b> Does coverage highlight people in your school community?</li> <li><b>0 1 2</b> Does coverage appeal to a broad range of tastes &amp; interests?</li> </ul>		
<b>Ads &amp; Self-promotion</b> <ul style="list-style-type: none"> <li><b>0 1 2</b> Does theme package effectively “sell” the book?</li> <li><b>0 1 2</b> Did you offer any contests or giveaways? Sponsor events?</li> <li><b>0 1 2</b> Were book sales and ad sales effectively marketed?</li> <li><b>0 1 2</b> Are display ads and/or senior message ads well designed?</li> <li><b>0 1 2</b> Are there community connections evident in book?</li> </ul>		
<b>User-friendliness</b> <ul style="list-style-type: none"> <li><b>0 1 2</b> Is there a complete index designed to help readers?</li> <li><b>0 1 2</b> Is some coverage interactive (quizzes, Q&amp;As, checklists)?</li> <li><b>0 1 2</b> Do you run complete calendars/scoreboards?</li> <li><b>0 1 2</b> Are all captions complete, with idents for those pictured?</li> <li><b>0 1 2</b> Is there complete school information on title page?</li> </ul>		
<b>Personality</b> <ul style="list-style-type: none"> <li><b>0 1 2</b> Does book’s personality match that of its target audience?</li> <li><b>0 1 2</b> Was ladder flexible enough to handle changing events?</li> <li><b>0 1 2</b> Is the book’s theme package sophisticated, contemporary?</li> <li><b>0 1 2</b> Are there surprises scattered through the book?</li> <li><b>0 1 2</b> Will anything in the book incite reactions from readers?</li> </ul>		
<b>90-100</b> Outstanding! A top notch publication <b>70-89</b> Good, but you could still use a few new ideas <b>50-69</b> Average - Possibly dull. needs major changes <b>below 50</b> Time for a change. An aggressive redesign will re-awaken your readers and revitalize your staff	<b>TOTAL SCORE</b>	

ACCENT FONT EXAMPLES

---

44th President

ANNA

Attic

Carpenter  
Clubhouse

MESQUITE

Professor

Texas Hero

TreeFrog

## SAMPLE BODY COPY FONTS

---

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly. Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sir-

**VITESSE 10/12**

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly. Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

**ADOBE CASLON PRO 10/12**

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly. Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum. Sed pastrami

**BODONI 10/12**

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly. Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

**NIMROD 10/12**

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly. Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum. Sed pastrami

**GARAMOND 10/12**

Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs ham hock in. Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky. Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly. Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.

Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat. Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf duis non jerky sunt adipisicing quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

**MRS. EAVES 10/12**

## SANS SERIF FONTS SUITABLE FOR CAPTIONS & SIDEbars

---

- Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs hock in.
- Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky
- Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly.
- Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.
- Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat.
- Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

**SHINN 9/10.8**

- Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs hock in.
- Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky
- Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly.
- Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.
- Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat.
- Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

**FUTURA 9/10.8**

- Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs hock in.
- Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky
- Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly.
- Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.
- Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat.
- Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

**GOTHAM 9/10.8**

- Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs hock in.
- Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky
- Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly.
- Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.
- Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat.
- Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

**MYRIAD PRO 9/10.8**

- Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs hock in.
- Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky
- Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly.
- Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.
- Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat.
- Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

**GILL SANS LIGHT 9/10.8**

- Quis duis in, in labore ex dolore. Eu nulla reprehenderit, pariatur chuck cow meatloaf nisi ball tip short ribs hock in.
- Brisket nostrud chuck hamburger aliquip, pork chop in excepteur ut ball tip beef ribs. Reprehenderit nulla jowl, voluptate bresaola minim tongue short loin excepteur ground round tail eiusmod velit spare ribs jerky
- Anim proident pancetta, in culpa do sirloin reprehenderit aliqua deserunt ground round elit biltong exercitation est. Venison culpa irure ut eiusmod, meatloaf pork belly.
- Commodo short ribs magna, adipisicing ground round meatloaf meatball beef.
- Cow sint chicken, id pig pork chop fatback mollit shoulder beef shank tri-tip. Ham turkey ullamco esse aliqua in eu, ex t-bone laboris fugiat.
- Velit ut sirloin pariatur ea ullamco. Pancetta jowl veniam, meatloaf quis dolore minim enim laborum. Sed pastrami aute dolore deserunt.

**GOTHAM XNARROW 9/10.8**

SANS SERIF FONTS SUITABLE FOR HEADLINES

---

**Avant Garde**

**Bell Gothic**

**Franklin Gothic**

**Futura**

**Helvetica Neue Cond.**

**Myriad Pro**

**Shinn**

**Stone Sans**

**Whitney**

**SERIF FONTS SUITABLE FOR HEADLINES**

---

**American Typewriter**

Americana

Baskerville

Big Caslon

Century Old Style

Cochin

Courier

Hoefer Text

Adobe Jenson Pro

Lucian

Minion

Palatino

Raleigh BT

Serifa BT

Warnock Pro

## FONTWEIGHTS

---

### WEIGHTS OF GOTHAM

Thin  
*Thin Italic*  
Light  
*Light Italic*  
Xlight  
*Xlight Italic*  
Book  
*Book Italic*  
**Medium**  
**Medium Italic**  
**Bold**  
**Bold Italic**  
**Black**  
**Black Italic**  
**Ultra**  
**Ultra Italic**

### WEIGHTS OF MINION

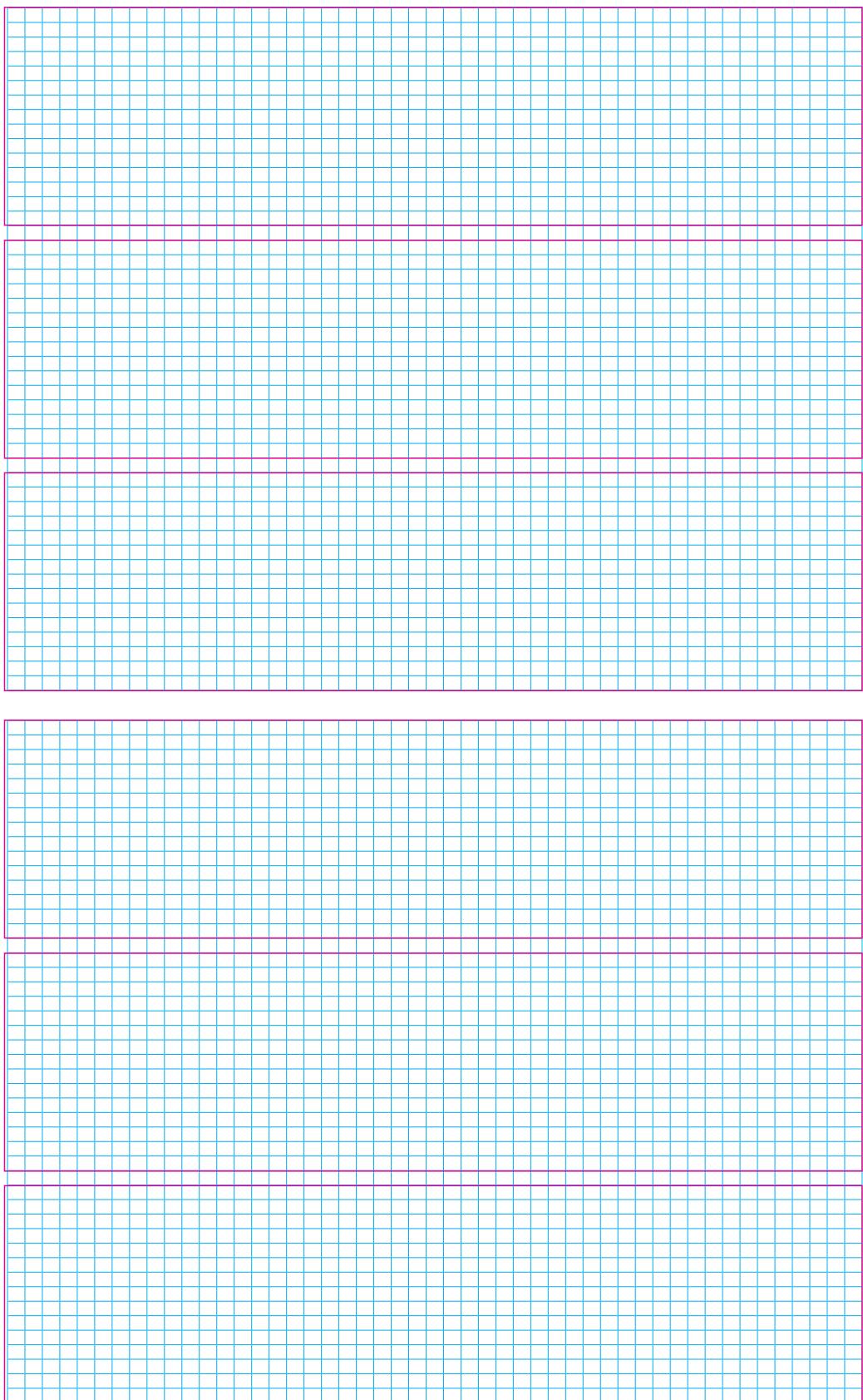
Regular  
*Italic*  
Medium  
*Medium Italic*  
Semibold  
*Semibold Italic*  
**Bold**  
**Bold Italic**  
DISPLAY SMALL CAPS  
❧❧❧❧❧❧❧❧

### ITALIC SWASH

### WEIGHTS OF GOTHAM XNARROW

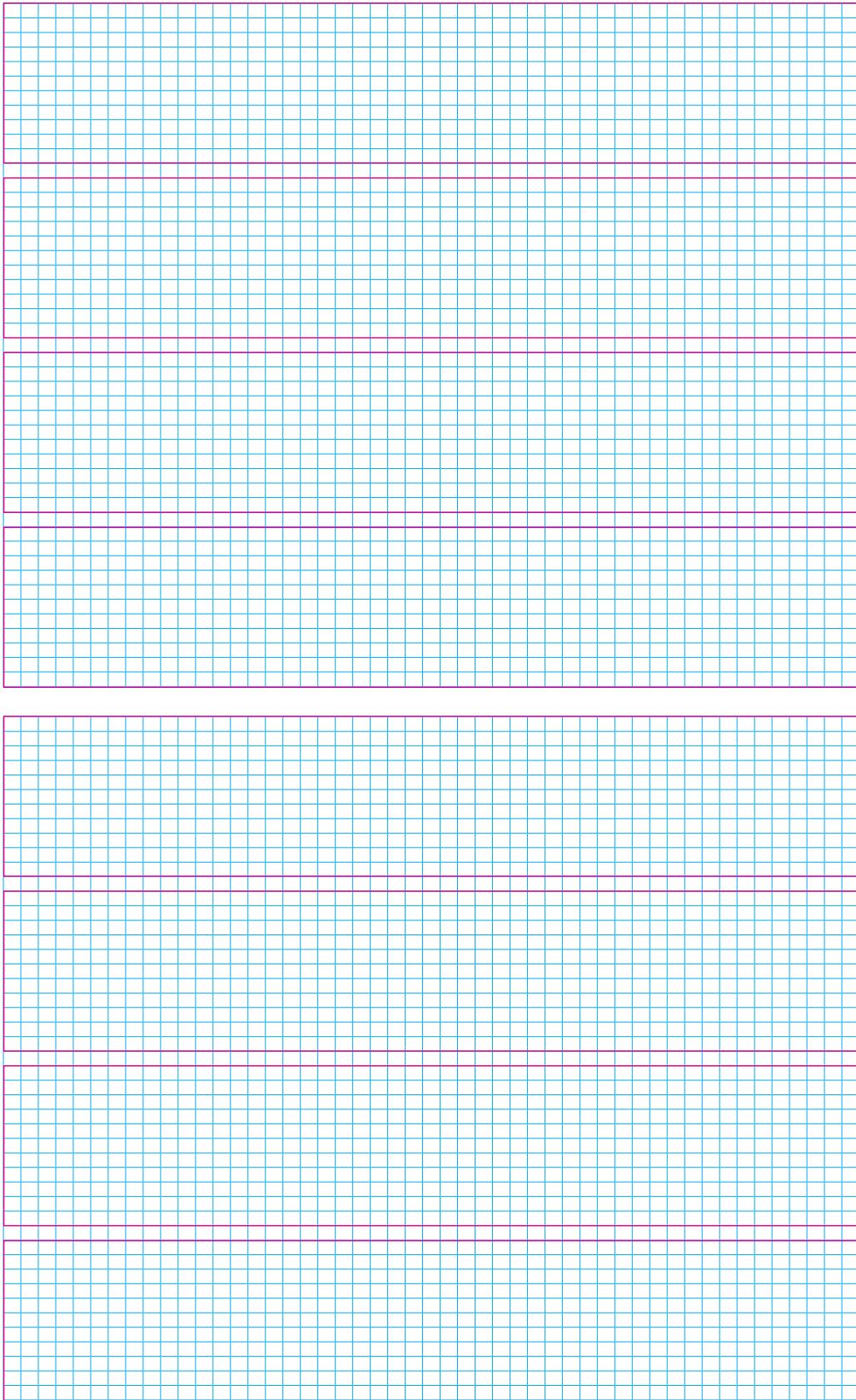
Thin  
*Thin Italic*  
Extra Light  
*Extra Light Italic*  
Light  
*Light Italic*  
Book  
*Book Italic*  
**Medium**  
**Medium Italic**  
**Bold**  
**Bold Italic**  
**Black**  
**Black Italic**  
**Ultra**  
**Ultra Italic**

### 6 COLUMN LAYOUT

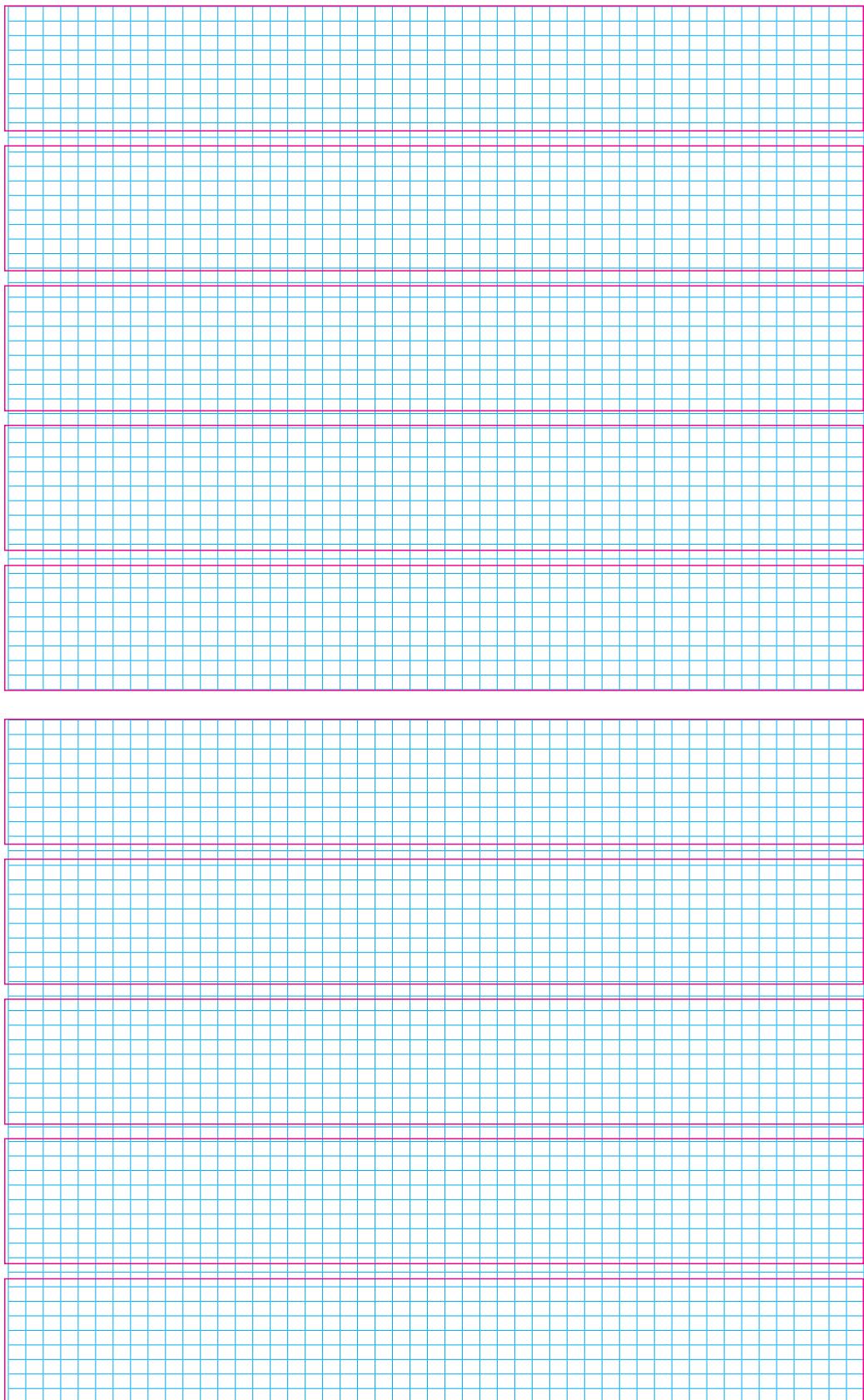


## DESIGN: APPENDICES

### 8 COLUMN LAYOUT

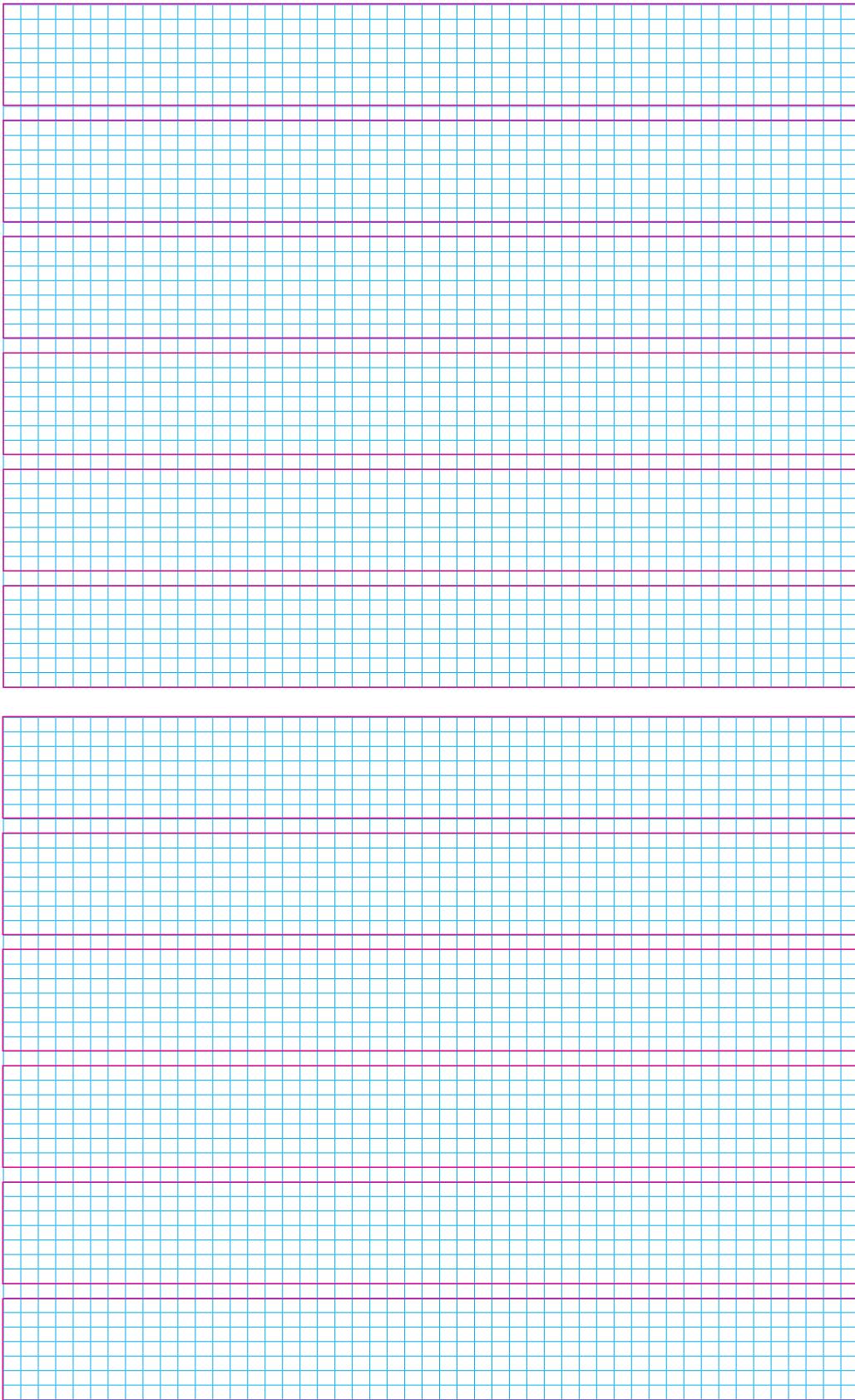


## 10 COLUMN LAYOUT

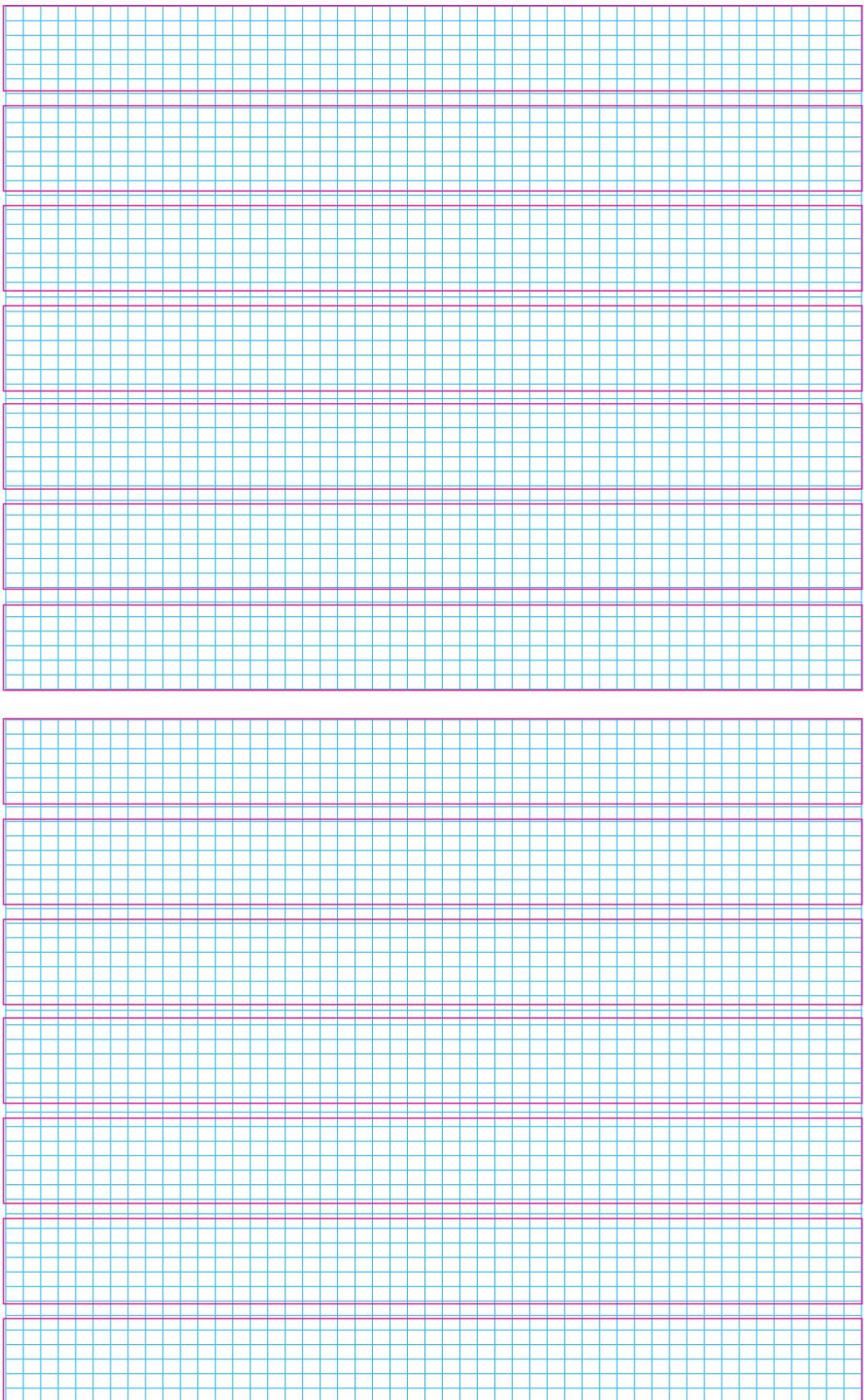


## DESIGN: APPENDICES

### 12 COLUMN LAYOUT

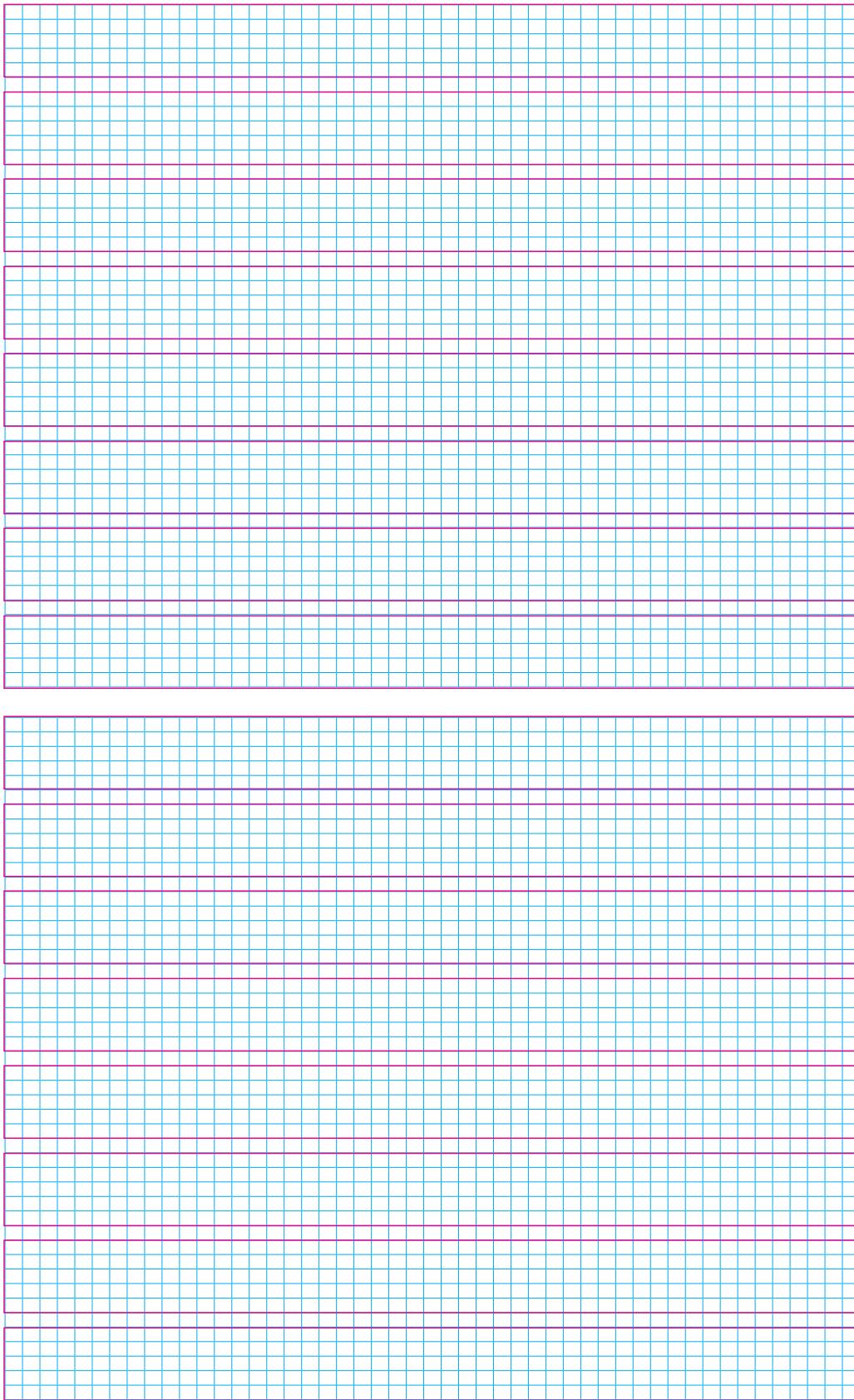


## 14 COLUMN LAYOUT



## DESIGN: APPENDICES

### 16 COLUMN LAYOUT





# Design: Colour

FRED PERRIN

GREEN

BLUE-GREEN

YELLOW-GREEN

YELLOW

YELLOW-ORANGE

**Friesens**  
The Yearbook Company



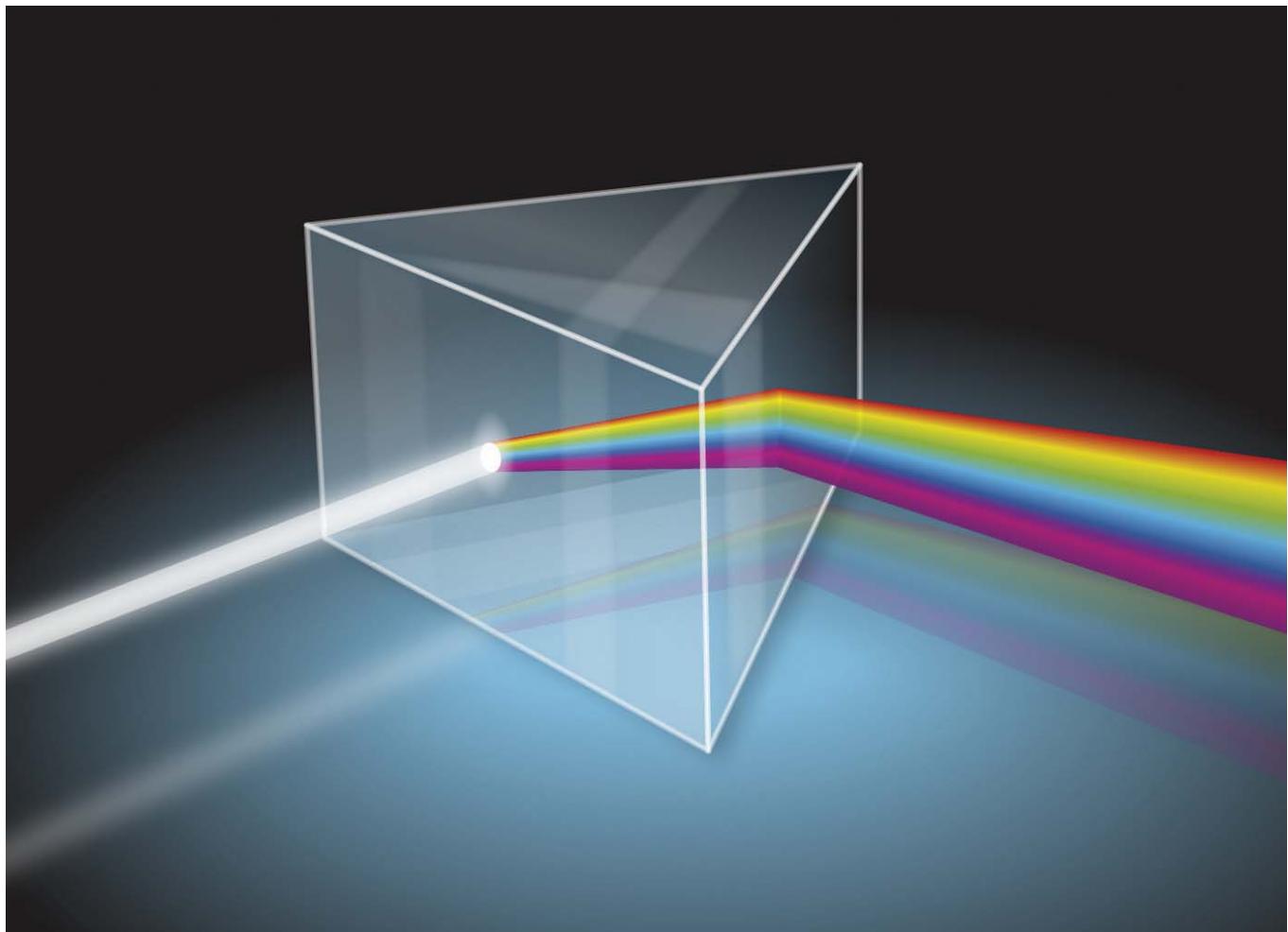
## FRED PERRIN

---

Fred joined Friesens in 2004 after working 25 years in the photographic industry. His photography has been featured in PhotoLife and on the cover of Maclean's Magazine. His lithographs have been sold worldwide by the East African Wildlife Society and have been presented to 60 world leaders by the Government of the United States. In 1985, Fred was designated a Craftsman of Photographic Arts (CPA) by the Professional Photographers Assoc. of Canada (PPOC). He presents annually at JEA, CSPA and other journalism workshops throughout North America. More recently, Fred was Creative Director for *American Idol's* Commemorative Book: *Backstory and Season 9 Highlights* and for school yearbooks appearing on the television series, *Glee* and in the upcoming movie, *American Pie – The Reunion*.

**THE NATURE OF COLOUR**

In 1666, Sir Isaac Newton, after passing light through a prism, formed what he called “a coloured image of the sun.” Conversely, well-executed colour, viewed through the prism of our eyes, should reflect a yearbook’s vision, theme, story and beauty.



## THE NATURE OF COLOUR

Colour exists everywhere. It exists in light, in nature and in you. That colour exists in light is well evidenced when light, passing through a man-made prism or raindrop (causing a rainbow), is divided into separate wavelengths, which, in turn, reveal the colours red, orange, yellow, green, blue, indigo and violet.

### ***Exercise:***

Stare at the black dot in the center of the colour grid below featuring the colours yellow, red, green and blue below. Continue staring at the dot for 15 seconds.

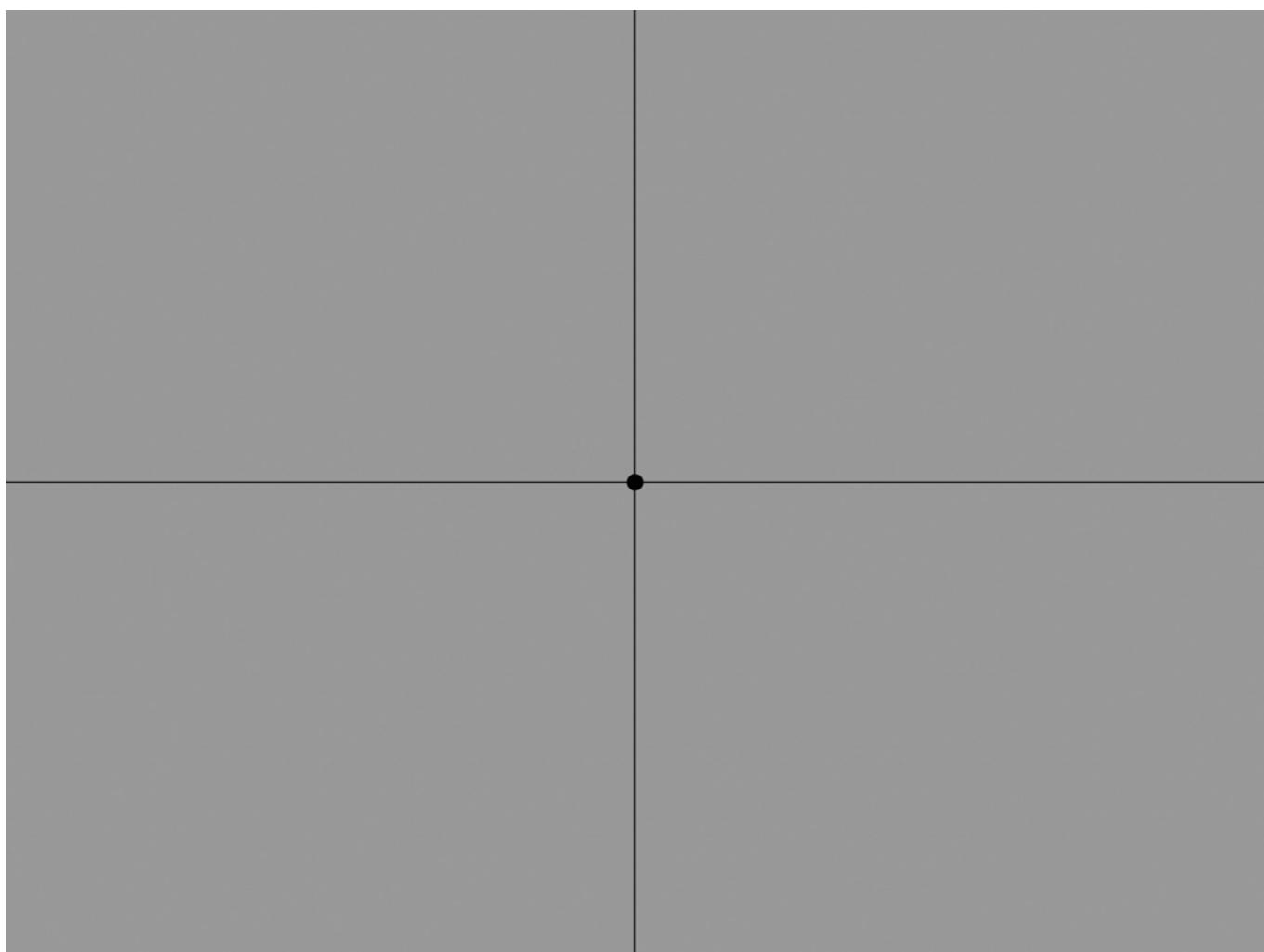
After 15 seconds, shift your gaze to the black dot in the center of the gray grid.



What do you see? If you don't believe your eyes, repeat the exercise.

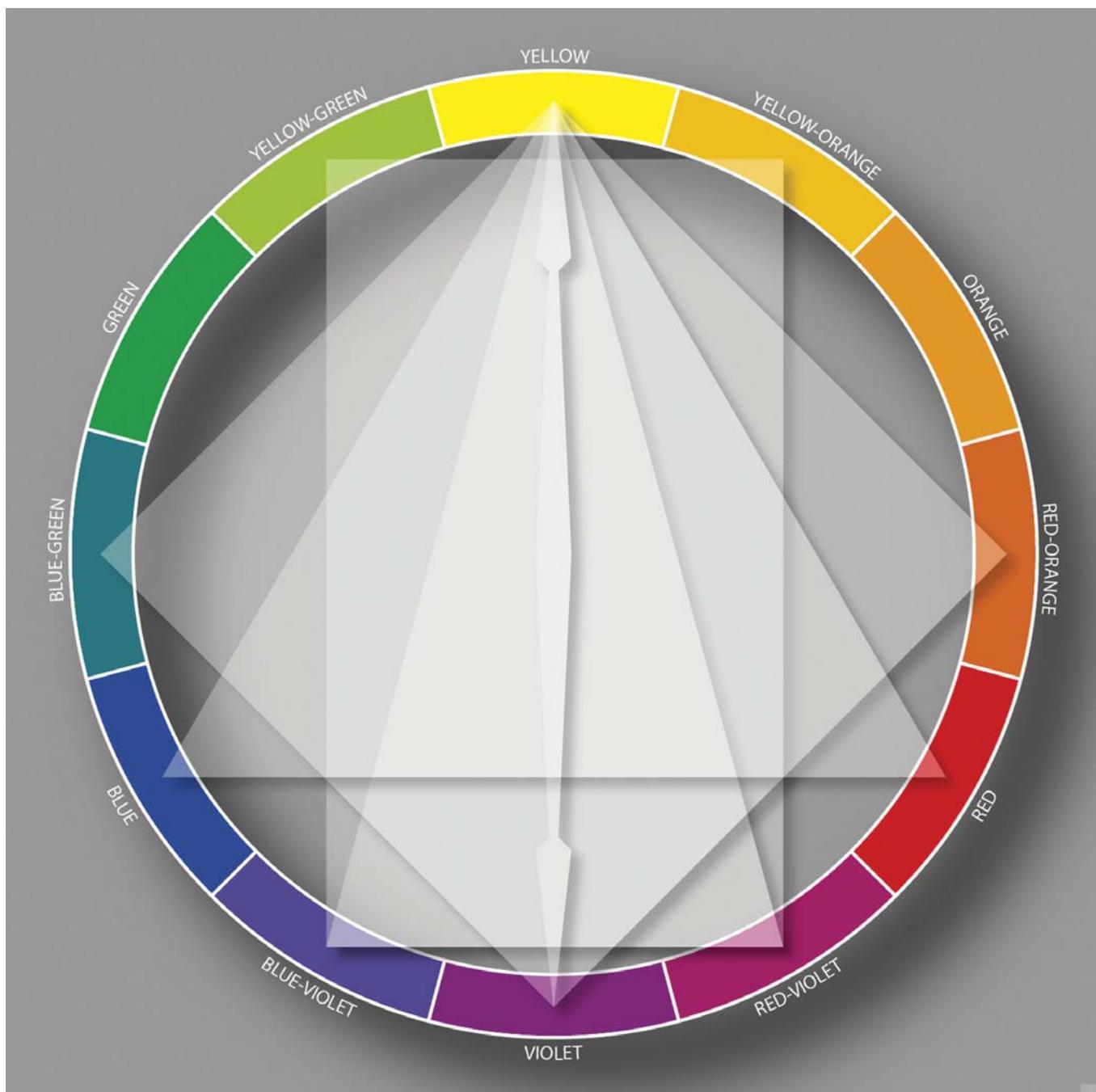
What you should see is an afterimage of the colours complementary, or opposite, to yellow, red, green and blue. Clockwise, starting at the upper left, where you had seen yellow, you should now see gray/violet. Where you had seen red, you should see gray/green and where you had seen green and blue, you should see gray/red and gray/orange respectively.

Why did this happen? In terms of visual perception psychology, when we stare for a sustained period of time at a colour – orange, for example – orange photoreceptors in our retinas become fatigued, reducing their ability to transmit “orange” to our brain. Instead, our retinas posit the opposite or complementary colour – in this case, blue – to restore equilibrium to our brain, a phenomenon referred to as successive contrast.



## ITTEN'S COLOURWHEEL

After a lifetime of artistic and philosophic study, Johannes Itten (1888-1967), one of history's greatest colour teachers, created a 12-colour wheel and geometric system that can be used to identify numerous two (pairs), three (triads) and four (tetrads) colour combinations of varying colour force and intensity.



## **CREATING ‘PERFECT’ COLOUR CHORDS**

---

Using the wheel, a ‘perfect’ colour combination (‘perfect’ meaning, according to Itten, corresponding colours relative to each other are in perfect harmony i.e. a colour combination expressing the highest intensity and colour force) can be achieved by using a needle, an equilateral triangle or a square.

### ***Needle***

Point one end of the needle at any colour on the wheel and the needle’s ends reveal the most complementary two-colour combination resulting in a perfect colour pair (or colour chord – more on music later). For example, yellow and violet are a perfect and ‘most harmonious’ colour combination in terms of highest intensity and colour force. ‘Dialing’ the needle reveals other perfect pairs: orange/blue, red/green, yellow-green/red-violet among others.

### ***Equilateral Triangle***

Using the same technique, the corners of an equilateral triangle can be dialed on the colour wheel to reveal perfect triads (three complementary colours). Examples: yellow/blue/red, green/violet/orange and red-orange/yellow-green/blue-violet.

### ***Exercise: Square***

Use the corners of a square to dial and compare perfect tetrads (four complementary colours) on the colour wheel. Examples: yellow/blue-green/red-orange/violet and blue/red-violet/yellow-green/orange. Compare these tetrads in terms of which colour combinations you and your students prefer. Discuss why. Which emotions does each colour tetrad evoke in you? Do such emotions support or detract from your yearbook photography and design?

Using Itten’s Colour Wheel, ‘perfect’ colour pairs, triads and tetrads can be easily identified and used both in yearbook photography and design to create strikingly beautiful and harmonic colour combinations and effects.

## HARMONIOUS VARIATIONS

Not all artists and yearbook advisors (few, in fact) want ‘perfect’ colour combinations in their designs. Once again, Itten comes to our rescue. Referring back to our colour wheel, both the isosceles (two equal sides) triangle and the rectangle can be used to identify additional harmonious colour variations of less intensity and colour force than their ‘perfect’ colour cousins.

### ***Isosceles Triangle***

**Exercise:** Use the corners of the isosceles triangle on the colour wheel to identify new colour chords. Examples: yellow/blue-violet/red-violet and yellow-green/violet/red. Compare these ‘harmonic variations’ of colour triads (less colour force and intensity) to ‘perfect’ triads (achieved earlier using the equilateral triangle).

### ***Exercise: Rectangle***

Using the rectangle, identify harmonious variations of colour tetrads. Compare these tetrads to those achieved using the square.

**Author’s Note:** After presenting many colour theory presentations at JEA and CSPA conferences, various yearbook workshops and schools, the author has found that students prefer ‘harmonious variations’ over ‘perfect’ colour combinations. Why? It is the author’s theory that students don’t see or think of harmonic variations having less intensity and colour force, but rather that they see and feel colour forces at work (that many adults don’t see or appreciate) in the ‘less perfect’ variations – forces more in tune with teenagers’ attitudes, emotions, music and dress.

### ***The Rhythm of Colour and Sound***

Choose your yearbook’s colours based on music or a specific song? If this sounds beyond the realm of colour as we understand it, consider: Colour combinations (pairs, triads and tetrads), when treated like musical chords, can reveal unique and beautiful colour chords.

Refer to the Art Club illustrations A-D. Each design has four colours. **A** is represented by yellow-orange/red/blue-violet/green – a perfect tetrad. For creative and illustrative purposes only (if we dare to imagine colour as music) – in musical terms – we might refer to this colour tetrad or chord as a Major Seventh (1, 3, 5, 7) where no note is either ‘sharp’ or ‘flat.’ If the first note of this colour chord is, for example, C (yellow/orange), other notes required to complete this Major Seventh chord would be E (red), G (blue/violet) and B (green) where no colour is ‘sharp’ or ‘flat.’

Refer to Art Club **illustration B** where the second colour (red) has become ‘red-flat’ or red-orange (similar to musically lowering E one semitone to E flat). In colour terms, in this example, our notes/colours now become C (still yellow-orange), E flat (red-orange), G (still blue-violet) and B (still green) – in musical terms – a Minor/Major Seventh (1, flat 3, 5, 7).

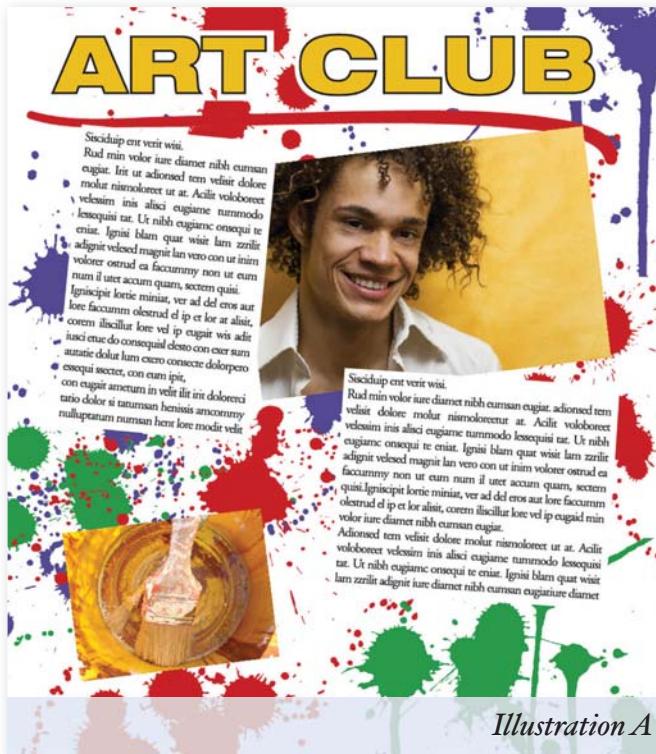
**Illustration C** musically represents a Diminished Triad with an added major seventh (1, flat 3, flat 5, 7). In this example, notes/colours become C (still yellow-orange), E flat (continues as red/orange), G flat (now violet) and B (still green).

**Illustration D** musically represents a Half Diminished Seventh (1, flat 3, flat 5, flat 7) – in colour terms – C (still yellow/orange), E flat (continues as red/orange), G flat (continues as violet) and B (blue-green).

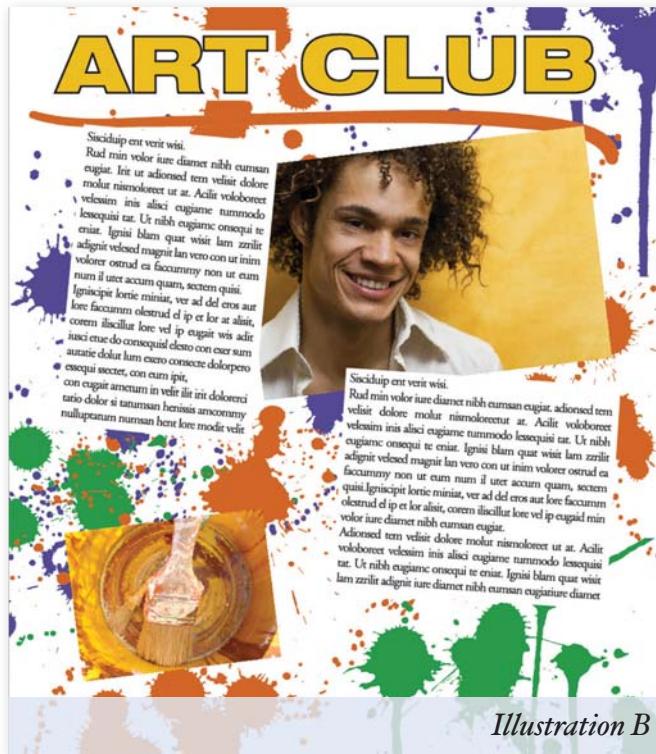
*Author’s Note: Students across North America have consistently preferred the Diminished Triad and Half Diminished Seventh ‘colour chords’ as opposed to Major Seventh and Minor/Major Seventh Chords. Why? Ask your students and the school’s music teacher.*

### ***Exercise:***

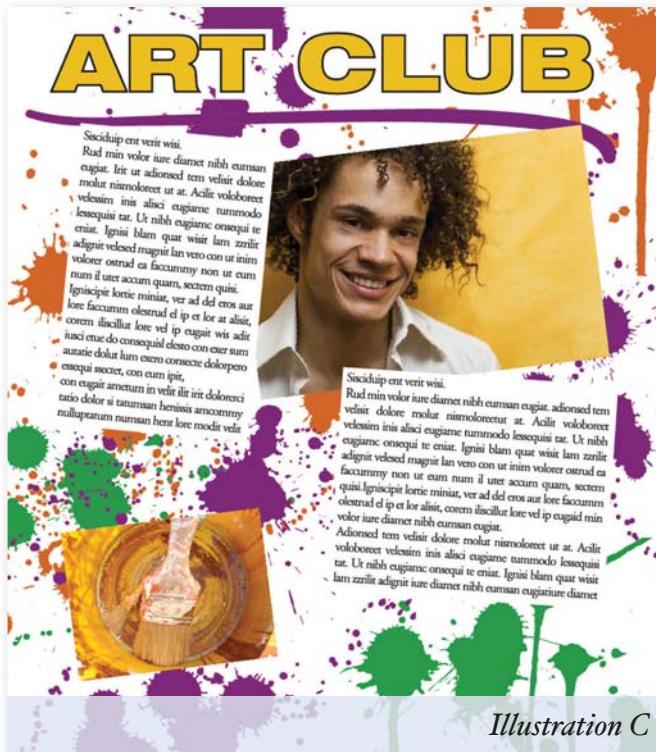
Start with any perfect colour triad or tetrad, ‘flat’ or ‘sharp’ colours as illustrated by the Art Club example and design a yearbook spread or ‘colour song.’ Create different harmonic triads or tetrads based on your students’ favorite music (you’ll need to know which, and how many, sharps and flats!) or simply harmonize certain colours using the colour wheel, which you and your students can compare and review.



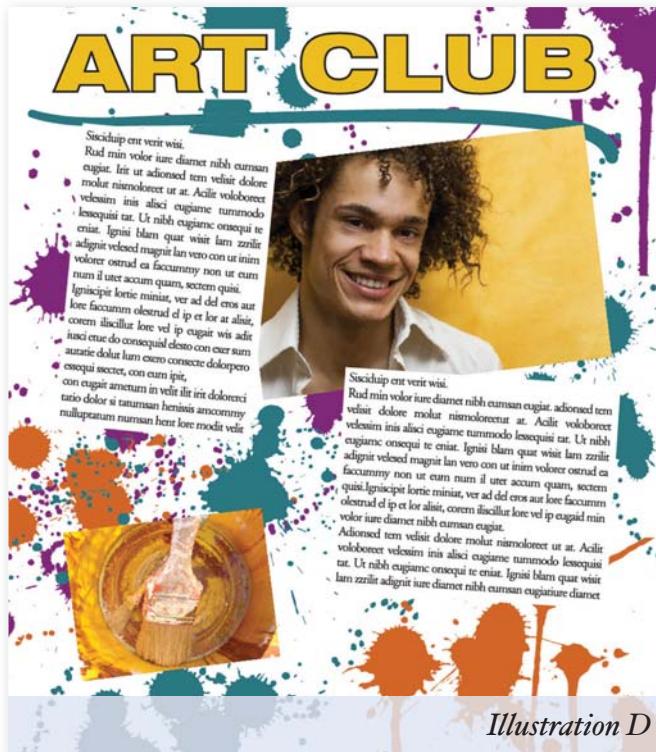
### *Illustration A*



### *Illustration B*



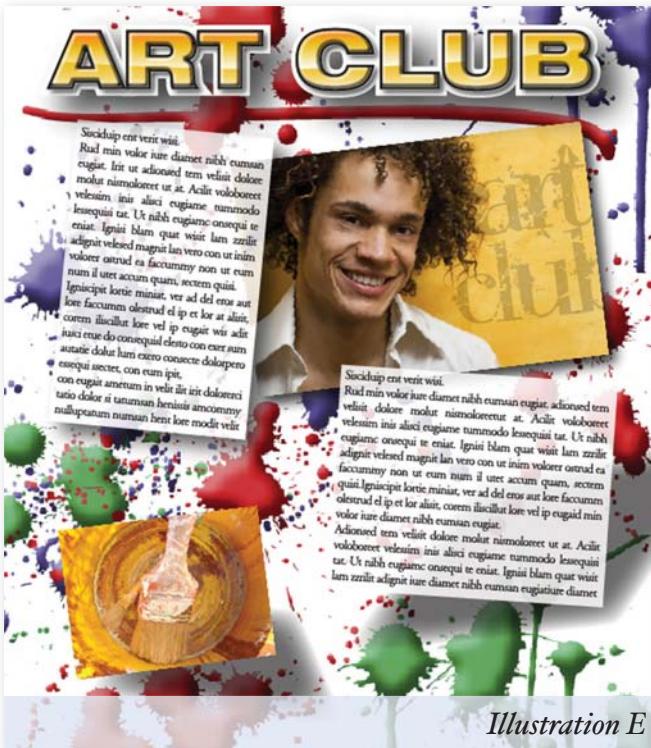
### *Illustration C*



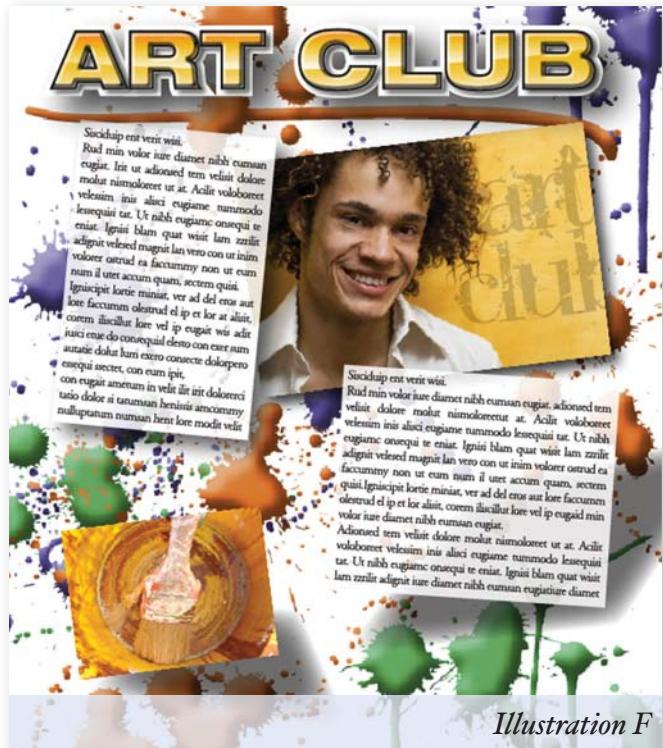
### *Illustration D*

## ***Tone, Tint and Shade***

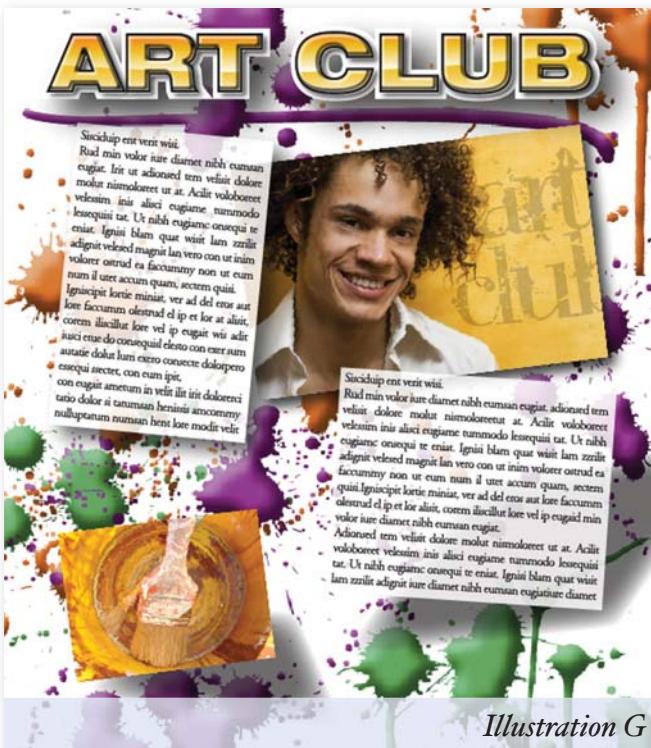
Once you have researched and selected your colour chords, be sure to perfect your tone by varying tint (adding white) and shade (adding black) as illustrated in Art Club illustrations E-H below.



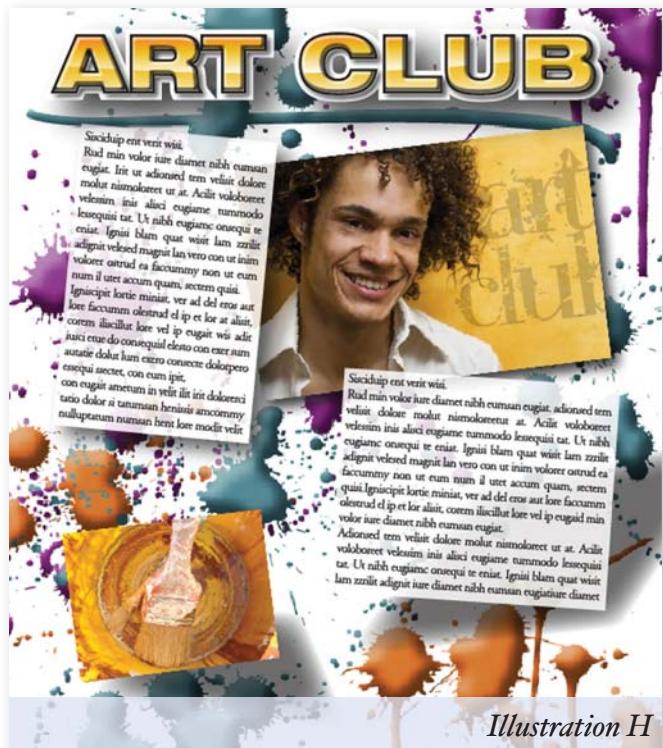
### *Illustration E*



### *Illustration F*



### *Illustration G*

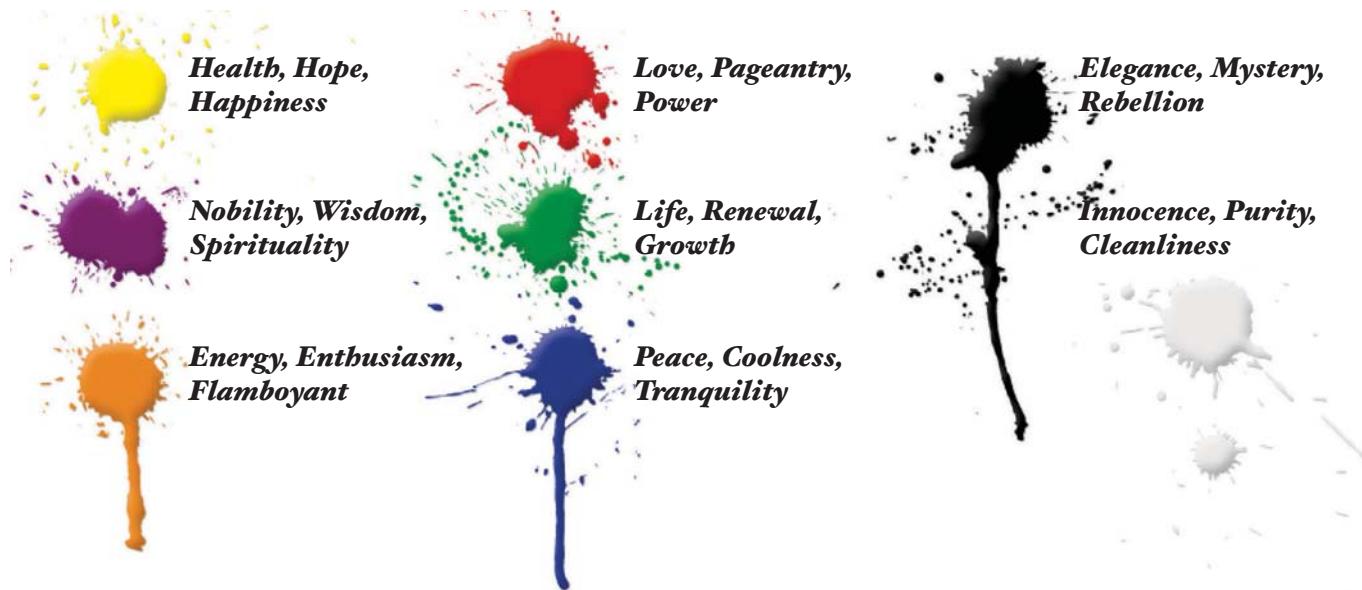


## *Illustration H*

### **Colour Psychology**

Colour has influenced society and our emotions for thousands of years. For example, throughout modern time, royalty, spiritual leaders and high-ranking military commanders have dressed or decorated themselves in violet/purple to express, among other things, nobility and wisdom.

As illustrated below, colour psychology is commonly used to good effect in advertising to elicit a desired mood or response.



### **Exercise**

What is your yearbook's message? Using colour triads or tetrads (or add a fifth colour to any tetrad using the wheel), how can colour support your yearbook theme and spreads? Would you use the same colour combination the same way for the championship football game as you would for a school dance?

### **What's In Your Colour?**

Yearbook advisors and students can design yearbooks using any colour combinations imaginable. But colour, like any good story, is more than ink on paper. Used creatively and thoughtfully, your yearbook's vision and theme should exist in harmonious words and colour – a song that every yearbook advisor and student sings.

A colour wheel is included in the back of this guide. For more The Nature of Colour colour wheels, a teaching poster and PowerPoint presentation, contact your local Friesen Yearbooks representative.





# Visual Journalism

ELLEN AUSTIN, CJE



**Friesens**  
The Yearbook Company

# VISUAL JOURNALISM



## ELLEN AUSTIN

---

Ellen Austin teaches journalism and AP English at Palo Alto High School in California, where she also advises The Viking sports magazine and co-advises InFocus, the broadcast program. The Viking's work has consistently received state and national recognition and awards in writing and design, as well as national recognition for portfolio, sports, and feature photography. Outside the classroom, Austin is a professional photographer who has exhibited regionally. She has served as JEA's regional director for the southwest region since 2009, and is a JEA (Northern California) board member. Austin also chairs the Student Press Law Center's advisory council steering committee.

## OVERVIEW

---

No matter what the format, the work of journalists boils down to one concept: Tell me a story.

For the visual journalist, this concept gets even more specific: Tell me a story. But don't use words.

The heart of visual journalism is thinking with one's eyes: the visual journalist goes out to take images, finding ways to capture the whole story in mere fractions of moments.

## THE DIGITAL NEWSROOM & THE DIGITAL JOURNALIST

---

As the news cycle speeds up for everyone — newspapers, magazines, online-only publications, yearbooks, broadcast — living digitally means thinking differently. Given the added intensity and volume of digital visual media consumed daily by teens, usually through social media accessed on portable media devices that are visited hourly (or more often), being a successful publication means putting visual journalism up front and center.

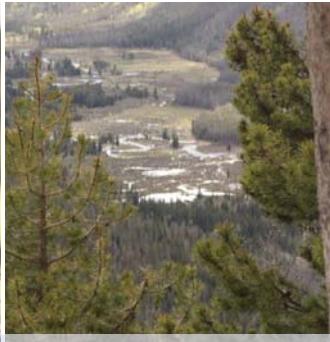
Existing in the digital newsroom — whether verbally or visually — also means wrapping one's head around the paradigm shift in the newsroom and moving rapidly to a convergence mindset, in which the different media which used to be seen as separate entities (newspaper, broadcast, radio, online) are all coming together [“converging”] in the platform that reaches the audience. The term “multi-platform” has gained traction to describe how journalists need to envision the way they package their stories in a converging newsroom.

Print reporters now record “sound bites” which will be used in a companion piece with audio online; still photographers shoot digital video on assignment; and more newsrooms are expecting their people to be “backpack journalists” who can do it all: write, shoot, film, edit, design and transmit stories from the field.

Thinking visually means planning photographs with as much care and conceptualization as a written story assignment. Thinking visually means not getting wrapped up in “gear” and letting that stop the process. Thinking visually means that every member of the staff is a visual journalist just as much as a verbal journalist.



*What makes these good?*



*photos by Judy Babb*

## I. A BRIEF HISTORY OF PHOTOGRAPHY

Although this chapter's core goal is to provide techniques and ideas for better photography both in theory and in practice, a few words are in order about the rise of photography as a journalistic form.

Writers learn the genres of story styles: news writing, feature writing, profiles, sports writing, opinions. Photographers have a similar set of genres to learn, paralleling the verbal strands of the writer: spot news photos, feature photos, portrait photos, sports photos, and photo essays.

A staff writer learns to write with distinctive voice by studying models of strong journalistic writing and knowing a bit about the history of writers. Woodward and Bernstein, Walter Cronkite and Hemingway — familiar names, sure.

But how about Henri Cartier-Bresson, W. Eugene Smith, or Gordon Parks? These photographers and many others have created ground-breaking and socially significant work as visual journalists and documentarians. (■ see "Notable Journalists" sidebars)

The story of photography has been and continues to be about the meeting place of a visual art form, cutting-edge technology and individuals who saw in photographic work a vision for art and communication.

The word "photograph" comes from Greek and means "to draw or write with light." A century and more ago, photography began more as a parlor trick than as a journalistic endeavor. Nineteenth century dinner guests could be entertained by the camera obscura to look at nearby scenes that were projected on a room's wall. Artists used the camera obscura to throw a distant image on a wall in order to use it to "trace" a drawing or painting.

By the latter half of the 19th century, chemistry and technology moved ahead, creating a way to "freeze" an image permanently by using diluted silver compounds that were fixed in baths of chemical salts. While the idea of capturing a permanent image was wonderful news to early photographers, they were still constrained by oppressively heavy and unwieldy photographic equipment and supplies.

Taking one single "photo" to a photographer of the 19th century meant taking an image that was transferred to metal or glass. Portrait artists used metal as the medium for fancy photographic portraits called **daguerreotypes**, which were one-of-a-kind images that could not be reproduced.

**Glass plate photographs** were single large pieces of glass (a common negative size was 8x10 inches) coated with a gooey gelatin-like substance that included silver as the main ingredient. While the piece of glass was still gooey, a fast-working photographer put the piece of glass inside a huge camera, grabbed the lens cap, pulled it off to take the photo (counting off the seconds for the exposure), then ran off to a darkroom nearby (or a ‘mobile darkroom’ in a wagon) where the image could be processed over a bath of chemicals which included mercury.

Not surprisingly, quite a few early photographers became victims of mercury poisoning as a result, which caused insanity. A cliché of the later 19th century referred to someone who was unstable or erratic: “He’s as mad as a photographer.”

For the first few decades after its “invention,” photography was mostly just an expensive novelty. In the first decades after its introduction, the main use of photography commercially was as an innovative — and very expensive — way to have one’s portrait done.

Oddly enough, however, a portrait artist gets credit for bringing the camera into the American newsroom and kick-starting photojournalism.

Photojournalism in America is often traced back to the work of Mathew Brady, a pioneering portrait photographer who saw another use for a camera besides elegant salon portraits of



Glass plate photograph

photo by Ellen Austin

## NOTABLE VISUAL JOURNALISTS

### **Henri Cartier-Bresson**

Frenchman and early photography pioneer who coined the phrase “decisive moment” to describe the photographer’s need to plan and anticipate the best moment for the photo.

### **W. Eugene Smith**

An uncompromising man, Smith’s photo essays were masterpieces of the photo essay genre and ranged from war photos to documenting jazz musicians. While in Japan covering the effects of heavy metal dumping by a Japanese corporation which were polluting the waters and causing serious disease and infirmity on villagers near the area, Smith was beaten badly (and permanently maimed) by thugs hired to make him stop his coverage of the villagers. He didn’t stop.

### **Margaret Bourke-White**

One of the first and most famous female photojournalists, Bourke-White was the first female war correspondent. Her documentary images for *Life* magazine included South African diamond miners, rural Americans suffering during the Great Depression and steel workers creating the rising skyscrapers of the American city. One of her most famous images was of Ghandi sitting at a spinning wheel in India in 1946, taken hours before his assassination.

### **Dorothea Lange**

This photojournalist’s iconic image of a somber young mother and the little children huddled against her captured the terrible cost of America’s Great Depression and the conditions for migrant workers in a way words never could. This image remains one of the most powerful American images of the 20th century.

## **Walker Evans**

Along with other Farm Security Administration (FSA) artists, writers and photographers, Evans traveled America during the 1930s and set out to photographically document the rural towns and people who lived off the main roads of this country. His dignified and elegant way of looking at people, spaces and buildings reflected a distinct and classical flavor.

## **Gordon Parks**

One of the first African-American photojournalists to gain widespread fame, Parks was also a writer, poet, artist, musician, novelist and film director. He began as a portrait photographer but rapidly gained prominence as a photojournalist, working at *Life* for two decades. During the 1950s and 1960s, the magazine showcased his images of segregation in Alabama, the rising Nation of Islam movement and Malcolm X, the powerful boxing journey of Mohammad Ali and the assassination of Dr. Martin Luther King.

## **Robert Capa**

The Hungarian-born Capa became one of the most famous war photographers ever. His images from the D-Day landings in 1944 were taken as he swam ashore with troops landing at Omaha Beach. He died in 1955 after stepping on a landmine while photographing troops on patrol in French Indochina, which would soon be renamed Vietnam. Capa died holding his camera.

## **Diane Arbus**

Arbus' distinctive work focused on people on the margins and away from the mainstream. She found subjects in circus performers, transvestites and people she described as "freaks." Her unsparing, often full-front angle shooting style represented a new and dispassionate style of documenting.

## NOTABLE VISUAL JOURNALISTS *(continued)*

Washington's elite power circle. During the Civil War, Brady packed up his unwieldy, heavy cameras and the crates of glass that would become glass plate negatives into horse-drawn wagons.

Along with his crew of assistants, Brady wheeled these wagons onto the fields of battle during the Civil War, using his cameras to provide the first photographic glimpses of war. His glass-plate negatives produced photos of battlefield carnage that dispelled romantic notions of what battlefields looked like. Brady and his crew changed the way that war was seen and moved photography out of the parlor and into the center of American journalism.

Two other early photographers created early bodies of work that are worthy of mention.

At the turn of the 20th century, Edward S. Curtis, a Midwesterner, spent years traveling the nation and photographing Native Americans. His work as a visual documentarian resulted in 40,000 plus image archive that is singular in its scope.

Another early photographer crafted images resulting in preservation of wilderness areas. In 1870, William Henry Jackson signed on with a U.S. government survey that was documenting the Yellowstone River and its environs. His images, made in working conditions that included mule rides, ascents up rocky summits and using near-boiling water from hot springs as his on-site water supply, yielded photographic proof of the existence of Old Faithful and other natural assets in the region. His visual images helped convince Congress to pass legislation in 1872 that designated Yellowstone as the first national park in the United States.

George Eastman, an early entrepreneur in this new photographic industry, saw an opportunity to get cameras into the hands of mainstream Americans. He had already made a pivotal photographic innovation by developing a dry roll film. But because the equipment to process film and print photos was expensive and complicated, putting it out of the reach of most Americans, Eastman found a novel way around the problem.

In 1888, he introduced a new camera and a new slogan: "You press the button, we do the rest." Customers purchased a box camera that was pre-loaded with a 100-exposure roll of film. After the last frame of film was shot, the customer mailed the entire camera back to Kodak's lab, where the images were processed and printed. The camera was re-loaded with another roll of film and mailed back to the customer, along with the developed photos.

From Eastman's innovation, photography entered American culture as a key element in visual storytelling, both in newsrooms and living rooms. By the 1930s, photos had become so important to journalism that the equipment used by photographers in the news room was called a press camera. The technology in photography continued to evolve, as well, embracing technological advances in film speed, format size, image transmission, lens quality and speed.



Press Camera

photo by Ellen Austin

## **Robert Frank**

Frank's 1958 photo book, *The Americans*, took a deep and broad look at America and the people in it. Although Swiss by birth, Frank is often mentioned in the same breath as this influential set of photographs, which also featured an introduction by the spokesman for the Beat movement, Jack Kerouac.

## **David Hume Kennerly**

While his work spans a breadth of topics, he is probably most easily recognized for his work as a White House photographer. He has photographed every U.S. President since Ford, and his political images take Americans behind the scenes to the inner workings of politics and democracy.

## **Skeeter Hagler**

Texan photographer Skeeter Hagler was awarded a Pulitzer Prize for his 1980 feature photography of West Texas cowboys, telling the 20th century re-write of that most iconic of American folk legends: the cowboy.

## **Todd Heisler**

Heisler, currently a staff photographer for the New York Times, was awarded a 2006 Pulitzer Prize while working for the now-defunct Rocky Mountain News. The feature package, "Final Salute," followed the funerals of Marines who had died in the line of duty in Iraq. The writer, Jim Sheeler, also won a Pulitzer for his reporting.

## **Sebastiao Salgado**

Brazilian documentary photographer Salgado has made a life's work in documenting issues of concern to him. His projects are long-term, self-assigned projects and often focus on documenting the lives and harsh working conditions of workers in less developed nations.

## NOTABLE VISUAL JOURNALISTS *(continued)*

## ***35mm SLR: The Photojournalist's Work Horse***

The biggest technical innovation for photographers of the mid-20th century was the arrival of the 35mm SLR (single-lens reflex) camera, which was first commercially marketed widely just after the end of World War II. This smaller, lighter, more nimble camera represented a major reduction in the size and weight of equipment, and the easily loaded 35mm roll films meant not fussing with the complicated (and heavy) sheet film holders required when using the earlier "standard issue" press camera.

Soon a major innovation occurred with the camera lenses, as well. A system of interchangeable lenses allowed a photographer to take a lens off the camera quickly and put a different lens on with ease. Different lenses allowed variety in perspective, translating to more options for photographers on assignment.

Another change in cameras was the move from mechanically-controlled to electronically-controlled shutter internal mechanisms. Like pocket watches, cameras and lenses had been powered by metal springs that were tightly-tensed and uncoiled when pressure was applied to the shutter to create the energy required to move the shutter and take the photo. In the earliest press cameras, the photographer had to "wind up" the shutter just like a watch before taking the photo.

Now, camera batteries inside the camera body

provide the electrical impulses and power that control the shutters, the focusing mechanisms of auto-focus lenses, which also led to better and more action-stopping shutter speed possibilities.

Professional photographers and photojournalists, who are often early adapters of new technology, quickly took to the innovation of the single-lens reflex camera. The format shift changed photojournalism and greatly improved mobility of photographers. The 35mm SLR also put several camera companies — whose products were now obsolete — out of business.

The re-imagined digital format 35mm camera — denoted as a DSLR (digital single-lens reflex) continues to be the equipment of choice for photojournalists today.

## **Digital Photography: (R)Evolution of the Medium**

The transition from film to digital media is part of a more dramatic sea change that happened in all aspects of print journalism as computers and digital media arrived. Page design moved from lead type, red pencils and proportion wheels to software programs. The loud clicking of typewriters exited the newsroom to be replaced with the soft tapping of computer keyboards. The ability to electronically share documents through file attachments, Google Docs and other cloud computing options has taken the sheaf of paper copies off the newsroom editor's desk.

Over the last 20 years, the related digital revolution in photography has changed many of the materials used in taking a photo and creating copies of those images.

Silver-based film and paper stock — and the knowledge and skill sets required to manipulate and use those media — is now used only rarely in mainstream professional photography, except for an archival interest by photographic specialists and as a content area for teachers of photography and journalism. Speculation about the fate of paper-based publications overall is a part of many school publications' conversations.

Large professional media organizations adopted digital media first, integrating their news organizations in digitally convergent models. High schools and colleges have followed suit, gradually phasing out "wet darkrooms" and getting rid of film cameras. Although students of photography continue to be fascinated by the processes and procedures involved in the original silver-based work, this generation is growing up de facto 100 percent digitally in terms of visual media.

The nomenclature of photography itself has also undergone a transformation. "Frames" of film are now digital captures. During a shoot, digital photographers have instant access to the image, which is perhaps one of the most significant innovations in terms of photographers who are just getting started.

Technology also transformed what happens after a photographer returns to the newsroom with an array of images for publication. Photographers and editors selecting images for publication are more likely to review images on monitor instead of peering at proof sheets with a magnifying loupe. Instead of using an enlarger and chemical baths to print images, photographers talk about file sizes, shooting RAW, TIFFs or JPEGs. Photographers now scale photos; they adjust colour balances.

Most importantly, photographers do core work on a colour monitor and a computer. Instead of working with silver molecules, photographers now work in pixels.

If you are reading this and your first camera was a small digital camera, or perhaps the camera built into your cell phone, the above explanation may sound quaint and old-fashioned. If you are reading this, however, and you still have your Nikon FM2 or Canon AE-1 film camera tucked away in your closet, this brief recap of the fast changes in photography may hit you with a twinge of nostalgia for the passing of an era.



*photos by Judy Babb*

## II. GETTING STARTED

### ***Thinking Visually***

Human beings are visual creatures. The visual cortex in our brains takes up a startling portion of our gray matter. We are wired to be attuned to movement, colour and contrast, because the lion in the distance was important for a person to see in order to survive the day.

### ***Basic Photography Terms***

The terms here are a short laundry list of “basics” that photographers use frequently. While there are thousands and thousands of technical terms and shorthand phrases in this field, the following list is core to basic instruction with camera gear.

#### ***DSLR: digital single lens reflex camera:***

This is the standard camera used by most working photojournalists. It has fully adjustable shutter speeds, a family of lenses that offer the photographer a wide variety of shooting options and a “no lag” shutter. For quality images involving sports, theater or other live action, the DSLR will be a necessity.

Choosing within a selection of camera body options (and a range of pricing options) means prioritizing which features are most important to the photographer(s) who will be using them. The brand of camera is a key part of the buying decision, because buying a camera body implies buying the affiliated lenses. The major players in professional 35mm digital photography today are Nikon, Canon and Olympus, although other electronics manufacturers like Sony, Kodak and Panasonic also offer digital cameras.

This is a basic and intuitive point but also the key thing to remember as a visual journalist: readers see images on the printed page or computer screen first. A photo grabs attention and stops the reader before a caption, before a headline, before a lead.

#### ***Camera Body:***

The “core” of the camera containing the battery, memory card (if DSLR) or film (if film camera), and electronics

When the lens, camera case and flash are taken off the camera, that portion which remains is the camera body, which contains the camera’s “computer” and power source.

If the camera body and lens are separated, put the body cap onto the camera body to protect the delicate screen and internal parts of the camera. Dust is the enemy of a camera’s working parts, along with grease from fingerprints. Never touch the internal parts of the camera body with your bare fingers, as that can lead to damage or misalignment.

## **Interchangeable Lenses:**

A family of related camera lenses that can be attached and removed easily from a DSLR body

Interchangeable lenses allow a photographer to stand in one spot but, by changing the lens attached to the camera, appear to take in a wider view of the scene or, alternatively, to bring distant subjects closer.

When purchasing a DSLR, consider skipping the “standard” lens that is packaged with the camera (often a 50mm lens) and put the money towards a wide angle zoom lens or a lightweight telephoto zoom lens for more adaptability when shooting.

For a well-rounded family of equipment, a combination of three easy-to-acquire lenses will make a solid “basic” set and provide great adaptability in a wide variety of shooting situations:

*Wide angle lens* or a *wide-angle zoom lens* (24mm, 28mm range): great for crowd shots and landscapes, but not good when shooting portraits of people, because faces appear wider and noses more prominent than they actually are.

*Short telephoto lens* or *telephoto zoom lens* (35-135mm range): works well for flattering portraits of people, especially headshots and allows the photographer to put a little space between the camera and the subject while still allowing strong in-camera cropping.

*Long telephoto* or *telephoto zoom* (135-300mm range and beyond): brings objects in the distance closer, and makes sports photos, event photos and any situation where the photographer wants to get closer to a subject without physically moving. Usually a 300mm lens is the longest lens used by the generalist photographer. For serious sports, wildlife or event photographers, however, lenses can be acquired that go from 400mm up to 2000mm.

One option that creates the most flexibility with the fewest number of lenses would be to buy one zoom lens that covers the wide angle to portrait lens range (24-85mm or 35-105mm are common ranges), and a second zoom lens for longer telephoto shots (70-200mm is a common range). Keep in mind, though, that zoom lenses generally are not as “fast” as fixed length lenses, which may affect the choice of gear.

When shopping for lenses, each photographer must make the decision to purchase name brand lenses or purchase lenses made by third parties which fit the camera and often are available for a lower price point.

Pros and cons abound, just as they do with buying car or bike parts. Some photographers will only shoot with the branded camera lens; others will blend lenses, depending on the purpose for which the lens is used and the technical and optical specs for that lens.

## **Focal Length:**

Term for measuring the “length” of a lens and the angle of coverage the lens gives in rendering a scene.

Lenses are manufactured to a focal length that represents the degree of angle that the lens “sees.” Smaller numbers in focal length mean a wider angle of coverage. A 28mm lens, for example, is considered a wide-angle lens and includes more in the frame than a lens with a higher number. Larger numbers mean a narrower angle of coverage, like a skinnier slice of a pie. A telephoto lens with a focal length of 300mm will bring objects closer, but with a smaller angle of coverage.

## **Exercise**

Take several photos from the same place with a zoom lens. Have something in the foreground and show the background. Shoot the image at the widest angle, a middle zone and from the most zoomed out. Share these photos and discuss what worked and didn’t and why.

# VISUAL JOURNALISM

## **Depth of Field:**

Refers to the distance in front of and in back of the plane of focus which remains sharp

As with most terms in photography, depth of field relates to a principle of physics, and the precise explanation gets complicated. There is a specific formula that can be used to calculate depth of field exactly, should it be needed, given the focal length of the lens, the distance in feet/meters of the plane of focus, and the F-stop being used on that particular lens.



Shallow depth of field

photo by Ellen Austin



Medium depth of field

photo by Ellen Austin



Deep depth of field

photo by Ellen Austin

In practice, however, depth of field is important for photographers to understand as a way to control getting more or less sharpness in the background and foreground of photos. The DSLR is set up to allow the brightest view through the camera for the photographer when focusing, meaning the maximum opening of the lens.

The “crisp focus” can be sharpened, however, beyond what the photographer is seeing because of the depth of field corresponding to the F-stop setting. A higher F-stop (f/16) will create a sharper band in focus, front to back, in a photo. A smaller F-stop (f/2.8) will result in a much more blurred area in front of and in back of the spot where the lens is focused.

All of this math means one basic thing to the photographer: use depth of field to your advantage. Using a shallow depth of field (using a lens opening like f/2.8 or f/4) allows “blurring out” of an ugly background.

Conversely, using deep depth of field (using a lens opening like f/16 or f/22) creates a “deep zone” that allows more forgiveness with precision focusing. This principle was used to great advantage in the early “Instamatic” cameras which had a set range of “in focus” from three feet to infinity. What was actually behind that clever convenience was smart use of F-stop to produce the greatest depth of field possible with those mass market cameras. This principle can be put to use by staff photographers in multiple shooting situations.

## **Exercise**

Have three students sit one behind the other. Focus the camera on the person in middle and select a shutter speed and aperture combination that gives you the lowest possible f-stop number. (Example: f/2.8 with 1/500 of a second). Keeping the focus on the middle person, readjust your f-stop and shutter speed so you have an f-stop of f/8. Next shoot with the highest possible f/stop number and lowest shutter. Compare the three photos. Discuss when which combination would be best.



*photo by Ellen Austin*



*photo by Ellen Austin*

### **Flash:**

An external auxiliary light source (sometimes called a strobe) that synchs with the camera to provide artificial light for taking photos.

An external flash should be part of a camera kit — even if the camera already has a small built-in flash. The small built-in camera flash cannot light a subject that is not close to the photographer. (All of those flashes popping in the upper deck of the concert arena? No good effect except lighting up the back of the heads of the people three rows below them.)

By contrast, an external flash can produce enough artificial “pop” to light up a scene 30-50 feet away or more, which is where much of the action happens that a photojournalist needs to capture. A flash both creates a light source where there is none at all (outside in the woods, for example) and provides action-stopping images in poor or low-level lighting situations.

### **Hot Shoe:**

Connecting piece on the top of a DSLR on which the external flash mounts

The flash sits on the top of the camera, and the base of the flash synchs to the camera’s electronics, controlling the level of light put out by the flash, as well as coordinating the flash to the shutter.

### **Off Camera Flash:**

An alternative to the camera-mounted flash in which the flash is set up away from the camera in order to provide top lighting, side lighting or back lighting for a subject.

While an on-camera flash provides a good option for general shooting situations, it also is limited in the straight-on, direct lighting it provides — as well as the problem of red-eye which can happen when the light from the bright flash bounces off the subjects’ retinas and reflects red into the camera. An off-camera flash provides a means to eliminate that problem, and using a flash off-camera also creates options for more dramatic and dimensional lighting situations, especially portraits.

### **Bayonet Mount:**

Refers to the base of the lens and the way that it turns and locks into the body of the camera

One of the best exercises for a new photographer is to practice gently with the camera body and lens to get the “feel” for taking the lens off and putting it back on. Of special note: never force the lens onto the body in a hurry, because if the lens torques while you turn it, it can cause damage to the lens, the camera mount, or both. Remind the student that dust is the enemy and to be prepared to place the lens over the camera opening

## **Slave/Wireless Slave:**

A small device which fits onto the hot shoe and triggers the off-camera flash to fire in sync with the camera's shutter

If using off-camera flash, a remote (and often wireless) slave will be necessary to coordinate the action of the camera and the flash. It is important to plan for a remote trigger of some type when planning the lighting set up. A special plug-in sync cord can also be used.

Using off-camera flash is a technique that can add great flexibility to the developing photographer's options.

Moving past that to commercial techniques such as setting up multiple strobe heads and bringing in power packs for professional lighting treatments moves into more advanced photographic skill sets. It also requires additional training about safety and electrical capacity in the circuits being used.

## **Aperture:**

Refers to the opening diameter of a camera lens

The aperture is the opening of the lens, which allows light to travel through it and strike the film or digital medium to create an image. Think of the aperture like the iris of the eye, contracting or expanding to adjust for the amount of ambient light hitting the eye. An aperture uses the same principle, with an internal diaphragm that can narrow to cut down the amount of light or open to increase the amount of light coming into the lens.

The numbers on the lens barrel are called F-stops and refer to the "brightness" of the lens as it is stopped down. The number is a fraction relating to square roots and other math and physics rules.

For the beginning photographer, though, the key concept to keep in mind is that the lower the F-stop number, the more light that is coming through the lens. Generally, this is most important to pay attention to when shooting in a low light situation, because a "fast lens" allows the photographer to stop more action and/or shoot in situations with lower ambient light.

A lens with maximum F-stop of 2.8 is usually considered 'fast.' For shooting sporting events or stage performances, a fast lens will be helpful and often necessary.

A trade-off to consider: because of laws of physics, a zoom telephoto lens allows many varying focal lengths, which makes it a great tool for getting lots of great photos of differing focal lengths from one lens. What is gained in versatility of focal length, however, is traded for some speed in the lens.

In other words, it will be difficult to find a zoom lens that is both fast and affordable. A garden variety wide-angle zoom or telephoto zoom lens will often be f/4.5-5.6. What those numbers mean is that the lens will be a wonderful all-around lens in most general lighting situations.

If, however, you are shooting a basketball game in a poorly-lit gym, or a band performing on a poorly-lit stage, or a night football or soccer game, the garden variety zoom telephoto may not provide the extra brightness necessary to get the action-stopping photos that a publication wants from that situation. The (more expensive) "fast lens" may provide the technical difference that transforms a pretty good photo that has a little "blur" to it into a razor sharp image that has "ooh-ah" quality to it.

Fast zoom lenses are definitely made in the f/2.8 category, but because of the technical challenge involved in manufacturing that fast glass, the price goes up. Way up.

An option for the generalist photographer's camera bag: some photographers opt to have a fixed focal length lens for special-purpose shooting, because a fast fixed focal length telephoto lens will usually not be as expensive as a zoom lens. Again, this means a compromise of limited long focal length, but budget-friendly.

## ***Shutter Speed:***

The length of time light is allowed to travel through the camera's shutter before the shutter closes

In order to take a photo, light has to be allowed to travel through a lens, strike a light-sensitive surface for the right amount of time, and then the light needs to be stopped at the appropriate amount of time for a good picture.

Without a shutter in a camera, a photographer would have to take the lens cap off and put it back on in order to take a picture. The shutter acts like eyelids: it stays closed until time to look around at the scenery, then it "blinks" quickly in response to pressure on the shutter button to allow light through to hit the light-sensitive material behind the shutter and capture the image.

The shutter speed is comparable to the speed at which a person can blink: the higher the shutter speed number, the faster the "blink." Shutter speeds are actually fractions of a second: "125" on the shutter speed dial means 1/125th of a second, while "1000" means 1/1000th of a second.

The right shutter speed paired with the properly adjusted F-stop combination will create a well-exposed image on film or memory card.

In terms of good photos, a few rules of thumb are helpful in getting good images:

When holding a camera in your hands ("handheld photography"), avoid going below 1/60th, because the movement the photographer makes in breathing and standing in gravity can actually show up as "blur" or "shutter shake" in the final image.

If you are a very calm individual with great muscle control, you might be able to drop that shutter speed to 1/30th with practice and avoid blur. Remember also that the longer the lens, the longer the shutter speed must be.

A fast-moving person or someone who has trouble holding very, very still might find that a higher shutter speed of 1/125th is needed to avoid "shutter shake" in the image.

The higher the shutter speed, the faster the action that can be captured as a "freeze frame." When a picture looks "blurry" and as though someone has moved too quickly in the frame, it happens because the shutter speed was too slow to stop the action.

Rules of thumb for shutter speed use (even if the camera sets them, a good photographer pays attention to those settings):

1/60th:

Slowest suggested shutter speed for "hand holding." Good shutter speed for a portrait when the subject is standing or sitting still, or for a handheld still life. Not suitable for action photography if the goal is to stop motion blur.

1/250th:

Good all-around shutter speed that will freeze slow-moving action, such as a person walking or a person giving a speech and moving slightly but not too quickly. This setting is a good shutter speed for providing great variety in F-stop combinations when shooting on standard sunny days outside. Indoors, this might be the highest available shutter speed for an indoor sporting event, such as basketball, and because of the lighting trade-off, there will likely be motion blur of a player's hands, arms or feet.

1/500th:

Shutter speed that will freeze a high percentage of movement but not all of it.

1/1000th-1/2000th:

The highest shutter speed on most general-market DSLRs. These shutter speeds will freeze fast-moving action, such as soccer players, moving branches in a high wind or droplets of water.

## **Exercise**

Try each of the following:

1. Find the widest hall in your school. The photographer should sit on one side of the hall with a student directly across from him, visiting with a friend or studying (doing something).

Set the shutter speed/f-stop combination to get the slowest possible shutter speed. Preferably 1/30 of a second or less if you have something on which you can support the camera. Have a student walk by and shoot just as she passes.

Set the shutter/f-stop combination to the fastest possible shutter speed. Have the student walk by and shoot as they pass.

Discuss what you've learned.

2. Go outside to take advantage of the light. In pairs, have one person be the shooter and the other the subject. Using a variety of shutter speed/aperture combos, see how action is stopped or not. Discuss what you've learned.

There are a couple of special shutter speed settings on many cameras, and they are set manually by the photographer for specific photo situations.

**B:** stands for "bulb." The name comes from the when photographers used an air-inflated "bulb" that, when squeezed by the photographer, kept the lens open until the photographer released pressure. "Bulb" settings are now used when a photographer wants to do a time exposure or multiple images on the same frame that requires the lens to remain open.

**T:** similar to "B," except it is a two-phase click. The first shutter pressure opens the lens, which will stay locked open until the photographer trips the shutter release a second time, which triggers the shutter to close.

## **Exercise**

As you know, a photograph requires light. Design a photo by placing a student in a dark room and placing those around him with flashlights. Placing your camera on a tripod, open the lens by pressing bulb and have the people around him "light" him with the flashlights. You'll probably have to do it several times to see how much light is necessary to make it work. Discuss what you learned about light.

## **ISO:**

Officially, an abbreviation for the International Organization of Standardization, but used in practice as shorthand [with a numeral after it] to refer to the sensitivity of digital media to light

A higher ISO rating [400/800/1600/3200] indicates a more sensitive film or digital medium that can produce good quality images under lower light conditions; a lower number [25/50/64/125] moves down the scale of sensitivity, requiring more light to get the same image than a "faster" film.

Film is manufactured with an ISO rating that is built into the film. The photographer's first task when loading a roll into the camera is to set the cameras ISO rating to match the film inside it, ensuring that the camera measures the light coming through the lens to match the levels that film needed for rendering well-exposed images. The ISO remains the same as long as that kind of film is inside the camera and being shot.

With digital cameras that use a memory card made up of pixels, however, the ISO is effectively "set" by the photographer, and the ISO can be set higher or lower at will by the photographer within different frames shot on the same memory card.

## **Exposure:**

The combination of shutter speed and F-stop that will create a well-exposed image

## **Light Meters:**

Device which measures the amount of light in the frame and calculates the best aperture and F-stop combination that will create a well-exposed image; a light meter can be built into a camera or used as a separate handheld device

The shutter speed and the aperture are the two main ingredients to the creation of a well-exposed image. The light meter is the tool which calculates the best combination of those two ingredients to produce that wonderfully not-too-dark-and-not-too-light exposure combination.

Think of these two “ingredients” (shutter speed and aperture) like the temperature and time on a stove top. If boiling water, one could set the stove heat to “medium” and wait for the water to boil. Or, raise the temperature to “high” and reduce the time it will take the water to boil.

It works similarly with camera settings. Internal light meters, also powered by the camera’s batteries, measure light coming into the lens and adjust the camera’s controls accordingly.

The “perfect combination” for an image is read by the light meter, which sees the light on the scene as an “exposure value” and calculates the several different possible combinations of lens opening and shutter speeds which will all produce an equivalently well-exposed image.

Here are some imaginary “exposure value” combinations that will result in the same well-exposed image of the particular scene the photographer views:

<i>Shutter speed</i>	<i>f/stop</i>
1/125th	8
1/250th	5.6
1/500th	4
1/1000th	2.8



*Shallow depth of field*

*photo by Ellen Austin*



*Medium depth of field*

*photo by Ellen Austin*



*Deep depth of field*

*photo by Ellen Austin*

# VISUAL JOURNALISM

So, since all of these combinations will yield the same nice exposure, does it matter which setting a photographer uses, or which “auto exposure” is set by an automatic or programmable camera?

It depends.

If taking a picture of a rose in a garden on a sunny day, all of these combinations will work equally, and there is not a huge advantage of one setting over another. But on a sunny day at a track meet, it becomes very important to choose the combination that works in an action setting.

To freeze the runner on the hurdles or the pole-vaulter in mid-air, the photographer thinks, “All of these combinations will result in a good exposure, but only the high shutter speed [1/1000th] will stop the action in the scene.”

Experienced photographers often carry a hand-held light meter on assignments, as well. A separate light meter allows for great precision in working with challenging or unusual lighting situations.

*Note: A handheld flash meter, which can be found as a function on some combination light meters or purchased on its own, is different from a basic light meter. Be aware of this when shopping for a light meter. A flash meter, however, is a necessity when working with off-camera strobes.*

## **White Balance:**

Light has colour. Outdoor lighting under the sun is the “baseline” which our eyes use to calibrate colour. Indoor lighting, which uses artificial means to create light, has a different impact on colour. While our eyes automatically “colour correct” a scene to adjust for the difference in lighting, cameras can’t. Setting white balance is the way a camera can compensate for different lighting and different colour renditions.

With film cameras, a photographer can choose film based on the colour balance of the lighting situation. Outdoor scenes and flash photos mean choosing “daylight” film, while shooting indoors under fluorescent lighting means choosing a film which colour-corrects for the greenish-blue or yellow-green cast of those lights.



*photo by Allie Shorin*

With digital cameras, the photographer needs to set the white balance before shooting. This option is slightly different for different brands of cameras. Basically, all the photographer needs to do is go through the camera menu, find “white balance” (or the icon for it), and tell the camera what kind of lighting the scene to be photographed is: daylight, fluorescent lighting, tungsten lights, incandescent lighting, etc. This allows the camera to adjust the colour balance to create better-balanced tones and hues in the images without having to rely on post-shooting fussing with colour level adjustments on a computer.

## ***Memory Card & Card Reader:***

The memory card is the “film” for a digital camera. In order to take a photo, the camera requires a medium to record it, and the memory card provides that medium.

Several formats of memory cards currently exist. The two major types are SDSC cards, which fit many small digital cameras and digital video recorders, and compact flash (CF cards), which are more common in digital SLR cameras.

Whichever camera and memory card are being used, the general rule of thumb is, “bigger is better.” At least 8G would be a good “baseline,” and 16G, 32G or larger would be more optimal. Obviously, costs go up with card size, however.

Having more available memory means more images can be shot and also allows photographers to shoot larger file sizes, which allows better image quality when printing the images. Many professional photographers shoot RAW files, which gives the most versatility to a photographer in terms of manipulating the images post-shooting. The disadvantage to RAW files, however, is the size of the image — hence, it requires big memory cards.

The card reader is the easiest way to upload images directly from the card to a computer, in preparation for cropping the photo, scaling the photo’s density and adjusting colour levels prior to printing.

A few quick notes about shooting with memory cards:

When shooting on digital cards, backing up the card somewhere is paramount. Saving important files in at least three spots (card, hard drive, back-up drive) provides some degree of digital security.

To protect against the possibility of technical problems or theft, use two memory cards for shooting important events. Shoot “half and half” on each card, switching the card out about halfway through the event. In the case of a corrupted or lost memory card, there will still be another card that has usable images.

ALWAYS make a copy of the image that is uploaded on the computer before manipulating the levels. Several photo software programs currently in use will automatically create duplicate images but not every program does. Never permanently adjust the original photo image file.

## ***Photo Files & Online Archiving:***

Figuring out a “system” for storing and archiving images in an easily retrievable way has always been a challenge. There are as many ways to set up a system as there are visual journalists. Figuring out a method, however, is important to do in order to avoid having thousands and thousands of images which lack identifying data and which are not sorted in a meaningful manner

For one method for uploading and batching images using Photoshop’s software (*see Appendix A*)

## PART III: GET YOUR GEAR ON

It's time to pack the camera bag and get ready to start shooting. While a writer can arrive at an assignment and figure out the story to be covered as s/he walks around the scene, photographers are "gear-driven," which means that the photojournalist needs to make sure s/he has what s/he needs before heading out to a shoot.

As mentioned several times already, the shifting sands of digital technology have a big impact on the photographer's gear choices. Here are three ways to envision the loaded digital camera bag, depending on the conceptual stance of the photographer.

### **Traditional Model:**

#### **The photojournalist**

- Camera body with fast shutter speeds + camera strap attached at all times
- Zoom lenses: one long zoom, one short zoom
- A UV or skylight filter on each lens in the bag (*call it "lens insurance," since replacing a broken or damaged filter is a few dollars, but scratch the lens and it's hundreds of dollars*)  
*(If shooting sports event in a perfect world of plush budgets: add a super-wide angle and a super-long fast telephoto)*
- A good external flash for the SLR that will light at least 30-50 feet away
- Tripod
- Comfortable camera bag that can be worn on the shoulder or as a backpack while shooting (*deters theft*)
- Big memory cards — extra memory cards in bag (*remember to shoot "half and half"*)
- Extra charged camera battery
- Battery charger
- Spare flash batteries
- Lens cloth
- Front and rear caps or your lenses and your spare camera body, if you have one
- Small notebook and pencil/pen to write down caption information before leaving the shoot

### **Convergence Model:**

#### **The backpack journalist**

The "backpack journalist" is responsible for shooting both still and digital video images and for writing the text of the accompanying story as well. This bag that goes out for with the journalist who is covering the story in all aspects and platforms:

- Digital SLR camera kit listed in the traditional model
- Digital video camera
- Microphone (*plug into digital camera*)
- Laptop computer loaded with editing software such as Final Cut and PhotoShop
- Cords, cables and chargers for cameras
- Big memory cards (*at least 16G*)

### **Smart Phone/Multimedia Player Model:**

#### **The social media journalist**

Many school staffs overlook this key asset when thinking about available gear for a shoot. It is possible now, with ever-increasing image resolution, to shoot, edit and transmit images and story using just the technology loaded onto a smart phone or iPad. Look at iReporter sites on CNN and local news to see how vital this omnipresent "camera" has become to covering stories.

A progressive staff's approach also would include making access to digital visual and written content possible using smart phone. Smart phones also bridge the digital divide by providing Internet access to teens in households where computer access is limited or unavailable.

A 2010 Pew study noted that teens from low income households, particularly African American, are much more likely to go online using a cell phone: 44 percent of black teens and 35 percent of Hispanic teens use their cell phones to go online, compared to 21 percent of white teens. Twenty-one percent of teens who do not otherwise go online say they access the Internet from their cell phones. These statistics have powerful implications for high school and college journalists who are thinking about audience.

## PART IV: ELEMENTS OF A STRONG IMAGE

### ***Principles Behind Successful Photos***

Strong photography involves two very different skills that come together in a photographer's vision.

The first skill, which has been the focus of the chapter up to now, is the technical ability to quickly evaluate a scene and render the correct settings in the camera and lens to properly create a well-exposed image. This skill set makes up a vital part of a photographer's ability. That technical basis of photojournalism is the reason for the extensive definitions and technical advice offered earlier in this chapter.

Technically, a basic evaluation of a good "all around" news or feature photo first looks at two primary elements: the photo is sharp (in focus) and clear (action is stopped).

But the second, and harder to quantify, aspect of strong photographic skill is the ability to "see" a scene or subject both journalistically and aesthetically, and to use principles of composition to freeze an unforgettable instant with intentionality and care.

A great photo goes well beyond the bounds of a "snapshot" and tells a visual story in a moment.

In photojournalism, three guiding principles from the greatest photojournalists will always lead to stronger images:



shot with an iPhone

photo by Ellen Austin

#### ***Principle 1: "f/8 and be there."***

This phrase was the guiding motto of early press photographers, and it means what it says. In order to get great photos, the photographer has to actually be there. On site. When the action is happening. With a working camera.

In high schools, a key reason for poor photos in a publication has to do with no one being sent to cover an event, a class or a person. Other reasons for missed photos happen when a photographer arrives at an assignment, then discovers the battery is dead or that the lens needed to shoot the assignment is not in the camera bag or that the memory card is full.

Since a school year can't be "re-wound," think ahead and make sure a photographer is on site for the news of the day at the school, and make sure the batteries are charged and memory cards are on hand.

This principle also means that it is better to have an "OK" image than no image. So, instead of being on scene and fussing about which setting is perfect and missing the shot entirely as a result, instead grab the photo that might be missed otherwise and trust the photo gods that the image will be salvageable. In a pinch, using a smart phone can provide an image, too.

# VISUAL JOURNALISM



*photo by Ellen Austin*



*photo by Allie Shorin*

## ***Principle 2: “Get closer.”***

The famous 20th century war photographer and all-around tough guy Robert Capa commented, “If your pictures aren’t good, you aren’t close enough.” He is still right.

Strong images isolate the key part of the action or emotion for the audience and also exclude extraneous elements from the frame.

Cropping after shooting the image is a poor habit. Good photos are tightly cropped in-camera. Period. This is important to attend to whether the scope of the scene is a French horn player or a basketball player going up for a basket.



*photo by Allie Shorin*

## ***Principle 3: “Wait for the decisive moment.”***

Since a photograph is a fraction of a second, the most essential part of the “feel” of a photographer’s artistry is anticipating exactly when to trip the shutter to get not just “a moment” but the exact single right fraction of a moment.

The early French photographer Henri Cartier-Bresson coined the term “the decisive moment” to refer to the control a photographer must exert in bringing the elements of motion and time together in the frame as the shutter trips.

In the New York Times 2004 obituary of Cartier-Bresson, Verlyn Klinkenborg wrote, “The sheer number of memorable images in Mr. Cartier-Bresson’s work gives the false impression that he must have shot at a rapid rate. Instead, he shot circumspectly, frugally, conscious of making the photograph the instant the shutter clicked, not discovering it later in the darkroom or among piles and piles of contact sheets. He became famous, in part, for being the invisible photographer, the eye that materializes at just the right moment.”

While it certainly is possible to just hold the motor drive button down to shoot hundreds of frames in hopes of randomly capturing the “best” moment, the better plan is to learn to “read” a scene and anticipate where the action will go, in much the same way that an athlete anticipates where the play will go as the ball is snapped, kicked or thrown.

Among photographers, this ability to be selective and controlled in knowing when the moment arrives is the goal to which one aspires.

## PHOTO PREPARATION

For inexperienced photographers, planning is of essence. That's not to say professional photographers don't plan, but for them it is second nature. Also second nature is their ability to see a shot they hadn't planned and to capture it.

For the inexperienced photographer, it is far better to overshoot than come back with 10 frames that are not quite good enough. And remember there can be more than one defining moment at an event or within a room.

Imagine you were assigned to shoot the football game. First, it's a vague assignment. Do they want sidelines, defense, offense, specialty teams, the coach? Do they want all that goes on at a football game?

First realize that there are a number of different groups, and among the group there could be different goals.

### ***The football team:***

- During warm-ups, the players stretched out of the field, photographer at a low angle and the coach or trainer walking between the rows barking instructions.
  - Pre-game gathering behind the painted banner
  - On the sideline, taking instruction
  - On the sideline, practicing kicking (*shot from behind the net?*)
  - From behind an injured player as he watches the game from the sidelines
- And much, much more

### ***The cheerleaders:***

- Putting up posters before the game
  - Practicing a move
  - Talking to friends in the stands
  - Close-ups
    - A foot in a sling made of two hands
    - From in front of the megaphone
  - Wide-angle shots
  - Using the widest lens you have, get on the ground and shoot up as the cheerleaders make a pyramid
- And much, much more

You could and should continue doing this with other groups: band, dance team, fans, parents, concession stand, club putting on spirit tattoos, tailgaters etc.

# VISUAL JOURNALISM

## A Well-Composed Image

Assuming that the photographer is on site, has a bag full of gear ready to go, is prepared to grab the right moment when it happens, then the next thing to think about is what goes into the frame: the composition of the shot. When people say a photographer has “a good eye,” they are referring to a photographer’s strong sense of composition.

Composition refers to the pleasing arrangement of elements in the photo’s frame. Composition implies that the photographer is aware of and carefully selects the rendering of the subject so that the picture creates an aesthetic impact for the viewer.

In composing a photo through the viewfinder, a photographer brings artistic sensitivity as well as technical ability to rendering the scene. While the content of each photo is different, a strong photographer should develop sensitivity to elements of strong composition, which include:

### **Central Focus also called Center of Visual Interest:**

Choosing a single element in an image that is intended to draw the viewer’s eye specifically to that point.

### **Negative Space:**

A choice by the photographer to include a large part of the image that is not full of content in an image, with the intent to “balance” the photo asymmetrically.

### **Pattern & Texture:**

Using the tactile or dimensional aspects of a subject as the focal point of the image.



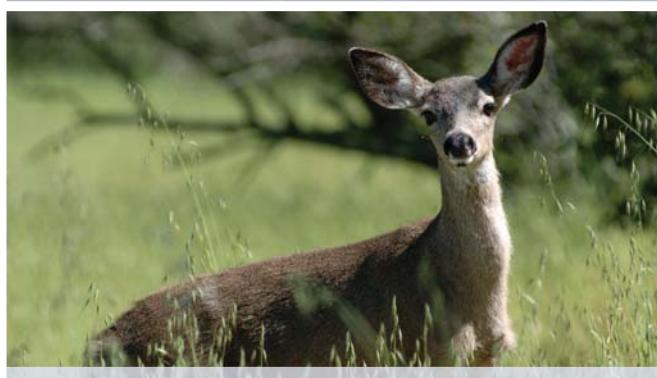
*Pattern & Texture*

*photo by Ellen Austin*



*Central Focus*

*photo by Ellen Austin*



*Central Focus*

*photo by Ellen Austin*



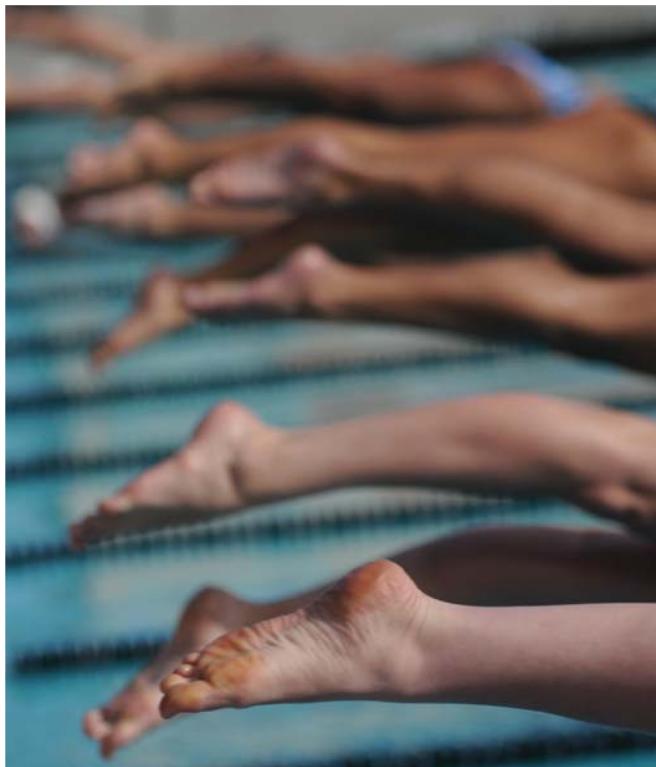
*Negative Space*

*photo by Ellen Austin*



*Pattern & Texture*

*photo by Ellen Austin*



Repetition

photo by Ali Kershner



Weight

photo by Ellen Austin

#### **Repetition:**

Including a repeating element in a photo, such as a sequence of swimmers' feet, or a row of helmeted football players on a sideline or a whole basket of peaches.

#### **Weight:**

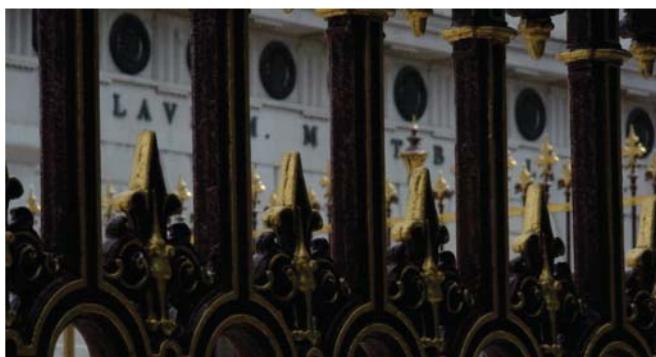
A term some photographers use to describe where the dominant portion of the image resides. Dark colours or shade have more "weight," as do bigger elements in the frame. At the same time, a overly bright spot in a photo will draw the viewer's eye to that spot.

#### **Framing:**

Framing is a tactic by which a photographer looks for and uses elements to "frame" the subject of a photo. This could be shooting through the legs of a chair or branches of a tree, making sure the subject is in tight focus.

#### **Symmetry:**

Balance of elements in the photo.



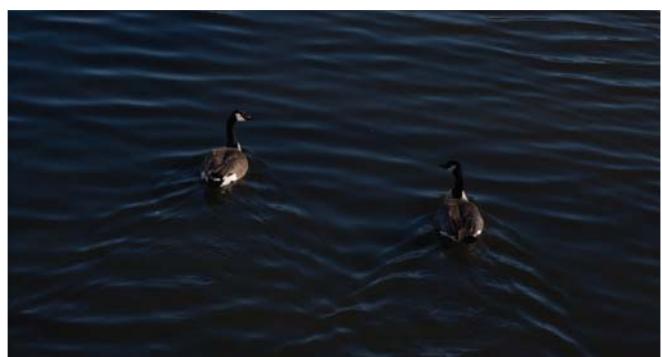
Repetition

photo by Ellen Austin



Framing

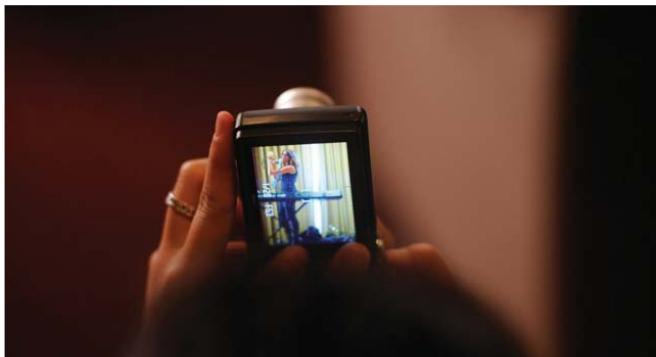
photo by Ellen Austin



Symmetry

photo by Ellen Austin

# VISUAL JOURNALISM



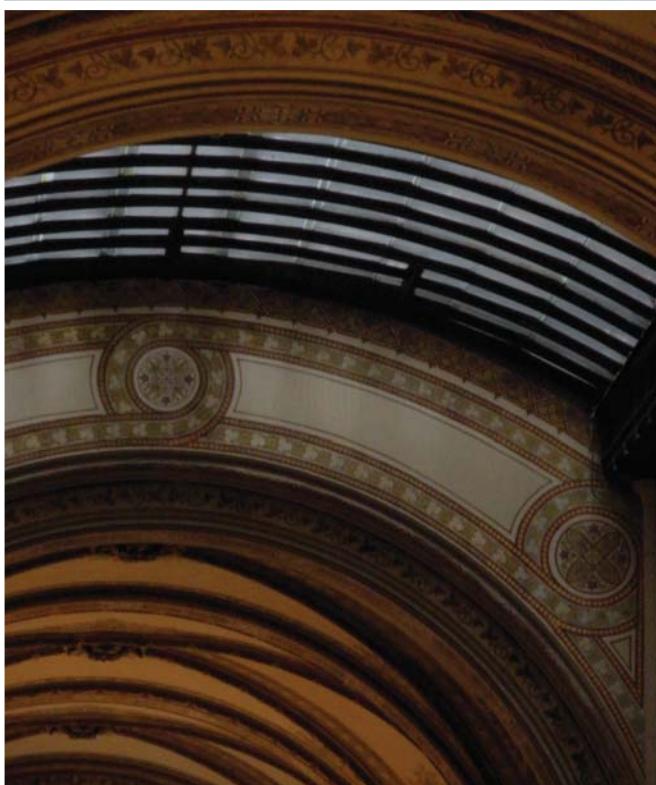
Angle

photo by Ellen Austin



Angle

photo by Brandon Dukovic



Leading Lines

photo by Ellen Austin

## Angle:

Perspective from which the photographer chooses to take a photo. Generally, “eye level” (also called “flat angle”) angles feel a little boring to the viewer. For stronger composition, move up higher or get closer to the ground, or move far off to the side for a more unusual perspective. Think bird’s eye view and worm’s eye view.

## Leading Lines:

Leading lines lure the eye deeper into a picture or to an important subject. Straight, curved, parallel or diagonal lines are all good at promoting interest. Hallways, lockers, field striping, a finger pointed at someone or the way a group of people are looking are all leading lines. A leading line can be a visible or invisible line.

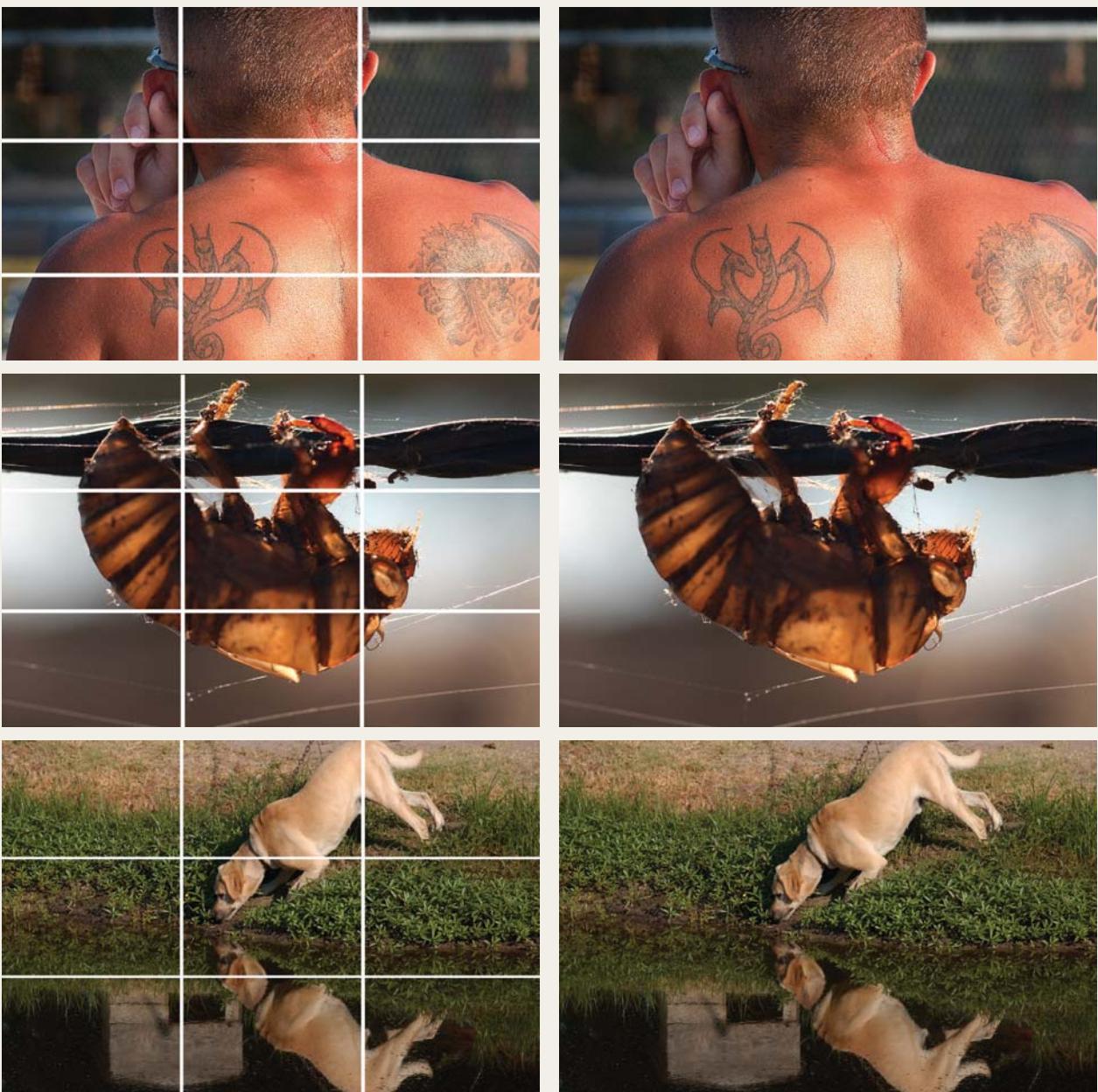
What does not find its way into the frame is as important as what does — background telephone poles that suddenly appear to be coming out of a person’s head, for instance. A great soccer photo can be ruined by the poorly-planned shot that includes all of the parked cars on the street behind the field — when the photographer could have moved 30 feet and cleaned up that background. Learning to pay attention to the boundary of the frame is a skill that can quickly transform “snapshot” amateurs into budding professionals.

A basic guide for strong compositional structure in a photograph is the rule of thirds. The rule of thirds imagines each image being made of up a nine-square “grid” like a tic-tac-toe box. In order to avoid static composition, an artist (or photographer) should use the lines and their intersecting points on the grid as guides for placing key compositional elements.

By thinking in the rule of thirds, a photographer can avoid the “smack in the middle of the frame” sense that badly-composed images can give.

Imagine a sunset, for example. Rather than aligning the horizon in the middle of the frame, with the sun itself dead center, a stronger compositional choice would be to move the horizon up or down to one of the “grid lines” and offset the sun itself to the far left or far right of the frame.

## RULE OF THIRDS (*Photos by Ellen Austin*)



# VISUAL JOURNALISM



*photo by Ellen Austin*



*photo by Ellen Austin*



*photo by Ellen Austin*

## ***Working With Light***

Not to put too fine a point on it, but keep in mind that photography means “writing with light.” Light — its direction, its colour, its contrast, its intensity, its absence — is the ingredient without which there is no photo, no image, no moment.

One of the common “beginner’s mistakes” is to forget that light is the first element to consider when arriving at a scene to begin photographing. The quality of the light affects the overall mood of the photo, the shadows which may or may not occur and every other part of the photo.

In a school, many of the activities happen outside, and the light to consider is powered by the sun. The good news about that is that it is easy to get good images in sunlight that have good, correct colour balance to them.

Sunlight, however, changes throughout the day — which is obvious, of course, but is often an “oops!” when planning photos. When planning a photo shoot that is not “time sensitive,” give thought to how the light will sculpt the subject at different times of day, and plan accordingly.

A great time of day for soft, mellow light in pictures happens at “golden hour,” which is about an hour before sunset. The angle of light is low, the contrast is diminished, shadows are quite interesting and long, and the colour of the light is amped up with golds and reddish highlights. This is also a good time of day for backlit images (which may require a fill-flash in the front to give balancing detail and light to the front of the subject).



*with fill-flash*



*photo by Juanita Spanogle*



*without fill-flash*

*photo by Juanita Spanogle*

## ***Lighting Challenges***

*"If all the world's a stage, I want better lighting."*  
(source unknown)

Unfortunately, not everything that is photographed happens in the colour-balanced rays of sunlight, which leads to some challenging artificial lighting situations which require the photographer to know a few special things.

### ***Indoor lighting***

Electricity is a wonderful thing, and interior light is great — unless you are taking pictures in it. A person's eyes automatically correct the "colour" hue inherent to incandescent bulbs, fluorescent bulbs, and halogen or mercury lights (most stadium lights). Cameras don't.

In order to have "natural" looking colour balances of people's faces, paint on the wall and everything else in the frame, make sure to set white balance on the camera menu before beginning the shoot. If the camera is "told" what sort of light is illuminating the scene, it can correct the overall colour hue.

### ***Indoor sports in a gym***

Indoor gym sports are one of the most challenging shooting situations for a photographer. First, the colour of the light is weird, so it is key to adjust the camera's white balance before shooting.

The light is also often not bright enough to allow high shutter speeds that can stop action, so the photographer has to either accept blurry photos due to slow shutter speeds or hope to be able to use a flash (which many teams and officials will not allow during a game).

The best option for indoor sports is to put the fastest lens possible on the camera to give a little "edge" in selecting faster shutter speeds, and to set the ISO as high as possible (6400, if possible, or higher). Keep in mind, though, that a higher ISO can easily result in poor quality images due to the camera being pushed past its limits. Some cameras do better in low light than others: this is one of those moments when a little research online may make the difference between garbage photos and great photos.

## ***Concerts and theater performances***

Cameras are smart, and so are light meters, but they are not foolproof. Concert lighting is one place where the built-in light meter (and the auto setting on the camera) will not do well, and the photographer should take over with manual controls.

Because the meter "averages" light, at a concert it takes a big chunk of darkness (background) and averages in a small amount of brilliantly-lit subject. If the photographer did not override this, the image would result in a blown-out, overexposed subject.

To compensate, set the camera on "manual" and start near 1/125th shutter speed and about f/5.6.

Shoot a few frames and check them in playback/preview. Adjust the lens up or down as the first option before moving shutter speed. Hopefully, a few frames later, the camera will be calibrated for that specific event. And remember to adjust the white balance first.

### ***Backlighting***

Another tricky thing for the camera's built-on light meter to accurately read is a strongly-backlit situation. Think of the "light halo" around a person's head (and how dark their face often appears) to get a quick understanding of what usually happens.

To compensate for a strongly-backlit situation, consider moving in closer to the subject's face so that the camera can "read" more of the skin there for a better light reading. Or, if the backlit scene is set up just the way it must be, consider using a low-intensity fill flash to add light directly to the subject's face and counteract the backlighting.

### ***Snow or water shooting***

Water and snow shooting requires some preparation for horrendous glare and reflection, which can ruin a good photo. The easiest solution when shooting snow or water is to add a polarizing filter, which screws onto the front of the lens (and should be screwed directly onto the already-present UV or haze filter which is always attached to the lens). A polarizing filter does basically what sunglasses do for people: it cuts back the glare reflection from the surfaces, and aids in getting much better images.

## PART V: PHOTOS BY GENRE

### *Portraits*

People photos are central to a publication. Whether “mug shots” or creatively imagined environmental portraits, taking pictures of people and doing it well will go a long way in establishing a strong photographic presence in a publication.

A portrait tells the “story” of a person and should do so in a flattering way. Great portraits provide an authentic, honest look at a person. A well-executed portrait should also be a better, more creative and more technically advanced image than the one a friend could post on a Facebook page.

In portraits, it is common for the subject to look directly at the camera. Control the background, keeping the background spare and visually quiet to focus attention on the person. Teach all your photographers how much space you want above the person’s head and how much of his shoulders you want included. Each photo should be shot to allow head sizes to be consistent in size. Consider how the colour or texture of the background will affect the way the person being photographed will look.

Pay attention to how people are posed. If they look contrived, awkward or uncomfortable in the viewfinder, their photos will also look that way. Take an extra second to smile at the subject, let them relax and then pay close attention to their expressions before clicking the shutter. Successful portrait photographers create a relaxing vibe and a comfortable connection with their subjects.

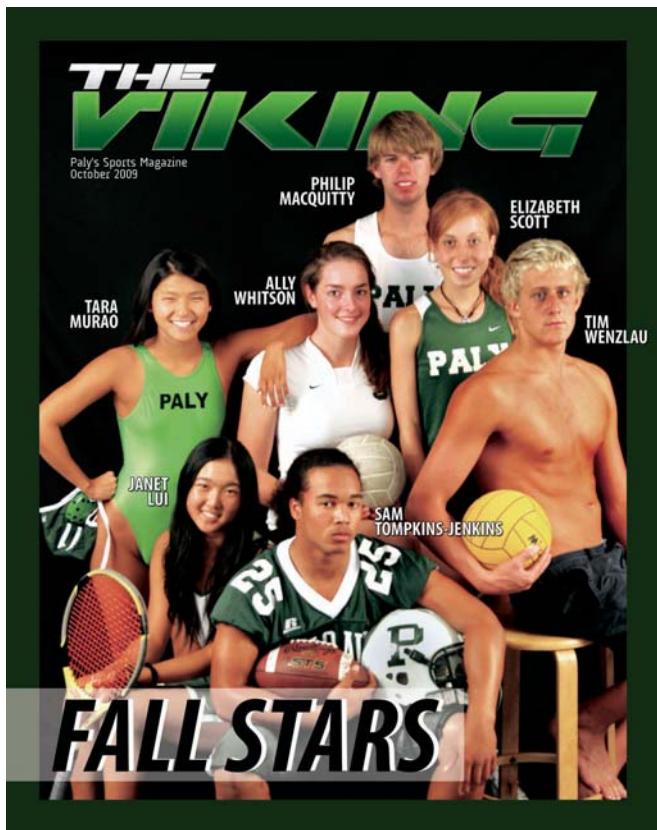
**Casual portraits** often take place outdoors and use natural light. For outdoor portraits, an overcast day is a great day to shoot, because there is less harshly stark light-and-shadow on a person’s face. Putting a subject under the canopy of a tree or somewhere away from direct, harsh rays will always result in a softer and less “squinty” photo.

**Formal portraits** have a more structured and dignified feel. A formal portrait is often shot in a studio with multiple lights to add a sculptured, controlled lighting effect to the person. Off-camera lights add creative lighting control, create the desired lighting effect and add formality. In these formal studio portraiture examples, professional strobe lights created the formal feeling in the images. Choosing colour or black-and-white adds another option to the formal portrait.



Formal Portrait

photo by Ellen Austin



**"Sportraits"** are often used in sports profiles. They feature the athlete in his/her gear, often posed on the field or the court. Sometimes the "sportrait" poses the athlete in action, catching a ball, running or doing another active move.

**Environmental portraits** are an important category of portrait in which the subject is put into the world in which he or she lives or works, and the idea of the image is to capture the "feel" of this person's world. Examples of this are the pianist photographed standing by a piano, looking at the camera or a farmer photographed leaning against a corn silo. Posing a portrait of the school principal standing out in the front of the school with arms crossed and the school in the background is another example of an environmental portrait.

## ENVIRONMENTAL PORTRAIT



*photo by Brandon Dukovic*

This photo accompanied a profile on a top soccer goalie at the school, who had been signed to play for Duke after graduation. The photographer had the player pose for these action photos as a better portrait option for the piece.

For a cover story about an athlete's battle with cancer and his recovery, the photographer chose to do a "sportrait" of him on the soccer field. She posed the player with the sun as a light for the overall field, but she added an off-camera flash to create the strong side-lighting that gives this image its strong formal portraiture feel.



# VISUAL JOURNALISM



All of these photos were taken the same afternoon at a summer backyard party. The lights and backdrop were set up in the garage, and the intention was to shoot relaxed, very informal images of the people at the party.

*photos by: Ellen Austin*

## SMALL PORTRAITS



### Sports

For any school, sports teams should be a central part of the visual record of the year. With more students than ever signing up for a team, this is a place where a publication can show the broadest band of the student body participating in a core aspect of the life of a school.

When shooting sports, it bears repeating: sports photos happen during the games, so a photographer needs to be there. Shooting only one game of the season (yes, it happens when publications don't plan well) results in a biased look at a complete season, and doesn't give the readers a sense of such details as different uniforms and different times of day for games. For example, some football and soccer teams will have both night games and weekend day games during the season that can provide a great contrast in a visual recap of the season.

No matter the sport, some basic advice will help ensure a strong archive of usable images:

Get rosters for every team and keep the rosters handy. The roster provides information that will be needed in caption writing.

Shoot every player on the team over the course of the game. One never knows which student might end up being profiled months down the road, and someone will want a photo of that student in their September sports gear. Take an action photo of every athlete, just to think ahead.

File the images by opponent and date. In the sports folder on the server, edit the photos of the game and flag the best images (for example, use stars to rate them online), then save them to that sports folder using the opponent and date. Add meta data while uploading the photos. Photographers hate to do this extra step, but seven months down the road, the same photographer will have forgotten caption information from that one game so long ago.



*Close-up*

*photo by Ali Kershner*



*Medium shot*

*photo by Ali Kershner*



*Sideline*

*photo by Brandon Dukovic*



*Reaction shot*

*photo by Allie Shorin*

When shooting a game, the photographer will come back with a more complete and well-rounded portfolio of shots by remembering to use the following “shot list” for each game:

**Close-up:** Get a tight shot of the action, or a player’s face or other tight detail.

**Medium:** Getting a shot that captures a couple of players or a small portion of the larger field of action.

**Long:** Photo of the whole scene, often captured with a wide-angle lens.

**Sideline:** Gets an “insider’s view” of what the players and coaches are doing.

**Crowd:** Without a crowd, athletic events can be pretty boring and quiet. Remember to shoot the fans who make the game come alive and who keep pouring their energy into the scene. Higher marks go to the photographers who avoid the “crowd posing for the camera” shot and instead look for the great feature photo to be found somewhere in the stands.

**Reaction:** The moment after the catch, hit, basket, touchdown or final score result. This requires the photographer to be ready to turn away from the action on the field of play and instead to look around for the emotion happening in response. Emotion is what makes the reaction shot strong.

**Action:** The heart of good sports photography, and it means reading the plays to anticipate when the high point of the action is going to happen in order to snap the best moment.

# VISUAL JOURNALISM

## ***Landscapes & Nature***

Images of place ground readers and connect them to the story. Good landscape and nature photos work best when close attention is given to the time of day when the scene is photographed and that can mean patience (or a re-shoot) might be required in order to get a beautiful scenic shot. Mood plays a key part in strong landscape images, which means that details, framing, elements which make a scene “singular” can bring an emotional response to the picture, especially when no people are present in the photo.



*photo by Ellen Austin*



*photo by Ellen Austin*



*photo by Ellen Austin*



*photo by Ellen Austin*



**Feature**

*photo by Brandon Dukovic*

## **Feature**

Feature photography is a broad category that encompasses just about anything that isn't news, sports action or portraiture. A strong feature photo can often stand alone without a story, but it can also accompany a written piece. For a photographer, this category is often where a photographer's individual style develops, and it parallels a writer's development of "voice" in feature pieces. Often a longtime photographer's work is recognized because of a "signature style" in his or her way of capturing images.

## **News**

News photos depict unposed images of something happening which is time sensitive and important for the community to see. These images are often the most challenging to capture because they require the photographer to be ready and able to snap a photo when the fire alarm is pulled, or an ambulance arrives and paramedics rush to a classroom or a visiting politician or celebrity arrives on campus for a quick visit.

## **Photo Essay**

Although many publications have moved away from the photo essay, it can be a powerful visual tool for storytelling. The photo creates a portfolio of images that tell the story of a scene, an event, a person and chooses those images to have a clear cohesive element or theme.

*A quick comment on publishing photos: go big or go home.*

*A strong photo gains impact by making it much larger than most students will intuitively want to make it. Cut words in order to give a powerful, crisp image more room.*

## PART VI: PHOTO ETHICS

Visual journalists agree to abide by and follow codes of ethics, just as writers do. Ethical guidelines outline the same sorts of honest, transparent, fair and unbiased expectations as a writer has. (see the National Press Photographers Association Code of Ethics in the appendix for more details.)

An important ethical conversation to have on a publication centers on the ability of photographers to change images with such sophistication that the doctoring is invisible.

Technology allows seamless ways to PhotoShop images to create images that alter reality. Web sites feature images snapped by paparazzi who stalk their subject and create rude situations in order to get a celebrity photo. Prominent publications

issue apologies and retractions for altering images in their pages without disclaimers. Photographers must be their own “moral compass” in meeting the world through a viewfinder.

Mucking about with the veracity in a photo has been possible for decades. Early photographic hucksters added tiny fake woodland fairies to early photos, alleging that the photos were capturing the magical realm. Experts quickly debunked the faked photos.

First and foremost for ethical photography: what you see in the viewfinder should be what the reader sees when the image is published. Yes, a photo can lie — but just as with people, it is not something one hopes to see.

### **What you can do with PhotoShop**

Using a photo I took at my school's fall play production last year I will demonstrate some of the manipulation tools that can be ethically used on a picture.



Original Photo



Grayscale



Curved



Dodged



Cropped

HOW FAR CAN YOU PHOTOSHOP? BY KYLE CANNON

In Stalinist Russia of the 1930s and 1940s, American foreign policy experts pored over photographs coming out of the tightly-controlled state media machine. Party members who fell out of favor with Stalin were erased from propaganda materials and state photographs.

Watchers could see members in group photos being photographically decimated in “new” copies of the photos, and a persona non grata could expect to be photographically replaced by carefully crafted potted palms, chairs or the waters of the Moscow-Volga canal in the doctored photo. An exhibit illustrating this photographic censoring, entitled “The Commissar Vanishes,” can be viewed online at the Newseum site.

Think that's just a cute footnote to the past?  
Try again.

In March 2011, a Hasidic publication in Brooklyn erased Hilary Clinton from the famous “situation room” photo of White House leadership sitting together tensely during the Osama bin Laden raid. The Brooklyn newspaper at first defended its actions regarding the digital elimination of Clinton and the other woman in the photo, Audrey Tomason, on the grounds of religious and cultural sensitivity to showing women in print. After national coverage by major news organizations globally, however, *Der Zeitung* later issued an apology for its actions.

Another photo ethics squawk erupted later in the summer of 2011 over Tina Brown’s decision to include “photographically enhanced” photos of what the late Princess Diana would look now, digitally including other living members of Britain’s royal family in the frame, as well.

## HOW FAR CAN YOU PHOTOSHOP? BY KYLE CANNON

### ***What you cannot do with PhotoShop***

#### ***Rearrange, move, add or remove people or objects***

It is never ethical to do any of these because that is creating a situation that never existed therefore changing the content of the photograph. In the example, you could have ethically cropped this girl out of the picture, however, by removing her, it is as if she never was there, creating a situation that did not exist.

#### ***Reverse a photo, person or object in a photo***

Reversing photos can be one of the most tempting photo manipulation techniques for layout designers, as it can keep a person from facing or walking off a page. However, it is never allowed as it changes the content of a photo by creating a new situation that never existed.

#### ***Photo Illustrations***

Photos can be distorted/changed if they are to become photo illustrations, but photo illustrations must be clearly labeled so it could not possibly be misinterpreted as a photo, or distorted enough that it does not look like an original photo



*Girl on left removed*

*Flipped*

## **When you can break the rules**

There are some circumstances under which it can be ethical to manipulate a photograph, in order to protect either the people viewing the photograph or the people in the photograph. However, these cases do not automatically call for photo manipulation. Before manipulating a photograph, the photographer, editors and staff of a publication should discuss whether the photo is so important that it should be manipulated and run, whether it should not be run or not or whether it can be re-shot.

### **Photo manipulation should be discussed if the photo has:**

- Offensive cultural elements or stereotypes
- Immodest or obscene gestures or allusions
- Overwhelming grief or distress
- Gruesome elements

### **Photo Manipulation in the Media**

To view examples of photo manipulation in the professional press, do an internet search for:

“An American Tragedy”

O.J. Simpson *Time Magazine* Cover

“We’re Trusting in God”

McCaughney Septuplet *Newsweek* Cover

University of Wisconsin-Madison

2001 - 2002 Undergraduate Application

Brian Walski

*LA Times* front page

picture of the Iraqi Gulf War II

“All Shook Up”

Fidel Castro and Bill Clinton

*Daily News* front cover

*Life Magazine* re-print of John Filo’s picture of Mary Ann Vechio bending over the deceased Jeffrey Miller at Kent State University

## HOW FAR CAN YOU PHOTOSHOP? BY KYLE CANNON

Even seemingly harmless deletions are unethical for photojournalists.

Cropping a photo is acceptable, but zapping out unsightly backgrounds of telephone poles or random unneeded people is not.

Lightening a photo to render it viewable is acceptable; however, proceed with caution when changing human faces.

This policy extends to people’s faces and the blemishes on them, and to the direction they face in the original photo. “Flipping” a photo — reversing it in Photoshop so that it fits a layout more pleasingly — is a big sin. Imagine it like flipping the visage of the Mona Lisa, and it may be easier to understand why perspective of a face matters to the “truth” of the image.

Less clear are the “gray areas” of photo ethics, in which subtle changes can create charges of bias, impartiality, or racism. When O.J. Simpson was charged in 1994 with allegedly killing his ex-wife, Nicole Brown Simpson, the competing magazines *Time* and *Newsweek* featured the same police mugshot of O.J. Simpson on their covers. The *Time* cover, however, darkened Simpson’s complexion significantly, resulting in a heated public discourse about the perceived racism the altered cover implied.

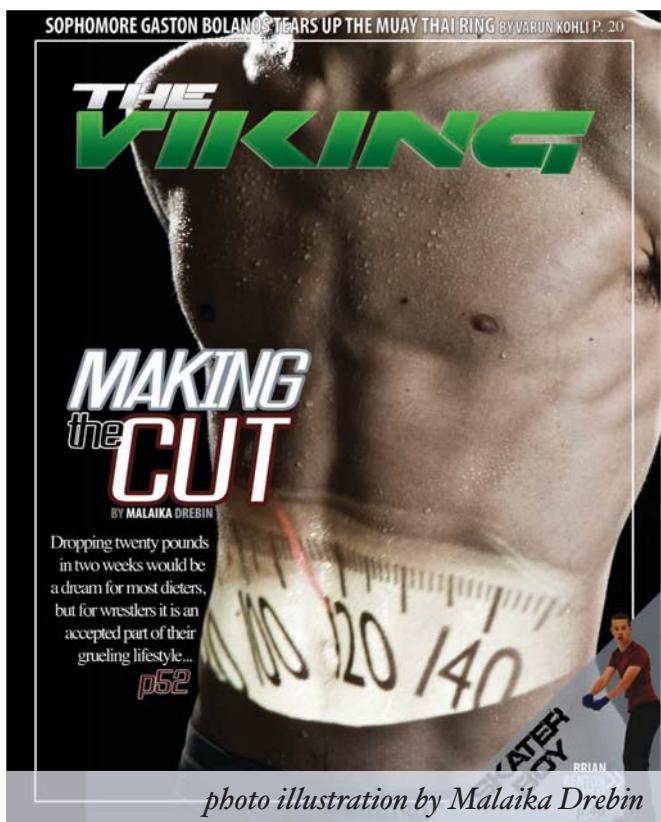
Professional news organizations take digital altering of photographs very seriously, and have policies outlining serious consequences for staffers. The *Minneapolis Star Tribune* suspended one of its top photographers without pay in the early 1990s after she digitally zapped out an electrical wire that was a distracting element in the background of a photo of a summer thunderstorm.

Even the laudable *National Geographic* is still wiping egg on its metaphysical face for a now-infamous 1982 cover in which the pyramids at Giza were digitally “moved” closer together in order to have a better looking cover. The photographer complained publicly about the digital doctoring, and *National Geographic* leadership had to face a public hit to their much-touted credibility.

Every publications staff should add an ethics statement regarding photographic integrity and penalties for digital manipulation of an image that changes its content. When a photo is digitally altered or when a photo is shot strictly for illustrative purposes, the resulting image must be labeled a “photo illustration.”

To make it easy to remember, keep these three things in mind:

1. If you flip it, forget it.
2. Photo manipulation will make your friends laugh on Facebook, but can get your publication (and you) sued.
3. If you set it up and posed the photo just to illustrate that story on “teen drinking” or “pot smoking” or “texting and driving” and the people in the picture were not doing that activity for real, then label it a “photo illustration.” It’s not news, and it’s not real.



## HOW FAR CAN YOU PHOTOSHOP? BY KYLE CANNON

### Test Your Knowledge

1. You have a picture of a girl kicking a ball, but she is kicking it off the page. You flip the picture.
2. You take an incredible photo of a volleyball player spiking the ball. On the computer you notice another player's arm directly behind the spiking girl, making it appear that she has three arms. You decide to remove the third arm.
3. You find an old photo and scan it. It has a few scratches on it, which you decide to digitally remove.
4. You take a photo of some students at a dance, but since the lights were so low it is hard to see. You decide to digitally brighten the picture by curving it and burning it.
5. You have a picture of a student who is bending over and showing a lot of cleavage. You decide to digitally raise her shirt to cover her up.
6. For a spread, you take a photo of a student and then digitally remove her body parts and stick them on other parts of her body. You then label it as a photo illustration.
7. You take a photo of a car wreck with a bloody dead child and a hysterical mother. You decide to run it as your front page picture with an article about the dangers of drunk driving.
8. You take a photo of your principal standing with a group of second graders all sticking their tongues out at one of the older kids. You crop the picture so the it is just the principal and the older student.

1. No 2. Yes 3. Yes 4. Yes 5. Yes 6. Yes 7. Ambiguously discuss 8. No  
1. No 2. Yes 3. Yes 4. Yes 5. Yes after discussion

## PART VII: PUTTING THEORIES INTO PRACTICE

---

The following 10 photo exercises are adaptable, so make changes to numbers of frames, total number of images/people photographed or output format as needed to make the shoot work for your staff. The idea behind all of these exercises is simply to get out of the classroom, away from a desk and shoot shoot shoot. Not all of these photos will be great, and that's OK. These exercises are intended to make you try new things, and that means you will feel a learning curve along the way.

### **Photo Shoot 1**

#### **"Nouns: A Picture is a Person, Place or Thing"**

Go outside but stay within a one-two block radius of the school. Find at LEAST three subjects to photograph. You must return with at least 50 frames shot.

##### **Subject 1:**

One of the subjects should be a living creature (a person or animal).

##### **Subject 2:**

The second subject should be an inanimate object, preferably a "close-up" object.

##### **Subject 3:**

The third subject will be a "location" picture --- think photo postcard/landscape.

Take *at least* three different angles of each subject. Move around. Take a chance. Don't be afraid to "burn" your memory card as you wander around and experiment with the best way to get the shot. Get above the subject, get low to the ground. Go to a slight angle off center, then go all the way to the extreme side. Use the light as you move and see how the light "sculpts" the subject.

Upload or print your images and bring them to the next class. Discuss why you chose those subjects and those angles.

### **Photo Shoot 2**

#### **Shooting with a flash**

Take 100 photos this week using your flash. Watch out for the "cast shadows" and the "outline" effect. Use walls and surroundings to help "fill".

Try an outside photo using fill flash. The most dramatic way to demonstrate this technique is to have the sun BEHIND your subject. Take one "regular" photo. Take the next photo using "fill" flash. You'll be amazed at the difference.

Go over to your local mall and take a roll of flash pictures. Or, if it makes more sense, head to a farm. Or a gym. Or someplace indoors that you can imagine hanging out in for a while.

Mix up the variety -- use strong natural light as a complement to the flash. Try using natural light as your "second" light source.

Try a few shots at night using a slow shutter speed and then panning away quickly as the flash goes off. Try the same thing, but this time use a zoom lens and zoom quickly in or out as the flash goes off.

## **Photo Shoot 3**

### ***Shooting with your smart phone***

As mentioned and illustrated throughout this chapter, most students are carrying a good-quality camera with them all the time in the form of an iPhone. Remembering to use it for journalism is, however, sometimes hard to do.

Take your cell phone out, and turn it on. Partner up with a friend, and make sure that each pair of you has at least one cell phone (share a phone for this assignment, if necessary)

Go out and take five different photos of five different things or events on campus. Remember to turn your camera both “landscape” and “portrait” for the best framing. For each photo, write a caption for it *on your phone*, using your texting keypad. To “print” the photos, you will instead email your two best photos to your instructor, along with the captions.

You have *one class period* to shoot the photos, write the captions, and send them to your teacher with a caption. Your teacher will see the “time stamp” when it arrives in the in-box.

This is how you can cover breaking news on site. It’s also an alternate method for covering the events on campus and uploading your photos when the electricity is out.

## **Photo Shoot 4**

### ***Write me a pretty picture***

It’s not a photo shoot! It’s a photo “write.” Write captions for five (5) photos you have already taken. Each caption (also called a *cutline*) should be two sentences long. The first sentence describes the photo in words, usually using present tense. It includes the “5Ws and an H” (who, what, where, when, why, how). If a blind person had software that could roll over the caption, that person would have a very good understanding of what was happening in the photo from that first sentence.

The second sentence tells the reader something that cannot be known by looking at the photo. This could be a quote from someone who is pictured, a final score result if the photo is an action shot from the game or something interesting that the reader should know.

Turn in your captions stapled to the photo for which you wrote it.

## **Photo Shoot 5**

### ***Portraits***

Take 20 different portraits this week, and shoot at least 100 frames on your memory card as you go.

(10 people) Casual portraits

Friends and family: take serious (not goofing around) portraits of people you know. Get close — no, get closer! Think about what is showing in the viewfinder from the background. Think about whether you are shooting close-up face, or three-quarters of their body. Your task is to ask them to move into the pose you want — and remember to thank your subjects at the close of your shoot.

(10 people) Environmental portraits

Although the term sounds fancy, an environmental portrait means taking a photo of a person in a context that shows who they are when they are “doing” or “living” their lives. Photographing a car salesman with the cars in the showroom is an environmental portrait. A portrait of a track star with the track in the background is an environmental portrait. So is an actor sitting on the edge of the stage with the set behind him as he looks at the camera. So is a student in a lab with lab equipment.

Load a slideshow on a computer and show it to your class, explaining the portraits and why you chose the style and backgrounds that you chose.

## **Photo Shoot 6** **Zebras**

No colour for this assignment — only black and white. Learning to “see” in black and white is challenging, since humans spend their 24/7 in full colour spectrum. When using back and white, form and architecture move to the front of the impact, as do expressions. While someone’s eyes may be gorgeously blue, the photo will render the expression as more important.

You may shoot as many photos as you want for this assignment, but the rule is that they all will be outputted in black and white. If you are able to, set our camera setting to black and white. If not possible to do in camera, you will need to upload and grayscale your photos when you upload them.

## **Photo Shoot 7** **No posers allowed!**

For this shoot, you cannot take any “posed” photos. No faces in the camera, no pals standing together flashing peace signs at you — none of that. You must take photos of 20 different people doing “unposed” things. If they know you’re there, but go on doing what they were doing, then you’re OK. If they start grinning and looking silly, you are back ... to posed photos, so try somebody else in the viewfinder.

## **Photo Shoot 8** **Rule of thirds**

Take 33 different photos of 33 different things. In each photo, demonstrate the “rule of thirds.” The center of interest cannot be located “dead center” in the image. Choose your best nine (3x3) images and either upload them as a slideshow or print them out on a colour printer and discuss them in small groups at your next class.

## **Photo Shoot 9** **Working all the angles**

Find 10 different angles in a classroom (eye level, high, low, group, one person, group, head-and-shoulders, whole person (head to toe)

## **Photo Shoot 10** **Shooting your name: details that tell the story**

Find fragments that reveal the shape of a letter, and “shoot your name.”

When you finish the shooting, print out the images in the same size and create a “photo nameplate” for yourself that can be displayed either two-dimensionally or three-dimensionally.

## APPENDIX A: BATCH PROCESSING

### *Renaming photos from a shoot using Batch Processing*

Nothing is more confusing than to have a few hundred — or thousand — photos with non-descriptive names like IMG\_0001.jpg. Adobe Photoshop allows you to quickly rename just a couple of hundreds of photos with just a few clicks.

File > Automate > Batch

Under Source, select where your photos are coming from, either from a file on your desktop (Folder) or directly from a digital camera (Import).

Select where you want your renamed photos to go under Destination; Save and Close will simply change the names of the photos while Folder will copy your photos and rename them.

(If you selected Folder, then select Choose and create a new folder and navigate to where you want to save the files.)

Under File Naming, type in the name of what you want to call the photos (i.e. “Homecoming”) or select options from the pop-up menus.

*Note: you can add the date and time photos were taken — which can be helpful when you have a reoccurring event, like “football practice.”*

Here’s what that might look like, adding info that will ensure the photographer gets credit.

HC.112311.EricT or

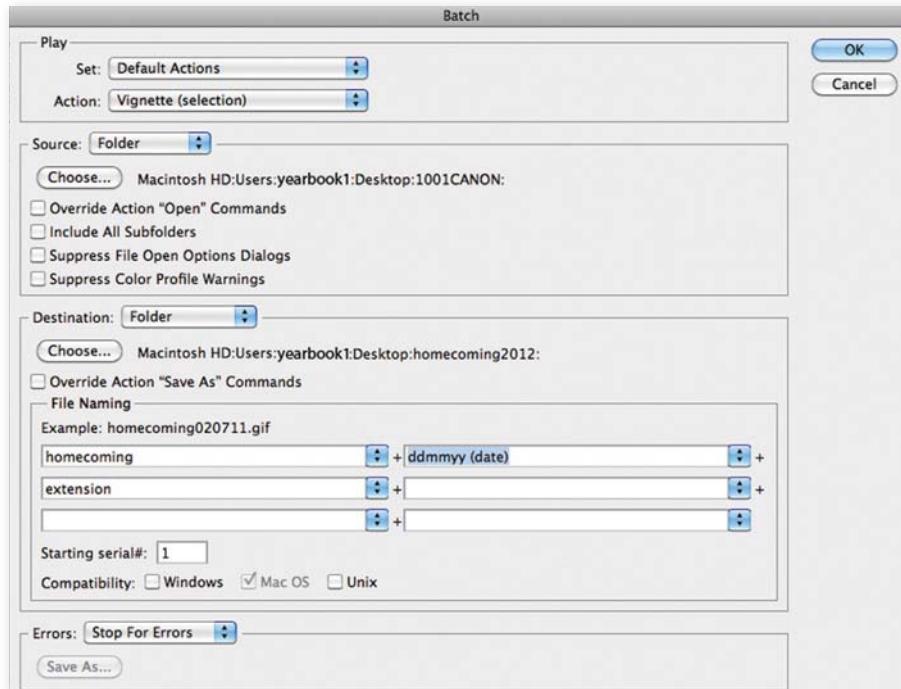
FBvsFranklin.11712.SaraL

Selecting File Extension should always be the last item of selections. The file name will then add with the extension (i.e. “homecoming02912.jpg”). Because batch renaming only renames, do not put in a different extension, as this is not where you change JPGs into TIFFs.

If you are processing several batches of photos for the same event, change the Serial # to begin with then next number of the last photo from the last batch of processed photos.

Select additional Compatibility if desired.

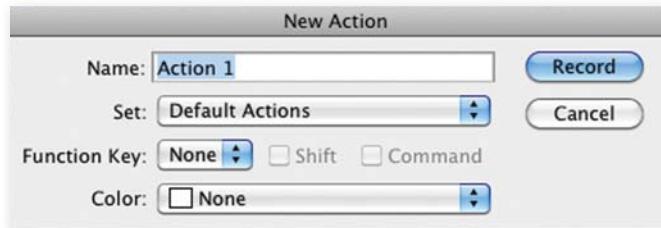
Click OK and let the batch run.



## APPENDIX A: BATCH PROCESSING

### *Adjusting a batch of photos*

Sometimes an entire batch of photos will require the same image adjustment. For example, a photographer may want to grayscale every single image from a shoot, or perhaps an entire shoot was too green in cast and each image needs to be adjusted to colour-correct them. Rather than individually adjusting each photo by hand, it is possible to automatically adjust an entire set.



Go to Window > Actions in PhotoShop.

Click in the upper right-hand corner of the Actions palette to reveal the pop-up menu. Select New Action ...

Name the action.

Click Record. Photoshop will now record each step you take.

Once you have moved through the steps you want recorded, select the Stop Recording in the pop-up menu in the Actions palette.

You are now ready to apply this action to a batch of photos.

Create two folders on your desktop. Name each folder (easiest is “In” and “Out.”) Put the photos you wish to adjust into the “In” folder.

Select File > Automate > Batch. A dialog box will appear.

In the first section, select your “action” set with the batch action. Specify the destination folder for the images to change (In) and the destination folder for the adjusted images (Out).

Select OK. Photoshop will now automatically apply the steps you created to adjust each photo in the batch.

## APPENDIX B: ADJUSTING COLOUR

In an earlier section, one topic was about the different “colours” of light (daylight, incandescent, fluorescent, mercury vapor, etc) and the need to set white balance on the camera in each new lighting situation. When the camera is not set correctly for the light in the room or scene, the resulting photos can look yellow or a sickly-green. There is no excuse for publishing photos that have a yellow-tinted hue. So, if the photographer forgot to set the white balance, or if the lighting type shifted around the room (which results in some photos being ‘wrong’ while others from the scene look fine), the solution is to colour-correct post-photography by using appropriate photography programs and software.

Although you can manually change your colour levels in Photoshop to adjust for colour in photos that appears too cold (blue) or too warm (yellow), unless you’re knowledgeable in colour theory, the adjustments can be daunting. Here’s a quick fix that anyone can do.

In Adobe Photoshop

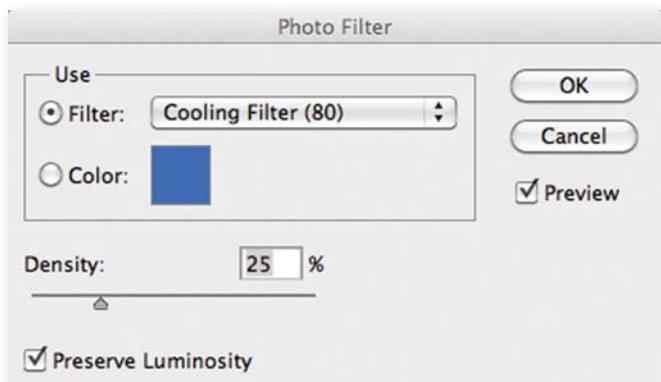
Open the photo that needs to be colour corrected.

Select Image > Adjustments > Photo Filter.

The dot Filter is selected by default. Use the pop-up menu to the right to add a colour filter to adjust your image. (Be sure the box by Preview is selected so you can see the effect of the filter on your photo.)

Adjust the Density if you wish, but the 25 percent default will usually work.

Click the OK button then resave your image.



### **Colour Balancing/Another version**

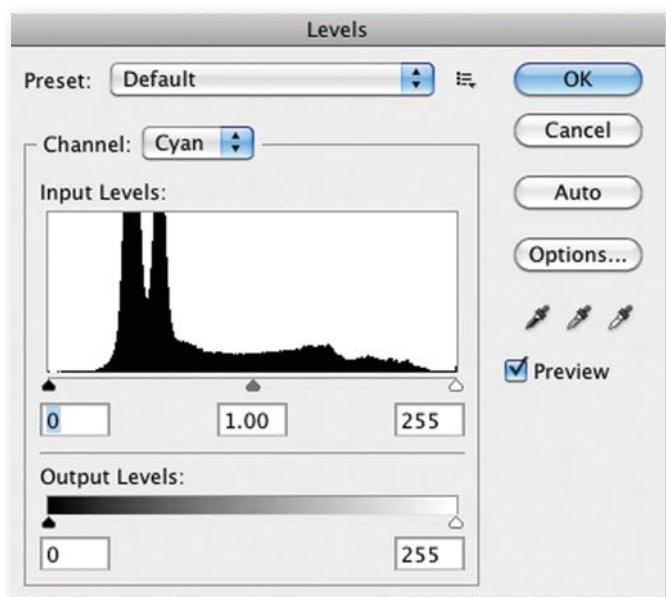
Image>Adjustment>Levels.

Adjust each of the R,G,B levels in the following manner. All three must be adjusted individually.

Look at the three triangles below the histogram. Pull the ones on the left so they touch where the histogram starts heaping up. Repeat on the right side.

Repeat this on each individual R, G and B level.

Go back to the cumulative RGB level. If the photo is dark or light, adjust the middle triangle.



## APPENDIX C: (part 1) PROPER STORAGE OF DIGITAL FILES

---

Archiving images in a safe, retrievable fashion is the closing step in maintaining strong, healthy photo archive.

In choosing a method of archiving, first answer this question:

*Is it necessary to save everything—or save just the work which goes into the publications?*

If the school's publication only intends to archive work included in the publication, then the minimum archive strategy would be to save only those PDFs of pages and packages. Photos can be extracted separately from PDFs, so this would achieve the "minimal archive" goal.

The more extensive strategy for photo archives is to archive all photos in a retrievable storage system.

To go this route, the photos need to have metadata information that can be sorted and retrieved. All photos should be edited on Photoshop or Adobe Bridge or other similar software.

Batch process all photos from the same shoot so that the name of it reflects the name of the shoot and the date they were taken (rather than default label that the program gives it).

Although it takes more time at the front end, entering caption information for individual photos in the metadata can save untold hours when trying to place photos on deadline with accurate captions.

Go to File > File Info

Here, you can put in the name of the document, the copyright info, photographer's name, caption info and other key information for the photo.

Make it a top priority to include batch and metadata information immediately when photos are uploaded. It saves all kinds of problems later because the information is right there for anyone to find.

Also, if you retrieve a photo from the archives in five years, all of the information is preserved and accessible. That's the minimum that should happen in a "basic" archiving system.

Word to the wise: typically, photographers hate doing the "metadata" step and will avoid it like wearing grandma's hand-knitted sweater. To make effective archiving work well, someone on staff needs to check up from time to time on the metadata entry and on the backing up of images to ensure that it is actually happening.

To preserve images against the all-too-possible likelihood of a server crash, or computer theft, or more random possibilities like a fire or flood in the school, all photo archives should be backed up on an independent server. Never work directly on that outside server — only pull a copy of an image off to be worked on, to avoid the chance of damaging original files on that server.

If an independent server is not an option, another option is to burn DVDs of a particular event or month of events. Label the DVDs, and keep them in an organized fashion in a storage file.

A third option for digital backup is to save the images in the clouds (large online storage location). Remember to save high-resolution copies of the images if this option is chosen.

To answer a question students will likely ask: No, Facebook is not an archive: it compresses all of the photos, making them useless for publications-quality work.

Consider burning copies for your school's archive, as well, and give them to your media specialist so that s/he has access to images someday in the future.

## APPENDIX C: (part 2) PROPER CARE OF PRINTED PHOTOS

---

While most publications think only in terms of “digital storage,” there may also be a pile of printed images which also deserve archiving. To preserve printed images, they should be printed on archival, acid free paper, using archival-quality inks. Store images in acid-free boxes; if they are extremely valuable, it may be advisable to use interleaving pages of acid-free paper to keep photos from rubbing against each other in the box.

Use photo storage bags only if they are acid-free and manufactured by a reliable archival manufacturer. Many non-archival plastic products contain harmful ingredients that can break down over time and release gases that actually destroy the photographic images they are supposed to preserve.

When matting images, use acid-free matte boards. The best option is acid-free rag board for high level of archival preservation.

The mounting material used to adhere the photo to the backing board is also quite important to evaluate: most “cold mount” (i.e. “spray mount”) adhesives can damage a photo over time, even when the matte board is archival and the print has been created using acid free printing paper.

The least reactive mounting material is to either “hinge” the photo so it does not actually adhere to the backing completely, or to use “dry mount” tissue, which is a heat-based system akin to wax paper.

The down side of archival preservation materials is that they tend to be quite expensive — but if preserving an image for 100 years is the goal, then using the correct materials is the single most important part of that preservationist step.

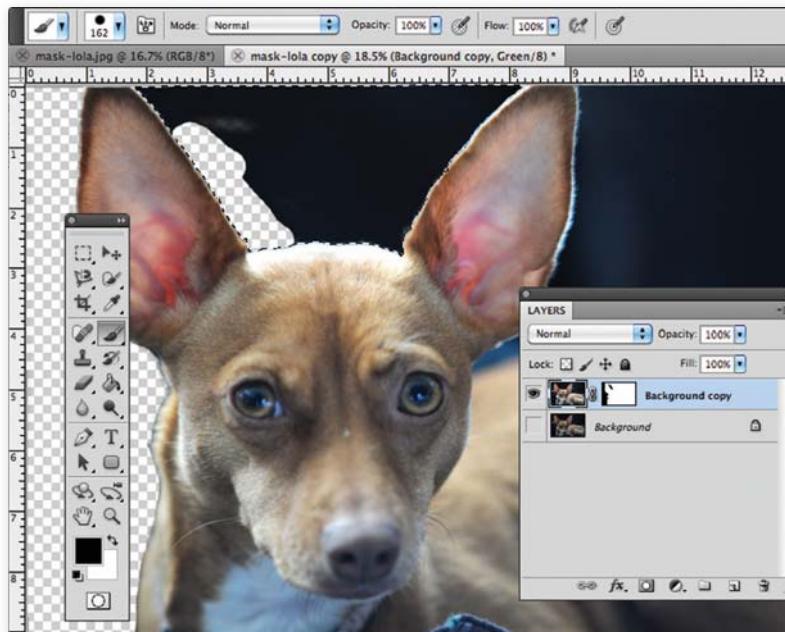
Never write directly on an image. When signing mattes or including archive notes, use acid-free pens.

## APPENDIX D: CUTTING OUT A PHOTO IN PHOTOSHOP

There are several ways to cut out photos using PhotoShop (for more information, look for free training videos on YouTube), but here's one simple method using Layer Masks. The advantage of using a layer mask rather than simply just cutting out and erasing unnecessary parts of an image is if any point in the process a part of the photo needs to be added back in or re-cut out, just that part of the photo can be re-added by adjusting part of the layer mask.

For the best results, remember two important layer mask principles:

- 1.) Make changes inside the layer mask (the working area is always outlined), not on the photo layer itself
- 2.) Black hides and white reveals; using a black-coloured brush inside the layer mask will hide the image and using a white-coloured brush will bring it back.



Open an image in Photoshop and duplicate the image **Image > Duplicate...**

*(Working from a duplicate insures not damaging possibly the only other copy of the image.)*

Open the **Layers** pallet if it's not already open. **Window > Layers**

Locate the tool bar at the bottom on the Layers pallet and find the **Create a new layer** icon. Drag the **Background** layer on top of the icon to duplicate the layer.

Click on the **Eyeball** icon on the Background layer to turn it off so it's no longer visible.

*(This is an "insurance" layer in case you make a huge error and have to start over as the image is already open and untouched.)*

Click on the **Background copy** layer to activate it. (Active layers are blue.)

Locate the **Add layer mask** at the bottom of the Layers pallet and click on it, creating a white outlined box image within the activated layer.

With the Layer Mask field activated (outlined in white), hide the parts of the image you want to remove by "painting" in black with the brush tool.

## APPENDIX D: CUTTING OUT A PHOTO IN PHOTOSHOP

---

### *Additional tips*

After selecting the brush tool, the Options pallet (**Window > Options**) above the image should read

**Mode: Normal, Opacity: 100%, Flow: 100%.** These settings may be changed to achieve different effect (i.e. a fading of the edges), but these are normally the default settings.

If the image has large areas of straight edges or you desire more precision on the cutout than the brush tool allows, use one of the lasso tools to encircle the part of the image to be removed, then use the brush tool to “paint out” the unnecessary area.

When using the lasso tool, set **Feather** (in the Options pallet above the image when the lasso tool is selected) to one or two pixels to avoid a hard edge than makes the image look like it was cut out with scissors.

Remember brush sizes and the “fuzziness” of the edge brush can be adjusted (click on the brush icon in the Options pallet or select the brush tool and click on the image while holding the Control key), so use the brush that is best for adjusting the cutting out each section of the photo.

Before saving the photo, check the layer mask to make sure all of the areas meant to be cut out really are. While holding down the **Option** key (**Alt** on a PC) click on the mask in the appropriate layer in the layers pallet. The black and white mask will appear in place of the photo. Click on the icon again while holding **Option/Alt** to return to the image.

## APPENDIX E: CODE OF ETHICS

(from the National Press Photographers Association)

Visual journalists and those who manage visual news productions are accountable for upholding the following standards in their daily work:

Be accurate and comprehensive in the representation of subjects.

Resist being manipulated by staged photo opportunities.

Be complete and provide context when photographing or recording subjects. Avoid stereotyping individuals and groups. Recognize and work to avoid presenting one's own biases in the work.

Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.

While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.

Editing should maintain the integrity of the photographic images' content and context. Do not manipulate images or add or alter sound in any way that can mislead viewers or misrepresent subjects.

Do not pay sources or subjects or reward them materially for information or participation.

Do not accept gifts, favors, or compensation from those who might seek to influence coverage.

Do not intentionally sabotage the efforts of other journalists.

***Ideally, visual journalists should:***

Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.

Think proactively, as a student of psychology, sociology, politics and art to develop a unique vision and presentation. Work with a voracious appetite for current events and contemporary visual media.

Strive for total and unrestricted access to subjects, recommend alternatives to shallow or rushed opportunities, seek a diversity of viewpoints, and work to show unpopular or unnoticed points of view.

Avoid political, civic and business involvements or other employment that compromise or give the appearance of compromising one's own journalistic independence.

Strive to be unobtrusive and humble in dealing with subjects.

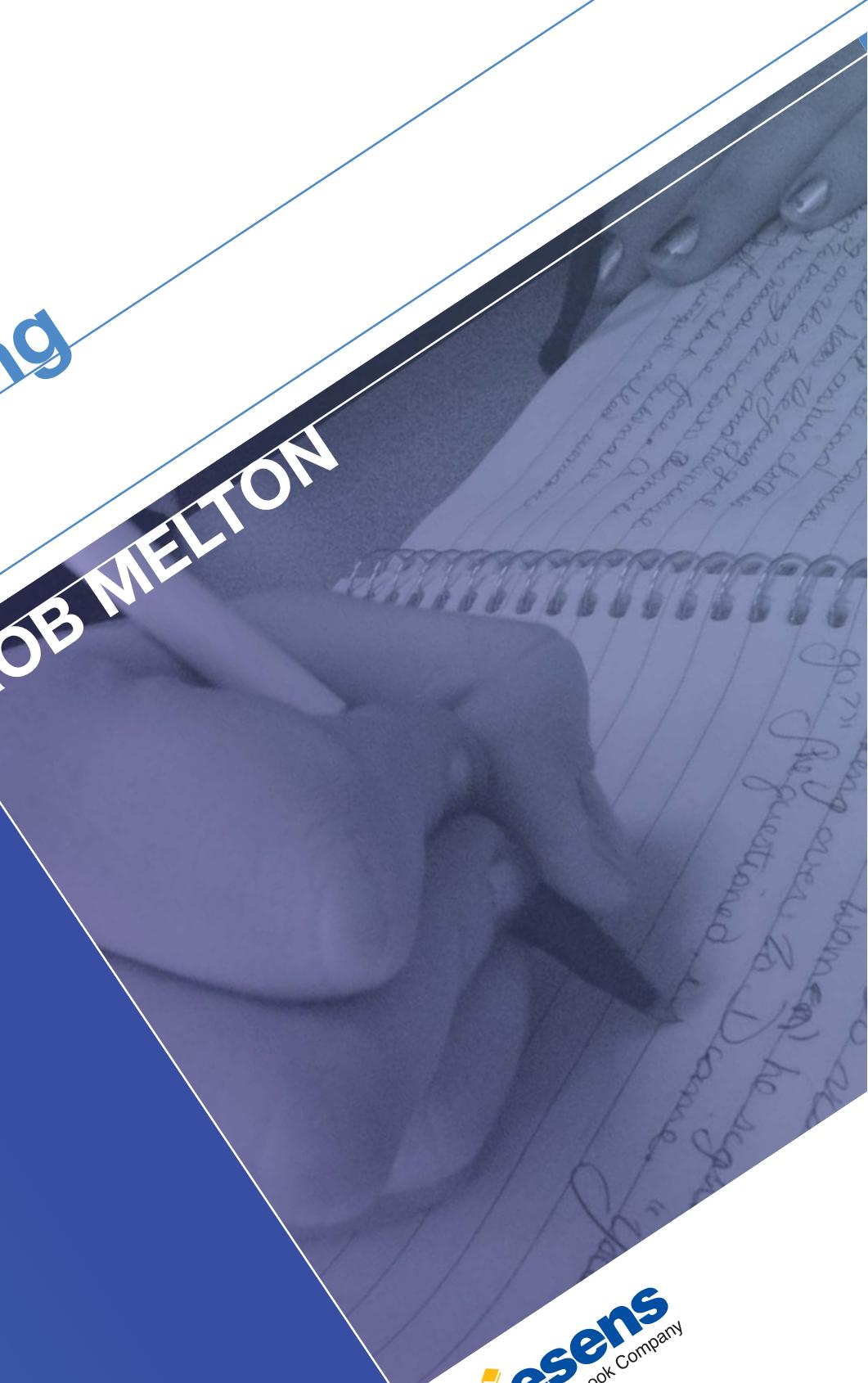
Respect the integrity of the photographic moment.

Strive by example and influence to maintain the spirit and high standards expressed in this code. When confronted with situations in which the proper action is not clear, seek the counsel of those who exhibit the highest standards of the profession. Visual journalists should continuously study their craft and the ethics that guide it.



Writing

ROB MELTON



A close-up photograph of a spiral-bound notebook showing several lines of handwritten cursive text. A person's hand is visible, holding a pen and writing on the last line. The handwriting is fluid and appears to be a personal or professional letter.

**Friesens**  
The Yearbook Company



## ROB MELTON

---

Rob Melton was a daily and weekly newspaper reporter, photographer and editor before becoming a journalism and photography teacher. He completed a bachelor's degree in journalism and a master's degree in curriculum and instruction. He has lectured on the national level and taught university journalism classes. Melton has authored four scholastic journalism books, and has provided editorial assistance to textbook publishers, an online service, and Fortune 500 corporations, among others. He is a winner of JEA's Carl Towley Award and Medal of Merit, as well as NSPA's Pioneer Award, and is listed in *Who's Who Among America's*.

**TABLE OF CONTENTS**

<b>05</b>	Introduction	<b>34</b>	Writing for Story
<b>06</b>	Objectives	<b>34</b>	The Outline Level
<b>07</b>	Personality & Style	<b>35</b>	The Structural Level
<b>10</b>	Reader Response & Reader Point of View	<b>35</b>	The Polish Level
<b>11</b>	Organizing for Success	<b>37</b>	Theme & Section Copy
<b>11</b>	Photo Coverage	<b>39</b>	The Human Interest Story
<b>13</b>	Using a Team Planning Approach	<b>41</b>	Profile
<b>14</b>	Reporting – Using Your Senses	<b>45</b>	Transitions
<b>17</b>	How Observant Are You?	<b>47</b>	Short Story Outline
<b>19</b>	Interviewing	<b>49</b>	The Sports Story
<b>22</b>	Find the Narrative Point of View	<b>50</b>	Ethics and Verification of Facts
<b>23</b>	Character Sketch	<b>53</b>	Grammar Can Be Fun
<b>24</b>	Symbolism	<b>55</b>	Alternatives to Text
<b>25</b>	Irony	<b>56</b>	Captions and Headlines
<b>26</b>	Main Idea	<b>Appendices</b>	
<b>27</b>	Allusion	<b>65</b>	NCTE English Language Arts Standards
<b>28</b>	Comparison	<b>66</b>	Career & Technical Education Standards
<b>29</b>	The Humor Triangle	<b>67</b>	Art Visual Arts Content Standards
<b>30</b>	The D.B.A.E. Evaluation	<b>68</b>	The Tools of Revision
<b>33</b>	Organizing Your Story	<b>70</b>	Coaching Writers
		<b>71</b>	Ways of Reading Copy

*“Take positive risks. Try new things. Learn from your students. Laugh a lot. Set high expectations. Ask questions. Keep your word. Own your mistakes. Let your students lead the way — they will amaze you.”*

*Sarah Nichols, Advisor  
Yearbook Advisor of the Year  
from C:JET magazine EXTRA  
Summer 2011, Vol. 44, No. 4*

# WRITING

## INTRODUCTION

---

Writing is one of the most difficult things to do, but it's even more difficult to explain, and practically impossible to teach directly. Journalism, whatever its form, allows writers to focus their information gathering while still in the field in order to create stories readers will enjoy. The stories readers love most usually involve a transformative change by a character in a story, a moment when everything changes for that person, when your character's perception changes in some way and suddenly sees something in a new way.

The activities and assignments in this section lay the groundwork for success in telling non-fiction stories, beginning with an awareness of the publication's purpose as well as what each member of the staff brings to the team. They are structured to help students learn the craft of telling stories in print as well as the craft of writing well.

Students should constantly be growing as they take on each new writing assignment for the yearbook. Through reflection on their own work and that of others, they develop the critical analysis skills necessary to grow their own writing. The ongoing nature of new assignments and deadlines gives them the practice under pressure they need to become effective writers and storytellers.

Photographs and words form the backbone of any yearbook, but they are used in the service of telling stories to readers. This section looks at words as an aspect of telling a complete story with photos, captions, headline and copy. Students will learn what is necessary for good stories to make it onto the page through Coverage, Copy, and Captions & Headlines.

This unit begins with a look at how to organize your team to tell stories through words and pictures. Every package, every page, every personality feature, every sports spread is a story. Using a team planning approach, students will learn how to make sure everyone knows their job before heading out to photograph, report and interview. Every piece of story is a planned, specific solution to telling a story.

Writers will gather the kind of information that results in good narrative storytelling, photographers will use shooting and reporting strategies, and everyone else will be ready to complete the job of designing the story.

Techniques to create a personality and develop the theme will help writers establish a narrative voice and a specific point of view and style to help tell the top-level narrative story, while section theme variations and spreads weave a tight narrative line throughout the publication. (If there is a visual theme, there still must be a narrative concept for the copy.)

The unit continues with a close examination of copy that begins with picture nouns and action verbs and continues with a narrative approach that gives the reader selective, concrete details while providing a structure that supports non-fiction storytelling, both traditional and alternative.

The final section examines the workhorse of the yearbook, captions and headlines, and the strategies that help these elements hook readers into the story and intrigue readers to move to other story elements on the spread.

The rest is up to you. Attend workshops and conventions. Invite guest speakers to your classroom. Nurture each other with food, fun and friendship that comes from working as a team. Enjoy and celebrate the journey.

## OBJECTIVES

---

- Use elements of effective reporting and writing
- Organize the staff to maximize the quality of reporting, interviewing and writing
- Use picture nouns and action verbs in a sentence
- Use adjectives and adverbs effectively in a sentence
- Revise sentences to show rather than tell plot elements
- Recognize and avoid passive voice construction in most sentences
- Develop effective reporting skills
- Identify and use GOAL interviewing skills
- Gather information, background and quotations for use in a story
- Understand the difference between fiction and nonfiction
- Write human interest stories involving human emotions and drama
- Demonstrate how to craft a narrative that surprises, entertains, informs and intrigues
- Develop an effective structure for a human interest story
- Identify basic plot elements  
(Setting, Character, Conflict, Resolution)
- Identify differences between a human interest story and a news story
- Identify the purpose and characteristics of a good personality human interest story
- Identify the purpose and characteristics of a good sports story
- Identify and use appropriate alternative story forms
- Choose appropriate alternative storytelling forms for yearbook spreads
- Write stories that show instead of tell
- Understand the purposes of a caption
- Demonstrate effective caption writing techniques
- Assemble a portfolio of student writing and then analyze it, reflect upon their growth and set new writing goals
- Understand the purposes of a headline
- Demonstrate effective headline writing techniques

## PERSONALITY & STYLE

Every story you tell through words, pictures and spreads must be based on three things:

***A great story idea***

***Great material that will surprise the reader***

***Great words that are used with style***

Using these tools will help you tell surprising stories about the people at your school. Readers are a fickle bunch. They do not stay actively interested in a tsunami in Japan — unless you can personalize the story for them. But if they know a person who is there, someone like themselves, it's front page news.

The best story for your yearbook, in other words, will be the one tailor-made for the unique taste and interests of your readers. You and your staff need to know a lot about these readers to get their attention and entertain them.

No two yearbooks should look alike except by coincidence. Each one is customized to the style that will best tell the story of the year about a specific group of readers — your students. In other words, the form follows the function. How do you get there?

Before you can begin telling your story, there are three things you must understand:

***What do you know about your writers?***

***What do you know about your readers?***

***What do you know about your product, the yearbook?***

You, the team of writers/editors/designers/photographers, have to establish a relationship with the reader, interacting through the medium of the yearbook. How you choose to do that for your yearbook readers will depend upon the students at your school. Since you are one of them, it shouldn't be too difficult to talk to them in their own language.

### ***Readers***

What do you already know about your readers? What do you have in common with your readers? Can you count on their support? What surprises them?

### ***Product***

What do you know about your yearbook?

Name: \_\_\_\_\_

Founded: \_\_\_\_\_

Purpose: \_\_\_\_\_

Traditions: \_\_\_\_\_

Colour: \_\_\_\_\_

Deadlines: \_\_\_\_\_

Primary audience: \_\_\_\_\_

Secondary audiences: \_\_\_\_\_

### ***Writers***

What do you already know about your staff? What are they willing and able to do? Are they willing to learn and grow as a team? Are they willing to have fun?

## Activity: Objectivity & Point of View

**Background:** You've probably heard that journalists are supposed to be "objective." You know from experience that it is difficult for any human to be truly objective. Back in the day, when it was cool to check facts and build interpretations based on the evidence (i.e., the scientific method), it was decided that journalists and editors should follow the same process of verifying the facts. There is a big difference between being objective and employing a process designed to assure that the facts have been verified.

Many people believe that yearbooks should be objective — a history of the school year. The success of any documentary project, however, depends upon having a strong point of view, says film teach-

er John Golden, who wrote the book *Reading in the Reel World: Teaching Documentaries* and other non-fiction Texts. Think Al Gore's "An Inconvenient Truth," Michael Moore's "Bowling For Columbine" or Luc Jacquet's "March of the Penguins."

Don't shy away from using an authentic, compelling point of view. Give yourself permission to have a personality, a strong, edgy point of view — that will result in great stories.

Show, don't tell, the story. Imagine your story will be made into a film or television documentary. You are successful when, through showing action and dialogue of a story, the reader reacts. That is the power of story.

**Directions:** In groups of four, brainstorm how your staff will do the following. Then get together with another group and combine your ideas. Then have groups list ideas. Don't repeat ideas that are already on the list.

What will you do to verify the facts (who, what, when, where, why, how)?

---

---

Think of three interesting students you know. How would each of them tell the story of the school year?

---

---

**Directions:** Take about 20 minutes to develop your own strong point of view that would tell the story of the school year. Allow yourself to go back into the past to begin your storyline.

**Activity: Team Strengths**

**Background:** In old movies, a reporter types frantically on a typewriter as the story deadline approaches, but today, hardly anything is created this way. The movies, television shows, advertisements, magazines, web sites, newspapers and yearbooks are all created by story teams. The entire team is focused on telling a specific story well, working from clearly developed goals, storytelling objectives and tools. Is your yearbook staff organization a relic of the past? How do you go about creating successful teams that will produce a dynamite yearbook?

The key to greatness is to focus on building your team around its strengths, not its weaknesses. To begin this process, be honest about what your team can do and has the potential to do well.

Be honest about the strengths and weaknesses of the team you have assembled (or that has been handed to you) and build a game plan to execute on your strengths.

Include your teacher or advisor in the discussion. Like any good coach, she'll help you design the game around your team's strengths. It really doesn't make any sense to run a lot of passing plays if you don't have a quarterback who can throw the ball or if you don't have a receiver who can catch the ball. And it doesn't make sense to run a ground game when the heaviest guards weigh 140 pounds soaking wet. You can help by conditioning your staff and providing training designed to get everyone ready to play.

**Directions:** In groups of four, brainstorm how your staff will do the following. They should be discussing the following questions as they think as journalists. Then get together with another group and combine your ideas. Then have groups list ideas. Don't repeat ideas that are already on the list.

What do you like to do?

---

What are you good at doing?

---

What do others tell you that you do well?

---

What are some things you are willing to do if only you knew how?

---

What is something you will probably never be great at? Why?

---

What is clearly outside your comfort range?

---

## READER RESPONSE & READER POINT OF VIEW

---

You are an expert about the other students at your school and the variety of things that they like, dislike or don't care about. Not everyone agrees, which is why you and your group are going to use this worksheet to capture their interests.

You have powerful knowledge about your students, and you are going to shamelessly give them exactly what they want, a piece of **PIE: Pleasure, Information** and a satisfying **Emotional** response (such as satisfaction, joy, surprise, wonder) when they see the stories in the yearbook. So how do you tell stories with photos and words in a way that appeals to your students? Good question.

To be successful, achieve a balance between these three points of view:

**The end result, from the reader's point of view:** The effect of the total product as well as each individual part should support your reader's understanding of who they are, the groups they belong to and their perspective on life. This should be evident in every photo/caption/headline/text/sidebar/ that is on every spread on every page of the book. You execute this with a compelling idea or theme that is asserted in the ideal manner for the readers of your yearbook. You're telling one story with thousands of different bits and pieces.

**The end result, from the writer's point of view:** The writer's purpose — why you write — is not to get the reader to read, but to get the reader to react, respond, take action, gain insight, laugh, cry, see things in a new light or learn something new. Without the anticipated reaction or response, the writer fails in the mission to engage, surprise and delight readers. The writer's understanding of the yearbook's readers will also influence the style, tone, diction, syntax and level of language used in the yearbook. After all, you want them to understand and accept what you're saying, right?

**The end result, from the product's point of view:** Every writer knows a work takes on a life of its own after it is created. Your yearbook is no different. Your yearbook wants to be held, touched, laughed at and loved. It wants to provide information to the user down the road. It wants the user to be surprised, interested, informed and learn something they did not know before consulting it. It wants to be pretty, smart and friendly. It even wants to be visited every now and then when it gets old.

### **Activity: Thinking Like Your Reader**

**Directions:** With your small group, brainstorm all of the things you think you can do to please, inform and evoke a response from your readers.

What will you do in your yearbook that will please your readers?

---

What kind of information will your readers be looking for now? In the future?

---

What will you do in your stories to evoke an emotional, dramatic response by your readers?

---

## ORGANIZING FOR SUCCESS

---

The next two areas: ***Photo Coverage*** and ***Using a Team Planning Approach*** may seem out of place in a chapter on writing but each help make the writing easier in that they allow you to focus your approach. Every photo, every graphic should add to the story told by traditional story form. When your photo team knows what they are supposed to shoot and

then supplement it with photo stories they see while on the job, it may change the approach of the story or it may be reflected in the meaning of the copy. The spread team, made up of writer, editor, photographer and designer, help tell the story through the selection of photos, their cropping and the pieces that will help tell the story in a different way.

### ***Photo Coverage***

---

The team story planning approach lets photographers plan ahead for the types of photos that will be needed for the spread.

A good photographer arrives early and stays late to document everything that happens in that location, whether it was assigned or not. It's sometimes difficult to anticipate exactly what opportunities a photographer will have. That's why the photographer should start shooting images as soon as he or she arrives. Considering that digital images are "free," there is no excuse not to shoot a plethora of images. And what isn't used for the particular assignment could be used later.

From the photographer's point of view, there are four different kinds of shots to look for to make sure the editors and team back at the office have something to work with. If the story is following several different people, make sure there are multiple photographers following different people to get the photo story from their point of view.

The best shots, the ones that make it to the page, show action and reaction.

# WRITING



location example



group example



closeup example



parts-of-the-whole ex.

**Location:** A photographer starts by shooting location shots, or “This is where this all happened.” If you’re shooting a basketball game, ascend the bleachers and use a wide-angle lens to get the fans, the bench, the court and players. Then go out into the hall and stand on a chair to show the snack stand and social action going on in that area. Remember that even location shots need to have a subject. While location shots often don’t make it into the final spread, photographers need to get it and to be aware they can use it under the right circumstances. Shooting it may also help them think of possibilities for the following types of shots.

**Groups:** Stepping in closer, it’s time to document naturally forming or organized groups. You’ll have group shots of parents at the snack stand, students dressed for spirit day, teams huddled on the court, cheerleaders leading a yell and fans waving spirit towels and much, much more.

**Close-ups:** Close-ups require you to step in closer, either using the best zoom in the world — your feet — or a telephoto lens, to grab one or several people together. Take shots of the coach anxiously wringing a towel with the battle under the hoop in the background, one player looking prayerfully at the scoreboard while two others hold their heads in their hands, the exhausted snack shack parent at the end of the halftime. Close-ups can be intimate and dramatic. Look for the unfolding drama on and off the stage. A close-up can include one to three people in the shot but should include a plethora of information and excitement.

**Parts-of-the-whole:** Move even closer. Shooting close-up details such as hands forming a pot on the wheel, a teacher’s hand pointing emphatically at a math formula on the board, or a drama student’s hand applying lipstick can explain things readers can’t see in a location or group shot.

The photographer must constantly be moving to find the right angle and light, watch what’s going on and well-composed and capture properly exposed images that are in focus. Photographers must also do their own field work, getting the names and contact information from people in the photos that will likely be considered for publication. A name and a study hall period are usually enough for follow-up information.

## Activities

Have each student look through newspapers and magazines and clip examples of each kind of shot. Post the best examples on a bulletin board.

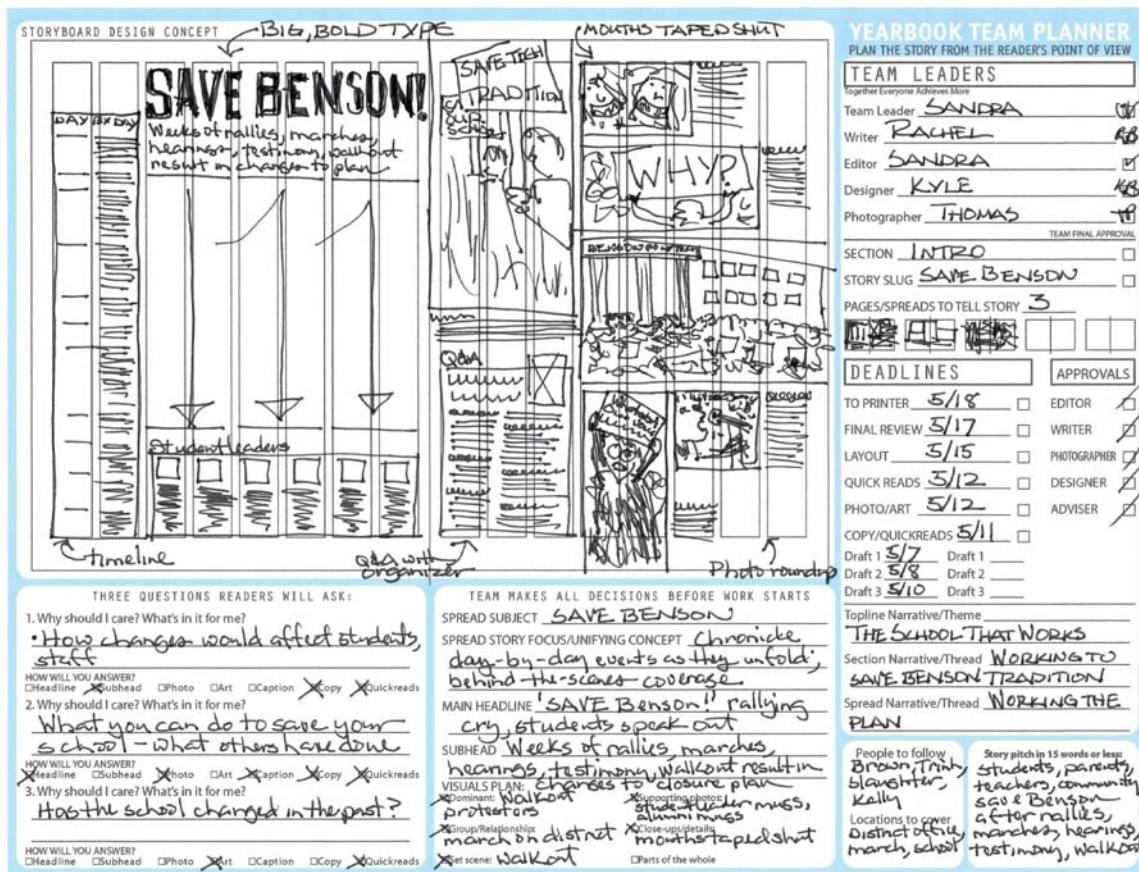
## ***Using a Team Planning Approach***

## **WED/Copy Planner**

When you look at Writer-Editor-Designer or any other WED-type planning form, it may not be obvious why it is so effective or even how it works. There are just a few things every staff member needs to know to get started. First of all, everyone involved in making the spread must be at the table. Second, you can't get started until you choose a team leader, usually the page editor or design editor but it could be anyone. Third, everyone has to be up front, honest and realistic about what they believe is possible to do in the time frame allowed. This is not to suggest that the team shouldn't try something ambitious; to the contrary, by confronting problems directly it allows the team to develop solutions, ideas and strategies to break through the obstacles people believe they will face. In other words, it is a constructive, realistic process. The Writer-Editor-Designer team planning form just

records all of the agreements and decisions the team makes about how to execute the page. You get better at it each time you do it. If it is possible to work on some easier pages at the beginning of the year to break in your staff, the more ambitious projects later on will go a bit smoother. The premise of this planning system is that when you give everyone the same amount of time to work on their part of the project, then everyone has the time to do their part of it well. That's what team planning is all about.

It's important that each person do their jobs and on time so as the planning is happening, make a list of the jobs and deadlines for each person. After the plan is complete, create a knock-knock list with check-off boxes so that as each thing is done, it can be checked off.



## REPORTING – USING YOUR SENSES

You're not writing a history for all time; you're writing about a time that will become personal history to those involved. They will want to remember their piece of that history along with a few others. It's a history of the life of you and your friends and your school and community. Sure, bigger things are going on, but your power as a storyteller comes from the small, everyday details of the people whose lives you are chronicling. Good. Now that we've got that out of the way...

You are a hunter-gatherer when you are on the job as a writer. In the field, you have to decide what you want to keep and what you want to throw away. The power of observation and the importance of being there writing it down in your reporter's notebook in person as the eye witness to history — your history — is the cornerstone of reporting. Good writing can't happen without good reporting and interviewing. Improve your human interest stories by doing more reporting. That's the secret.

While reporting and interviewing, you can't rely on your memory for all the information you are gathering. You must write it down in a notebook as you gather it. Use a pencil. It writes in the rain. You must put quote marks around verbatim quotations in your notes. You must put description of the people and places you have visited that are important characters and settings of the story.

Editors will tell you that if they are sued, your notes are their only defense in a court of law. Be thorough and accurate in gathering and checking your facts. What is a fact? It is anything concrete; you can see, hear, taste, touch or smell it. Facts are immovable realities: a score, a country's ruler, whether it rained or snowed, if the car was red or blue.

Once collected and written down, the writer chooses the relevant, significant and meaningful focus, description, anecdotes and quotations. Don't be intimidated because you're documenting history. Focus is the key to writing, and readers prefer narrative writing — and remember it better than any other kind of presentation.

Your next big challenge is to identify the single best character on which to focus the lens of your story. (Focus in the field, the saying goes, and it will save you a lot of time and trouble.) This is the only character who has set a big, interesting personal goal, faces an obstacle and has undertaken a journey that will result in a dramatic resolution. A good story can be large or small. An intimate story should be just as surprising and interesting as a story about the football team's quest for a state championship.

Find the best point of view from which to tell the story — the one with a character who wants something that she cannot have and what she is willing to do to achieve it — and the right place to start the story, and you're on your way.

A writer gives a reader an experience by providing sensory details. When these details are vivid and precise, says writer Anna Keesey, "the reader falls into a 'dream of reality' and sees and feels what the story is describing as if it were real. The writer's goal is to make the reader see and feel so powerfully that the reader forgets he or she is reading." The lazy writer tells the reader what to think, she says, while the powerful writer gives the reader an experience.

These experiences, Keesey says, are created for the reader by appealing to their senses, making general words specific, using strong verbs, using metaphors and similes, using physical details, and using behavioral traits.

Magazine writer and novelist Karen Karbo, in her work with high school students in Portland, Ore., says that in a story, a character is defined by what he or she **looks** like (their physicality, dress, cologne and other details); how they **behave** (what they do and the action of the story); and what they **say** (how he or she speaks, talks, or if not it can be implied). It's all about being selective and choosing just the details that further the telling of the story.

Reporting is observing, with understanding, the significance of the sensory details you gather. Writers use selective concrete details to establish setting and character details. As you become a more powerful observer of life, your writing will become stronger, too. Practice observing everyday details. When they change, ask why. Reporting is observing with your five senses. It is the bedrock of great writing.

Help yourself by getting to know the people at your school in a way you never have before. And remember: Your goal is to tell a great story. You don't have to tell it all by yourself, because you'll have a team of people working on it. When every person on your staff is working in a team on a spread and has the same amount of time to do his or her job — write and design the headline, plan the page, gather information, write the story and captions, the whole is greater than the sum of the parts. As the entire team works together on the plan, each of them knows what they need to do to bring the page to life in a fresh, interesting approach, and you can each adjust as you go along to create the perfect story.

## GATHERING INFORMATION

Rudyard Kipling once wrote a poem that sums up the job of gathering information:

***"I Keep Six Honest Serving Men..."***

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

I send them over land and sea,  
I send them east and west;  
But after they have worked for me,  
I give them all a rest.

I let them rest from nine till five,  
For I am busy then,  
As well as breakfast, lunch, and tea,  
For they are hungry men.

But different folk have different views;  
I know a person small.  
She keeps ten million serving-men,  
Who get no rest at all!

She sends 'em abroad on her own affairs,  
From the second she opens her eyes  
One million Hows, two million Wheres,  
And seven million Whys!

—Rudyard Kipling

*The Elephant's Child*

## Activities

1. Students examine several feature stories, starting with the story to the right. Using different pen colours, student highlight:

- Focus
- Description  
*(reporting sight, sound, taste, touch, smell)*
- Anecdotes (small stories)
- Quotations (interviewing)

2. Have students find short feature stories in the daily newspaper or magazines or even another school's yearbook. Choose several of them and decide the following: Is it a good feature story? How much does the story depend on reporting compared to interviewing? Does it vary from story to story?

3. Think about how the writer went about documenting the facts used from reporting compared to interviewing. What was the writer looking for in the field? What kind of descriptive details does the writer use? How did the writer weave together the interviewing and reporting to create a story?

## Cheerleader Down for the Count

*Her hair hung down like a pale curtain as she extended her arm holding a brush full of red tempera paint over the first banner the cheerleaders painted for the Hillcrest game.*

*Junior Hailey Smith chewed on her tongue as she always did when she concentrated. No one would have guessed what would happen next.*

*Smith gave a little last ditch effort to reach the other side of the butcher block paper and in doing so managed to put her left hand into still wet blue paint.*

*That was when it was all over.*

*Literally, Smith slid through the paint and ended up sprawled from one side of the banner to the other.*

*Smith professed to being a little embarrassed but more than that, she got the giggles so badly that seniors and cheerleaders Phil Rogers and Pete Sanders had a hard time helping her up.*

*“She was covered with paint. Her face, her arms, her clothes had big blobs of red and blue paint,” Rogers said. “We were all laughing so hard and trying not to drag her through the paint that we had her just hanging there.”*

*Sanders added, “She couldn’t have had more paint on her if we’d try to paint her for the game.”*

FYI: This is 208 words. We don't expect you to count. It could be edited down if you needed it to fit a specific space.

**HOW OBSERVANT ARE YOU?**

**Directions:** Here are some common things you see every day. How many of these questions are you able to answer?

1. On a standard traffic light, is the green on top or bottom?
2. In which hand is the Statue of Liberty's torch?
3. Which way does the Morton Salt girl face?
4. Which side of a woman's blouse has the buttonholes?
5. Do books have their even-numbered pages on the left or right?
6. On which side of a sink is the cold-water faucet?
7. How many sides are there on a standard pencil?
8. Sleepy, Happy, Sneezy, Grumpy, Dopey and Doc. Name the seventh.
9. How many hot dogs are in a standard package?
10. How many hot dog buns are in a standard package?
11. Which direction does the lettering run on a standard pencil?
12. On the back of a \$5 bill is the Lincoln Memorial. What is in the center of the back of the \$1 bill?
13. In which direction do pieces travel around a Monopoly board?

(Answers on following side)

**How Did You Do?**

**10+ Correct:** You are a critical observer of life and all of its details. People probably already tell you you're a great writer and observer of life, and consult you regularly when they can't figure things out for themselves.

**6+ Correct:** While you're not firing on all cylinders in the observation department, you notice enough to stay out of trouble and entertain your friends.

**3+ Correct:** While you have occasional flashes of brilliance, it's not enough to keep you out of trouble. You probably copy the math assignment from a friend because you "just don't get it."

**0-2 Correct:** You're just not paying attention. Wake up and smell the coffee!

If people got the answer wrong, they should probably figure out how to observe in a way that renders accuracy. It is tempting for a group to "norm" their answer by finding the one that everyone agrees upon; the problem is, it may not be the factual answer. Feel free to add your own questions and answers that are specific to your school.

# WRITING

## Answers

1. bottom
2. right
3. right
4. left
5. left
6. right
7. six
8. Bashful
9. eight
10. ten
11. left to right
12. the word “one”
13. clockwise.

## Activities

To practice the art of observation, have your entire staff do one or more of the following:

---

Cover a big event, and have each staff member write down everything that they can see, hear, taste, touch and smell, as well as any other concrete description that relates to setting or story. If it's a longer event, such as a game, choose times throughout the event for everyone to record — in writing and with photos — what's going on.

---

Have every member of your staff participate in a “Day at ... your school” project. Choose seven times during the school day, and have each staff member write everything they see, hear, taste, touch and smell at that time, no matter where they are or what they are doing. Combine them all into an hour-by-hour narrative of the school day.

---

Have each member of your staff shadow specific students for a half-day or a day, and write down everything that person sees, hears, smells, touches, tastes, says, does. Be on the lookout for obstacles your person faces throughout the day and how they deal with each challenge. Listen for quotes that will help tell and conclude the story.

---

Have your staff members develop their own quiz of everyday things at school that people don't really notice.

---

Have each of your staff members posted at a different location at a specific time, and record everything that goes on in that location for 15 minutes.

---

Your own variations on the above.

## INTERVIEWING

We all love to talk about what is important to us, so it should come as no surprise that when people who have been interviewed are asked, more than 80 percent say they would be willing to be interviewed again. That's the power of conversation. Master the art of how to talk with one person at a time to gather facts, details and quotations to create informative, entertaining, and memorable stories.

### ***Be Prepared***

Good interviewers show up prepared. They have done their background research and planned their questions carefully.

***Plan your questions.*** Great interviewers carefully plan questions to break the ice and to get to know the person they are interviewing. Interviews are not a stilted question-and-answer session; they are an on-topic conversation between two or more people.

***Know your goal.*** Good interviewers have clear goals for what they want and need out of the interview. They share their interviewing goal with their subject to make the most of their time together.

Carol Rich, in her book *Writing and Reporting the News*, suggested the ***GOAL*** formula to focus interviews on the questions that will result in the best material for storytelling purposes. Writers don't always have time to ask all the questions they have prepared. They need to keep their eyes on the interview ***GOAL***:

What ***Goal*** has your character set?

What ***Obstacles*** does your character face, or will your character face, that may be difficult to overcome?

What ***Achievement*** or talent or practice or experience did your character draw on to overcome the obstacle head-on?

What ***Logistical*** pieces are necessary to tell the story? This usually deals with the key chronological events of telling the story along with key descriptive details and quotations that powerfully showcase the march to victory or defeat.

Goals — or top-line narratives — are created at the beginning of the year by the yearbook staff. Knowing these narrative threads (or themes), you are always looking for them to weave into your stories. Don't use all the threads in one story, but make sure they are woven throughout the yearbook.

There may be secondary narrative threads in different sections of the book, which you will address when your story team sits down to use the Writer-Editor-Designer planning process. Using such a planning system allows everyone to do their best work.

Writers need goals to help create a uniquely crafted piece of short writing that reinforces the themes and ideas of the book, the section and the page while being true to the people and their stories.

***Details make the difference.*** Each story is unique and different from other stories because of the details. That's why interviewers want to meet the person at the place that is the context for the story, whether it's the locker room, the drama room, or the physics lab. That way they can do reporting before, during and after an interview. Such places are rich in descriptive detail, which they observe and write down in their reporter's notebook.

### ***Establish a Working Relationship***

If you don't already know a person, build trust before you get started.

***Strategies:*** First, ask the questions whose answers are essential to craft the story. The most useful questions begin with Who? What? When? Where? Why? How? Ask direct and leading questions. Don't ask "yes" or "no" questions. Control the pace of the interview. If you're still furiously writing, don't ask the next question. Let the silence work in your favor. Waiting for more is an effective strategy, as people usually want to provide the information you need to tell their story effectively.

**Take good notes:** Screen the information you are getting as you talk with your subject, and write down everything that you can about your conversation. Pay particular attention to record concrete details — numbers, dates, statistics, key words, distinctive phrases and direct quotations. Once you have finished the interview and have left, sit down and write everything else you observed or heard that you didn't have time to write down during the interview. Be accurate. The smallest error can cause embarrassment or even a libel suit. Get the subject's telephone contact information to clarify or fact check once you begin writing your story. Don't use a tape recorder unless the story is for broadcast.

The most common interviewing problems faced by reporters, according to the groundbreaking research done by reporter and college journalism professor Ken Metzler:

1. Failure to define and state the purpose of the interview.
2. Lack of preparation.
3. Failure to probe behind the answers.
4. Vagueness — lack of concrete details.
5. Carelessness in appearance.
6. Going into the interview with a pre-conceived notion versus listening to what the respondent is saying and doing background preparation.
7. Convoluted or over defined questions. Instead, ask precise, probing questions.
8. Insensitivity.
9. Failure to listen.
10. Laziness — the “what's new” question

## COMMON INTERVIEWING PROBLEMS

**Be sensitive:** If there is a sensitive or emotional issue that is at the heart of the story, it should come late in the interview. Leave time to recover from such moments and collect additional information.

**Be curious:** Ask questions that interest you because these will most likely also interest the reader.

**Be provocative:** In that spirit, you get to ask some provocative questions and photograph the special moments in the lives of the people at your school. Like a movie, you have a cast of characters who are your students, teachers, custodians, food service workers, secretaries, principals, coaches, parents, community leaders and perhaps others. And like most schools, you interact with other schools that have a different cast of characters who are sometimes the obstacle to your students' success.

## Activities & Exercises:

1. Each of your questions should begin with one of the following: Who, What, When, Where, Why and How. Break into six small groups, one for each of the 5 W's and H. Each group brainstorms as many different kind of questions that anyone on staff could use for their interviews. Present to the class. Have someone type up all the questions on one sheet of paper.
2. With your staff, brainstorm as many questions as you can for each of the **GOAL** areas. Assemble them onto one sheet of paper for the staff, or hang them on the wall. Then all your writers can use the question bank to prepare for interviews.
3. Search through newspapers and magazines for short human-interest stories. Did the writer ask **GOAL**-style questions? What questions did they ask? Did keeping their eye on the **GOAL** lead to a better story?
4. Break into groups. Write as many questions as possible for each question type. Organize them on posters, or put them all on one sheet of paper and distribute to the staff.

Reverse engineer a story by taking every quote and fact and writing the question that had to be asked to gather the information.

Getting usable information from a respondent depends greatly upon asking the right type of questions. In his book *Creative Interviewing*, Ken Metzler identifies and describes the types of questions and strategies interviewers might use.

### ***Opening Questions***

***Icebreakers*** — A comment or inquiry about a personal effect; talk of current events or weather; talk of mutual interests or acquaintances; use of the respondent's name; use of good-natured kidding or banter.

***First Moves*** — A continuation of icebreakers because they lead to questions you want to ask; report to respondent what people are saying about him or her; defuse hostility; look for humor or irony, if appropriate.

### ***Filter Questions***

Filter questions establish a respondent's qualifications to answer questions. It is useful whenever you are interviewing a person with unknown credentials. They enhance conversation with highly qualified sources and weaken it with poorly qualified sources.

### ***Routing Factual Questions***

Who, What, When, Where, Why and How

### ***Numerically Defining Questions***

Statistics, concrete and dynamic—How many? Can you make a comparison (He walked 120,000 miles, a distance equal to almost five times around the world at the equator.).

### ***Conceptually Defining Questions***

The question is simple: Why? The hard part is trying to understand the answer.

### ***Probes***

The probe encourages the source to explain or elaborate.

— You can be passive ("Hmmmm, I... see...")

— Responsive ("Really! How interesting!")

— Mirroring ("Thirty-three arrests...")

— Silence, developing ("Tell me more about...")

— Clarifying ("Does your boss know about them?")

— Diverging, and changing ("I'd like to move along to another topic....")

### ***Soliciting of Quotations***

Quotes are typically shorter than having the reporter explain it. Use quotes like a dash of spice — for something special.

What types of quotations should you look for? They should reveal humor of character, humor or homely aphorisms, irony, jargon, authentication, figures of speech used by respondent, authority, argumentation, sharp probes or silence.

### ***Soliciting of Anecdotes***

An anecdote is a "storiette." It concentrates on an incident or two. How do you get them? You swap stories with the respondent — one of yours for one of hers. You also play hunches and follow leads.

### ***Creative Questions***

Form a hypothesis, a possible explanation, and drop it into the conversation. Barbara Walters once asked, "If you were a tree, what kind of tree would you be?"

### ***Activity***

For each interview you are planning, prepare questions and strategies from this list that you could use.

Talk to others about the person you will interview for background information about them.

Take notes during and after the interview.

## **FIND THE NARRATIVE POINT OF VIEW**

## *It's a fact:*

*The first U.S. attempt to launch a satellite failed.*

## *It's an opinion:*

*The U.S. should be the first to put a man on the moon.*

*It's a narrative point of view:*

*"The ground beneath the reporters' feet began to tremble. It shook. It amplified. Reporters felt the Saturn 5 long before they heard it. All one thousand of them were screaming and yelling, 'Go! Go! Omigod! Omigod!' ... No one was ready for this.*

*“When the sound finally hit them, the air crackled like nonstop thunder and roared like 1,000 hurricanes. It was more than noise; it was a force.*

*"Reporters leaned into the shove and craned to watch that omigod rocket pitch over on cue to a straight east heading."*

*When the rocket and its three crewmen were gone, "the reporters looked at each other and shivered."*

# **The Race:** The Uncensored Story of How America Beat Russia to the Moon, By James Schechter

Now You Do It

Choose three stories, the longer the better. (You'll need access to a great many quotes, anecdotes and facts to focus the story and tie in with your narrative theme.) List the facts from the news story. Then choose a character or characters who the reader can relate to and tell the story from their point of view using focus, description, anecdotes and quotations.

### ***Dead—Facts/Story:***

---

---

---

---

---

---

---

---

---

## ***Read—Narrative Points of View:***

---

---

---

---

---

---

---

---

---

## CHARACTER SKETCH

---

A character sketch is a representation of a subject's distinctive features or peculiarities and are deliberately focused and sometimes exaggerated or distorted to produce a comic or grotesque effect. Character sketches are perfect for every section of the yearbook.

In real life, people are not always what they seem, but in a narrative a character is the way they look, behave and speak. Carefully chosen details about your character's physicality, dress and smell define

who they are for the focus of the story. In addition, how they behave, what they do, the actions that they take reveal the focus of the story to the reader. Finally, what the character says (or doesn't say) as well as how the character says it are used to imply other characteristics about the person.

Find a story in today's newspaper that focuses on the way a person looks, behaves and speaks. (Attach story to this sheet.) It should reveal some aspect of that character's personality.

What do you already know about this person?

---

---

What is exaggerated?

---

---

What is the focus?

---

---

What about the person is left out? Why?

---

---

Now try it yourself. Focus on an aspect of a person you know well so the reader will better understand what makes that character tick. Get together with four of your classmates and read each other's works. If people smile or laugh because it is a delicately drawn portrait that emphasizes some

aspect of the person's nature that is important to know, you've succeeded. But if people think you're making fun of the character, then you've gone too far.

## SYMBOLISM

A symbol is anything that stands for or represents something else. A conventional symbol is one that is widely known and accepted, such as the United States flag symbolizing freedom. A personal symbol is one developed for a particular story by a particular author.

Look through newspapers and magazines for examples of symbols. Write the symbol on the line to the left. Then explain what is symbolic about it on the right. For example, a fireman may represent heroism or a teacher may represent determination.

### ***Conventional Symbol***

---

---

---

---

---

---

---

---

### ***Explanation/meaning***

---

---

---

---

---

---

---

---

### ***Personal Symbol***

---

---

---

---

---

---

---

---

### ***Explanation/meaning***

---

---

---

---

---

---

---

---

## IRONY

Irony is the contrast between what is stated and what is meant, or between what is expected to happen and what actually happens.

In verbal irony, a word or phrase is used to suggest the opposite of its usual meaning. Someone who says, "Now, aren't you the lucky one," immediately after you trip and drop your lunch tray is practicing verbal irony. He doesn't mean what he says.

In dramatic irony, there is a contradiction between what a character knows and what the audience knows to be true. An example of this would be the

character in a story denying his guilt to a principal when the reader knows already that he is guilty.

In situational irony, an event occurs that directly contradicts the expectations of the characters, or the reader, or of the audience. An exceptional football player is injured and knocked out of contention for an athletic scholarship. Everyone feels sad for him, but then, he gets a much better scholarship for the leadership he showed from the bench. This example of situational irony shows how the reader expects the worse and good comes from it.

### **Activity**

**Directions:** Look through newspapers and magazines for examples of irony. Write the irony on the line to the left. Then explain what is ironic about it on the right.

#### **Verbal Irony**

#### **Explanation/meaning**

---

---

---

---

#### **Dramatic Irony**

#### **Explanation/meaning**

---

---

---

---

#### **Situational Irony**

#### **Explanation/meaning**

---

---

---

---

# WRITING

## MAIN IDEA

The main idea is not usually stated in words. It is communicated through the narrative focus, anecdotes, selective descriptive and quotations. The main idea is the meaning the writer wants you to walk away with after you've examined the story.

### ***Activity***

Directions: For this exercise, you will need to choose three stories and write down what you think the writer is trying to communicate.

<b>Writer</b>	<b>Title/Headline</b>	<b>Subject</b>

### ***Main Idea:***

---

---

---

<b>Writer</b>	<b>Title/Headline</b>	<b>Subject</b>

### ***Main Idea:***

---

---

---

<b>Writer</b>	<b>Title/Headline</b>	<b>Subject</b>

### ***Main Idea:***

---

---

---

**ALLUSION**

Allusion is a reference to a well-known person, place, event, literary work, or work of art. Writers and artists often make allusions to stories from the Bible, to Greek and Roman myths, to plays by Shakespeare, to political and historical events and to other information known by readers. By using allusions, writers and artists can bring to mind complex ideas simply and easily.

**Example**

*Is Big Brother watching you?*

*Take a look at the multitude of cameras placed at intervals all through the building and you'll have your own answer.*

The allusion is to George Orwell's *1984* where citizens are constantly reminded that "Big Brother is watching you."

<b>Writer</b>	<b>Title</b>	<b>Subject</b>

What two things are being compared?

---

---

In what way are the two things alike?

---

---

How does the allusion help us understand the story better?

---

---

---

<b>Writer</b>	<b>Title</b>	<b>Subject</b>

What two things are being compared?

---

---

In what way are the two things alike?

---

---

How does the allusion help us understand the story better?

---

---

---

## COMPARISON

Analogy is a comparison between two unlike things. The purpose of an analogy is to describe something unfamiliar by pointing out its similarities to something that is familiar. A simile is a simple comparison between two unlike things using like or as. A metaphor is an extended comparison between two unlike things.

**Find 10 good similes. Write them here:**

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

6 \_\_\_\_\_

7 \_\_\_\_\_

8 \_\_\_\_\_

9 \_\_\_\_\_

10 \_\_\_\_\_

**As a writer, reflect upon:**

Which are most common? \_\_\_\_\_

Which are most effective? \_\_\_\_\_

Which are most memorable? \_\_\_\_\_

Which might be easiest to collect and use? \_\_\_\_\_

Look through newspapers and magazines for examples of analogy, simile or metaphor. Find good examples of similes, metaphors and analogies — examples you might use in your own writing. (Your teacher may ask you to attach the stories.) Then reflect upon how you could use each in your own writing.

**Find 5 good metaphors. Write them here:**

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

**Find 5 good analogies. Write them here:**

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

5 \_\_\_\_\_

## THE HUMOR TRIANGLE

Humor can be risky business. What passes for humor on cable television and in the movies may not be safe territory for your yearbook. How do you know what's safe, and what's not? That's where the humor triangle comes in. Originally developed by an activities advisor in the state of Washington to assess the appropriateness of assembly skits planned by student government leaders, it's also helps student journalists determine the suitability of humor in their publication. When you're considering using humor, know what your humor is about, who you are telling it to, and why.

To deploy humor safely, consider your audience and your comic ability. If you are among family and friends or you have the sophistication of a social satirist, you can probably joke about topics at the top of the pyramid and not offend. Most writers should stay in the safe zone—the bottom two levels of the pyramid. In the middle of the pyramid are topics that, when presented at the comic level to a target audience, can be humorous without offending. Since the school audience is broad in scope, however, this is risky.

**Level 1: Social Satirist**—Appropriate only for family and friends. These are fighting words—emotionally charged topics that fuel hate and cause violence and/or death.

**Level 2: Comic Level**—Appropriate only for a target audience. These are meddling -in-other-people's-business words. Depending upon who, what, when, where, why and how, these topics can be emotionally charged.

**Level 3: Cartoon Level**—Appropriate for a broad audience. Fair game is human nature and everyday events. Highlighting the characteristics we all share is fair game.

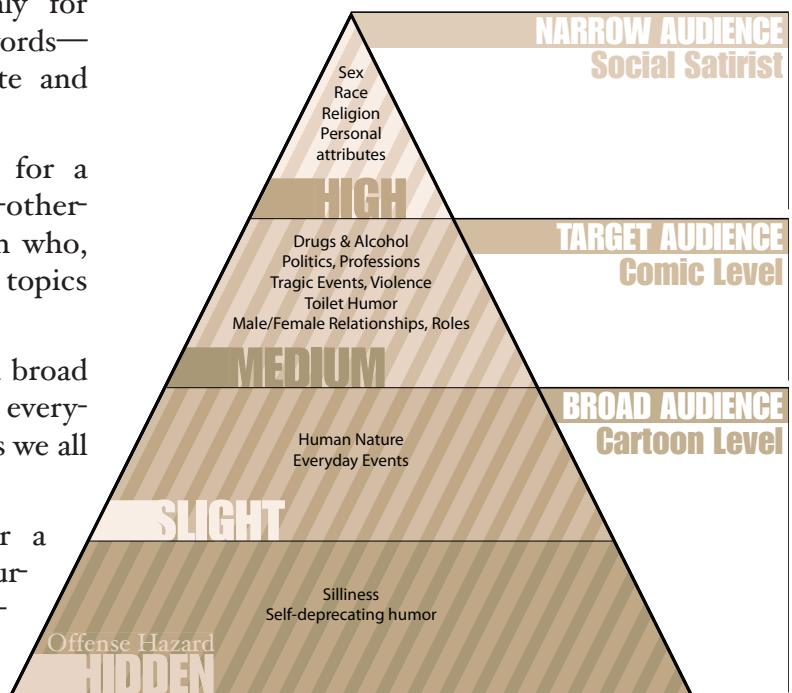
**Level 4: Cartoon Level**—Appropriate for a broad audience. When you poke fun at yourself or are just being silly for the sake of silliness, you don't have to worry about offending others because you have no targets.

### Pre-performance Humor Checklist

1. **WHO** are the actual or symbolic targets of your humor? Are these truly things to laugh at in your setting?
2. **WHAT** is the rating of your humor? (G? PG-13? R? M?) Is the rating appropriate for the setting and audience?
3. Does humor perpetuate hurtful stereotypes regarding race, ethnicity, gender, age, religion, sexual orientation, disability or socioeconomic condition?

**Directions:** Find three humorous stories. Identify where on the humor pyramid the content falls. Evaluate whether each one would be appropriate to use in a school newspaper, yearbook or web site. Explain your reasoning and the risks and rewards at stake.

*Joe Fenbert spent several years researching humor and separating it into levels. Originally developed to assess the appropriateness of assembly skits planned by student government leaders in Washington state, it also provides a method for student editors and journalists to determine the suitability of humor columns for print.*



## THE D.B.A.E. EVALUATION

---

### ***Talking About Art***

Proficiency in the arts includes creating, performing or presenting art, recognizing artistic qualities in works of art and understanding the historical and cultural contexts in which art is created. The arts include music, visual art, dance, theater, cinema and writing. Art education emphasizes response, explanation and analysis of art based on technical, organizational and aesthetic elements. This is the foundation of the movement known as Discipline Based Art Education. It gives students the tools to discuss artwork and learn how others approach their work. The DBAE critique model presented here is designed to methodically introduce students to the process of examining art, whatever its origin.

The critique session is a chance for young artists to learn how to critique their own work and the work of other artists with you as their guide. As you begin the critique, stress the importance of constructive criticism. When working with student artwork in the classroom, avoid comparing two entries with each other or ranking the entries while the students are present. With the first several works, guide them through the four-step Discipline-Based Art Education critique method. (Point out that judgment is withheld until the very end, and point out how difficult it is to suspend judgment as you work through the first several entries.) It's an opportunity for you and the students to collaborate and learn how to critique Art. Notice how much thinking goes into it before you ever evaluate it? Here is the discussion guide format:

### ***Describe It***

Quite literally. "It consists of black lines, three men wearing hats, ties and vests, with teardrops at the corners of their eyes" or "The seven dwarfs are pictured marching in a line rendered in Disney style. Above each character is his name...." You get the idea.

### ***Analyze It***

In other words, explore how it is organized. "The cartoon contains three elements—the three men of different statures. It directs the reader's eye first to the tears in the men's eyes, then to their clothing, and finally labels which identify the men..."

### ***Interpret It***

That is, discuss its meanings. A work may have complex or subtle meanings, and it may be interpreted in more than one way. "The tradition of Neoclassical principles of logic, order and discipline as represented by the columns is in stark contrast to the overwhelmingly emotional tones of the rest of the image...." Or it can be simple: "The puppy and the girl juxtaposed in this way clearly conveys the idea of puppy love."

### ***Judge It***

First on technical merit, then on aesthetic merit. Technical execution is a fairly objective assessment of the skill level and technique of the artist. Aesthetic judgment is your own emotional response to the work—whether you like it or not, no-questions-asked.

**Talking About Art**

Choose a detailed story to examine closely. Answer the following questions.

**First Impressions:** As you glance at the narrative, what is your first, quick, off-the-cuff reaction?

---

---

**Describe It:** Literally, what images do you see in your mind's eye?

---

---

**Analyze It:** How is it organized? What are the parts? How do they relate to each other?

---

---

---

**Interpret It:** What does it mean? Are there multiple interpretations possible? What are its subtle meanings?

---

---

---

**Judgment Call:**

Technical

Aesthetic

---

---

*attach story here*

# WRITING

## **Talking About Art**

Read your story and examine it closely. Answer the following questions.

**First Impressions:** As you glance at the narrative, what is your first, quick, off-the-cuff reaction?

---

---

**Describe It:** Literally, what images do you see in your mind's eye?

---

---

**Analyze It:** How is it organized? What are the parts? How do they relate to each other?

---

---

---

**Interpret It:** What does it mean? Are there multiple interpretations possible? What are its subtle meanings?

---

---

---

## **Judgement Call:**

Technical

Aesthetic

---

---

*attach story here*

## ORGANIZING YOUR STORY

---

If you haven't done enough reporting and interviewing, you won't have enough information to begin organizing your story. Good writing can't happen without good reporting and interviewing. That's the secret. Once you have gathered all the information you will need from the field, creating a narrative story structure is the next step.

You have spent much time developing the top-line narrative for your yearbook. Now it's time to focus on the craft of creating a story readers care about that is a small part of that top-line narrative. All you need now is a great story, great material that surprises and delights the reader while grabbing and holding the reader's attention, and great words presented stylishly.

Aristotle got it right when he said to start a story (*or in his case, a drama*) not at the beginning, but in the middle of things. Action speaks louder than words in narrative. Show, don't tell. Readers enjoy figuring things out for themselves, rather than being told.

Anything that draws attention away from the storyline action or character should probably be scuttled to alternative text if it's important, or cut. Just as film editors leave a lot of film on the cutting room floor, your story should sparkle with great words and pictures and alternatives to text. Focus and edit to achieve the right mix of action and description. Less is more is good advice, too.

When you begin editing your material for story, first keep the narrative flowing. Let the simple narrative outline flow out of your fingertips, then go back and add in the facts, anecdotes and quotations that will keep the story moving.

"Find a balance between action and 'colour' — the look, feel, emotional state and tone of the piece" film editor Mark Goldblatt said. "A story with no colour is cold and meaningless; a story with no action is stagnant and tedious."

The best storylines take time to develop. Sometimes we become so consumed with covering the present that we cut the threads to the past that make each person's story interesting and dramatic. Although you are covering this school year, you are also covering the past, which is rich in detail and plot elements for our characters. The future, not so much. For our storytelling purposes, hopes and dreams and aspirations comes from the past and are measured in the present. Get it?

For example, when you have a large group of people who have a shared past, whether it's big or small, it can influence who they are, what they do and the way they look at their world. While they may have a shared experience in their past, each of their stories also diverges from that point in time. Discovering the common story thread among your readers will connect with all of them on a personal level. Find the connections to the past and you will find storylines that make for compelling reading. Periodically test your work-in-progress story with yearbook staff TEAM members, other students, teachers, friends or parents for reaction. If they are saying, "Wow, I didn't know that," then you know you are on the right track. If their eyes glaze over, write drafts different from the first until you find the story that must be told.

## WRITING FOR STORY

---

In Jon Franklin's ground-breaking book *Writing for Story* (Plume, 1994), he provides a detailed outline for crafting a story. He focuses on three structural levels. Here is a quick summary

### **1) The Outline Level**

At this level, the writer is concerned with the relationships between the character and the action. It is at this level that the craftsman creates the foundation of his story.

The dramatic outline consists of five simple statements that describe the major actions through which the story will be told. An outline contains a maximum of 15 words, two to three per line. The articles a, an, and the are not counted as words. They are usually left out. "Joe eats an apple" becomes, more simply, "Joe eats apple."

In the complication-resolution outline, nothing is as critical as the use of action verbs. Stories consist of actions. If your focus statement is weak or static (if it includes the verbs be, am, was, were, have, has, being, been, do, does, did, could, would, should) it means you haven't properly thought through the action chronology. Each word may represent several hundred or several thousand words of copy.

There is one statement for each major focus. The statements are pared down to two or three words: 1) a noun, 2) a strong, concrete action verb, and 3) a direct object (*usually*): Company fires Joe

Start by creating the complicating action followed by the resolving focus:

Complicating action focus statement: Company fires Joe

Resolving focus statement: Joe regains job

Then go back and add the structure development focuses. In this case, the story proceeds with Joe sinking lower into depression until he becomes

convinced he's useless. Then, recognizing what's happening to him, he makes an effort to pull himself out of the dumps and face reality. Having done this, he grows angry with the company and takes the positive step of hiring a lawyer and suing. Finally the judge orders the company to restore him to work. Structure development focus:

Depression paralyzes Joe

Joe regains confidence

Joe sues company

In storytelling, the dramatic action that makes your point comes at the end of each section, where climaxes belong. This means your statements represent endings, not beginnings. Your writing is focused on heading to your goal. Your finished outline will look something like this:

Complication: Company fires Joe

Development:

Depression paralyzes Joe

Joe regains confidence

Joe sues company

Resolution: Joe regains job

Explore outlines for all the major characters to determine your main character. Sometimes you think a story should be told from one point of view when actually, viewed from the storyteller's point of view, another character is a better fit. In his book, Franklin reprints one of his Pulitzer Prize stories with notes on how he researched, explored and then developed the finished story.

## 2) The Structural Level

This level is concerned with the internal organization of each major focus. It deals with sequence of action as well as emphasis, pacing and orientation.

The rough copy is like the rough-in phase of house building, in which the studs, roof beams and floor joists are cut and nailed into place. The emphasis is on laying out the material, cutting and fitting. The craftsman's attention is on function; the look of the final product, though now crystallizing in the writer's mind, is no more yet than a guiding vision.

In the case of carpentry, the rough-in process is the most time-consuming and critical period of construction. Though the studs and beams may not seem particularly pretty, they won't be visible to the ultimate consumer.

A myth about the rough draft is that it is a single write-through. It is no such thing. It is not a product, it is a process. It may involve anywhere from five to 10 write-throughs. How many depends upon the complexity of the story, the proficiency of the writer and how well the story has been thought through and outlined ahead of time.

This is the time to begin considering how to tell the narrative, as well as beginning to deal with pace, intensity, excitement, rhythm.

Don't start at the beginning and write your way through. Sort through your cards [outline] and find, toward the bottom of the pile, the point of insight — the pivotal moment at the end of the last developmental focus when the situation first crystallized in your character's mind. Write that climactic scene. Follow it with transitional nar-

tive and then the preparatory narrative that sets up the first scene of the resolution. Then write on through until you reach the end of the story. Read what you have written:

Can you make it structurally better, tighter, more exciting?

Should one scene be larger and another smaller?

Probably. So rewrite, emphasizing structure over polish, until the flow and face is more or less to your liking.

## 3) The Polish Level

The process of polish is concerned with grammar, word usage, the subcraft of imagery and the various principles of sentence and paragraph structure.

Since this is the only level of composition that the reader ever sees directly, most people are of the mistaken impression that it is the main part of writing. Most of what you have already learned applies to the polish level.

Structure is far more important than polishing. Readers will buy a story without polish, but not a story that has polish but no structure.

Polish should not be agonizing. There are a few basic rules for polishing: 1) Do it consciously. 2) Follow the advice to writers in *Elements of Style* by William Strunk, Jr., and E. B. White. 3) Read good stuff.

Polishing is also the stage at which you work on image clarity, word choice, specificity, simplicity and sequencing.

# WRITING

## ***Copy Planner***

**Name** \_\_\_\_\_ **Period** \_\_\_\_\_ **Date** \_\_\_\_\_

**Narrative Story** \_\_\_\_\_

**Type of Narrative** \_\_\_\_\_

From Bob Baker's Newsthinking: *The Secret of Great Newswriting* (Writer's Digest Books, 1981):

Do you have enough material to produce "a clever or inspired angle"?

Have you wisely sorted out the many elements fed to you by your memory?

Do some elements start out "suddenly leap out at you"?

Do you feel an essential unity among the story elements, a sense that "the elements truly fit together"?

If so, Baker writes, you have the makings of "a unique, creative combination of ideas."

If no, "you are probably kidding yourself."

In one sentence, pitch the story to your editor. What does the character or group want? Why can't they have it now? How will they set about getting it? What obstacles will they face?

---

---

---

---

What focus, description, anecdotes, quotations and obstacles will the narrative contain? Put a star next to the most important point.

1 \_\_\_\_\_ 2 \_\_\_\_\_

3 \_\_\_\_\_ 4 \_\_\_\_\_

How will the character/group overcome obstacles and achieve their goal? What kind of resolution is there to their quest, if any?

---

---

List written and oral sources below. You should have at least three:

1 \_\_\_\_\_ 2 \_\_\_\_\_

3 \_\_\_\_\_

## THEME & SECTION COPY

Theme Copy by **Judy Babb**  
with assistance from **Rob Melton**

Some may wonder why after all of this time; we haven't abandoned theme and section copy. There are yearbooks that set the pace year after year in pushing the limits of theme copy, but most high school theme copy reads like a not-so-great senior college essay. When done well, theme copy is the rock upon which a great theme is built. While a picture may tell a thousand words and it is essential to have fabulous theme photos, the copy is what pulls it all together. So, how does theme copy vary from the rest of the yearbook? The answer is that it has to take a very specific but more overarching way of approaching it.

Often, theme copy is far too general or unfocused to have much meaning.

Consider each of the following for a theme of "A dog-gone great year," a theme for a school whose mascot is the Hounds and there have been a number of individuals and groups and teams who have taken it to play-off levels of competition. Please note, I'm not saying that this is a great theme. It's all in the development.

### BAD COPY might read

*It was a dog-gone good year for Harland High School as a number of our prestigious students, groups and teams with impeccable pedigrees have barked up the right trees and won area, state and national best of show awards.*

*The whole school is extremely proud of all of these blue-ribbon individuals and groups and hopes that this is a trend setter.*

*"We're really proud of all these people," said Student Council president Lane Killen.*

**What makes it bad:** It's telling rather than showing. It leans too heavily on dog images for a sophisticated audience. It gives no specifics. It contains opinion. It's in first person.

### BETTER COPY might read:

*Cecile Garner leaned over Alex Wintner's shoulder and listened as he described things that couldn't be seen with the naked eye. He peered through the electron microscope as they perched next to each other on stools in the massive stainless steel General Electric lab. They had been selected out of over 100,000 students to get actual lab experience.*

*"When I was first picked, I truly didn't know what it meant," Garner said. "We don't have anything at school that compares to this. I am in awe—absolute awe."*

*Eric Smith squinted as he lined up his putt. Smith, senior golf team member, checked the slope, the lay of the grass and the distance. He took a deep breath, let it out and then tapped the small white ball toward its goal some 15 feet away. The putt circled the hole twice before tottering in.*

*Smith hooted and pumped his putter-filled hand before being inundated by team members congratulating him for winning first in state.*

*Clothed to match the rainbow that arched behind them, show choir broke the silence with five-part harmony that crescendoed from a faint hum to a chill-bump arousing "Amen." The risers split and slid left and right, revealing a dressed-all-in-black preacher who stepped out and thundered, "If you get there before I do ...."*

*It was the beginning of a performance that recognized the choir as the No. 1 choir in the region.*

*Excellence was something that did not come easy for the Hounds. They worked for it. Group after group, individual after individual, team after team overcame odds to be dog-gone great.*

**What makes it better:** It provides visuals rather than telling the reader what he needs to know. It is about real people and tells their stories as they appropriately fit with the theme. It is specific, contains no opinion and is in third person. It is much harder to stay non-opinionated when you write first person.

The opening and closing theme copy should give

an all-school look at how the theme fits. As the copy in the previous example provides a look at the theme with an anecdote that involves academics, athletics and an organization. The photos and captions on the spreads would continue this broader look at the school.

Each of the section dividers should narrow the view to the section it is introducing. A sports divider would have anecdotes and stories that dealt only with sports although it would not have to be only varsity sports. It could tell the story of an individual who has overcome challenges to reach a lofty goal.

Further, you don't want to think of your theme pages as only having standard copy blocks. Theme pages are fabulous places to add sidebars that prove your theme through the content they carry. (Never say anything like "We chose this theme because....")

In any case, this teaching/learning guide is about how to tell the story well, and if lousy theme copy threatens to rear its ugly head once again, consider creating a photo essay following key students or ideas throughout the year and tie the threads together with your intro and conclusion. Make your decisions based on the best way to tell the story to your readers. Don't be afraid to try something new that you know your readers are going to love now – and in 20 years.

Thematic ideas should be open-ended, not closed... if you can't easily figure out the story variations on a theme, then it's not a story theme. The basic story theme approach is intensely personal but also representative of the group. Work that idea into every spread, and you will be remembered for telling the greatest story ever told about you and your classmates.

## ***Activity***

While you will choose your theme, practice with themes that could fit any school any year to hone your skills. Remember that there is no such thing as a new theme and probably the one you select has been used somewhere else. It's what you do with it that makes a difference. For each of the following themes,

***Simply the best***

***Colour me***

***No time like the present***

Opening copy ideas

Sidebar ideas

Student life divider ideas

Sports divider ideas

Academic divider ideas

People divider ideas

Organization divider ideas

Ads and community divider ideas

2. Choose one of these themes from above OR the theme you plan to use and fully develop copy and alternative copy blocks for it.

## THE HUMAN INTEREST STORY

---

Which of the following will make a better story for the yearbook:

- A.** The school district adopts a new policy banning soda machines in the building and students have a variety of reactions to the change.
- B.** Five health occupations students faced what seemed like insurmountable obstacles on their two-year quest to reduce teenage obesity by banning the sale of soda on campus.

Two different points of view are represented. Answer A is the story you would see in many high school yearbooks, but the better story is Answer B.

Now that is a story worth telling.

Your readers want to follow, up-close-and-personal, the surprising drama and humor — large and small — of the people they know, even if they don't agree with them. Beginners make the mistake of writing about things rather than people.

The key to a great feature is extensive reporting and interviewing. You're writing the story because people are interested in your subject, which means they already know something about this person.

Good stories tell us what we need to know, but great stories also tell us what we don't know and wish we had known. It's your job to find out the rest of the story.

While reporting and interviewing, you can't rely on your memory for all the information you are gathering. You must write it down in a notebook as you gather it. You must put quote marks around verbatim quotations in your notes. You must put description of the places you have visited that are important settings of the story. Editors will tell you that if they are sued, your notes are their only defense in a court of law. Be thorough and accurate in gathering and checking your facts. What is a fact? It is anything you can see, hear, taste, touch or smell.

Think back to your lesson on reporting and interviewing. Focus your story in the field by gathering information and asking questions. Your questions are designed to efficiently reveal the GOAL: Goal, Obstacle, Achievements, Logistical elements. There's only one perspective that can be made into a successful narrative.

Practice **GOAL** every day by trying to find the center of the story — the one person around whom a story revolves.

Getting your photographers and writers to document such stories as a team is a critical part of documenting the school year. Every package, every page, every personality feature, every sports spread is a story. There is a setting full of descriptive detail to use, characters with their own conflicts and challenges large and small, and in storytelling there is always an epiphany, insight or resolution that arises from following specific characters from beginning to end. Every piece of writing is a planned, specific solution to a unique set of circumstances. First-hand reporting rounds out a story.

How do you tell stories your readers will like? First, listen to them tell their own stories. How do they set it up and get their audience's attention? How do they keep the audience's attention? What kind of details delight and surprise their audience? How do they bring the story to a satisfying conclusion? It's so easy it's like child's play. Your readers, if you listen carefully, will actually show you what they like and how they like it. Just study the successful forms of oral storytelling among your students, and use those same strategies in your writing.

Aristotle, more than 2,000 years ago, said that every story needed the correct balance between **Ethos**, **Pathos** and **Logos**. From the reader's point of view, ethos is about right and wrong, pathos is about the emotions the reader experiences while hearing the story, and logos is a logical ordering of the story so it makes sense to the reader. He also advised writers to start in the middle of things, as far into the story as possible, to create drama, tension, excitement, and surprise.

News is **Important**, while features are **Interesting** and **Fun**. Newspapers cover what's important and new, while yearbooks tend to focus on what happened from a human-interest perspective. New research shows readers read more and remember more when stories are told in a narrative form.

Newspapers offer updates to important stories of the day, as a rule. They are meant to be read and recycled on a regular schedule. News focuses on the facts by answering the most recent who, what, when, where, why and how of a story. It is the first draft of history. They also offer interesting and fun features for variety.

Yearbooks, on the other hand, are published once a year, and are meant to last a lifetime. Great care must be taken to assure that everything in the book is a factually accurate and entertaining documentary that represents the people, the times and the place. As the years pass, the importance of the vivid description, quotations and detail become more important to readers, freezing a moment in time. Feature writers craft their stories with a few basic tools.

The four tools used by successful feature writers are Focus, Description, Anecdotes and Quotations. Use these tools to craft a well-designed, well-written story that will surprise and delight your readers. Some stories capture the colour and drama of an event or a season.

Other stories will focus on one individual who, because of his drive and passion, are of interest to readers. What they say, what they think, and what they do are closely examined, described, and quoted while also telling that person's story. These are called profile stories.

Through the writer's application of focus, selective concrete description, anecdotes and quotations, and using a narrative story structure like **GOALS**, create features readers will love.

A good story practically tells itself. After all, no one cares whether the window curtains are lace or the floor has wall-to-wall carpeting when there's a man with a gun crawling through a doggie door and an old woman in a rocking chair with a gun pointed right at him.

That's a great place to start telling a story.

## PROFILE

In many ways a profile, also known as a character sketch, exhibits the essential elements of a human interest story — focus, description, anecdotes, quotations and a narrative structure. The person selected for a profile doesn't have to be well-known, but his or her story is interesting because it connects with a human condition that many readers have also experienced. In this story about the annual "Tigard's Got Talent" show, yearbook writer Katie Gentry profiles the eventual winner of the competition:

### ***He's Got The Moves***

by Katie Gentry

*Walking nervously on stage, he looked out at the auditorium full of people.*

*"It's just another performance," Jozef Zaragoza said to himself as he started to dance.*

*With his own mix of music starting to play, Zaragoza glided across the stage. After a show-stopping performance with a cheering crowd, he received a thunderous applause and some standing ovations.*

*"I was satisfied with my performance," Zaragoza said. "I was hoping to at least place top three, and I never thought I would win."*

*But Zaragoza came out as winner of Tigard's got talent.*

Most people have felt the nervousness and stage fright of performing in front of a group, let alone in front of such a large group. That's a human condition to which readers can relate. Stories about the human condition are a powerful way to reach readers, because the story is about the universal human condition as represented by the individual in a profile. The story is not just about Jozef; it's about all of us. It brings the person to life in just a few paragraphs.

Writers sometimes say they are writing a profile about a person, but that misses the point — and opportunity — of a profile. The purpose of a profile is not to list facts about an interesting person; the purpose is for the reader to learn something they didn't already know and connect it with their own experiences. Readers expect more quotes in a profile. They want to hear the person's story directly in his or her own words. Quotes can be used as transitions to weave the story together.

## **Good profiles can reveal:**

- The character's private motivation for what they have done
- A moment of surprise or wonder that still defines who they are
- An essential personality trait that characterizes the person in short form (this is the origin of the term character sketch)
- A visual image of the person created through selective, concrete description
- A moment in time, sometimes well before another significant event
- How the character speaks or thinks or acts

For example, in a story about the swim team at Tigard High School, yearbook writer Brett Higgins captures a swimmer's motivation this way:

*"I joined the swim team because I was inspired by Michael Phelps in the 2008 Olympics," said boys varsity sophomore Kevin Li. "I felt really weak last year, but I worked hard over the summer individually and improved a lot."*

Many readers were probably inspired by Michael Phelps' performance, but Kevin acted on it by becoming a swimmer, and when he faced an obstacle to his success, it was that inspirational story that kept him going. This story is not just about him; it is about all of us. It is a specific case about the human condition.

The work of great writers, writes author Michael J. Bugeja, "was not based on mere description or observation but on epiphany or peak experience." Epiphany is that aha! moment when you suddenly and forever see things in a new way. A peak experience is a victory, like the way an athlete feels after winning a game or championship.

From an interviewer's point of view, epiphanies or peak experiences usually accompany highs, lows or turning points in the life of the person who is profiled. Gathering this information and using it well in a narrative structure makes for the kind of profile readers love. Sometimes the interviewee is self-aware and can be the writer's guide to his or

her life. Most people, however, are not self-aware (*or are not used to thinking of their life from the writer's point of view*). Only through follow-up questions will you discover, and verify with facts or stories, the human condition that connects your character with your reader.

The people we profile all share a universal human condition, but unlike us, they persevere and overcome obstacles rather than give up. It is this quality that should determine who to profile in your yearbook, not how popular they are. (*They could be both, of course.*)

## **Activities**

What function will the character sketch serve?

On what aspect of your subject's personality will you focus?

On what occasions did your subject demonstrate that personality trait?

Write several sentences which paint a verbal picture of your subject using selective, concrete description. If you were to exaggerate one characteristic, what would it be?

Describe your subject in action.

What is the overall impression of the subject you intend to communicate?

Read through current newspapers and magazines, especially ones that feature people. Find examples of:

a character who experiences epiphany

a character who experiences peak experience

a examples of selective, concrete description

a examples of character-revealing quotations

character turning points

Look for 10 stories from current publications. Identify each of the specific human conditions the story is about.

### **Story Planner Checklist**

There are five basic types of feature stories. Which one should you use for this assignment?

**Straight Feature:** From a straight news story, it's a good, basic stock feature that could be used anywhere

**News:** Based on an event, but covers the warmth, sentiment, local colour, pathos, drama or uniqueness of the event

**Profile:** Word portrait of a person which reveals the person's unusual experiences, occupation, hobbies or eccentricities

**Interpretative:** An analytical feature, the writer studies the subject or event deeply to understand motivations, probable effects and cultural significance

**Brite:** The most-read of all features, it is usually short and humorous

There are many other types of features. Which one should you use for this assignment?

**Human interest**

**Colour story:** Written for the benefit of an audience who missed a big event

**Autobiographical**

**Background:** Takes a deeper look at experiences which may be overlooked or taken for granted

**Personality:** Focuses on an individual who has an interesting aspect to his or her life

**Interview or speech**

**How-to-do-it:** Spotlights a project or accomplishment a person has completed

**Weather**

**Historical**

**Humorous**

**Explanatory**

**Event**

**Informative**

There are seven basic types of feature leads. Which one should you use for this assignment?

**Summary:** A brief introductory summary of the subject of the feature which is informative and interesting, not just a recitation of the 5W's and H

*The next three types of feature leads are possible but are often weak and generally show laziness on the part of the writer.*

**Narrative:** Uses storytelling technique to begin the lead, whets the appetite of the reader while in an informal, direct and informative style

**Quotation:** It better be good to lead with a quote, which must be interesting and pertinent to the rest of the story

**Descriptive:** Particularly effective for events, persons or places with unusual characteristics, it sets the scene and focuses on relevant details

**Question:** Can be used if it logically introduces the focus of the feature, but often done poorly

**Teaser:** Almost always used in humorous features, it gets the reader's attention without telling too much about the story, which usually ends with a surprise element or twist to the story

**Direct Address:** Talking directly to the reader as "you" is risky, and effective only on informal features

- Did you write about people?
- Did you look for and write about the problems or challenges of people?
- Did you use vivid images and pictures to tell the story?
- Did you use the most interesting perspective to tell the story?
- Were you brief in telling the story?
- Did you write naturally?
- Were you clear?
- Did you revise, rewrite and recheck?
- Did you avoid personal opinion?
- Were you bold and active, using active tense whenever possible?
- Is the lead designed to hook the reader, and is it different from a straight news story lead?
- Does the story have unity, coherence and emphasis?
- Have transitions been used between sentences and paragraphs?
- Is the story interesting and entertaining?
- Does each sentence either interest the reader or add pertinent facts to what has already been said?
- Have all of the trite, redundant words been edited out?
- Has variety been achieved through the use of punctuation, vocabulary and sentence structure?
- Does the story have one main focus?
- Does the story answer any questions the reader might have?
- Does it have a focus, lead, a body, transition and ending?
- Has the story ended once the story has been completed?
- Are sentences, paragraphs and the entire story short?

## TRANSITIONS

---

Good storytellers use transitions that work. If your friends say you are a good storyteller, you probably already know how to keep adding new elements to keep it interesting and how to rev up the drama to keep their attention. In terms of using them in your writing, there are really just two ways to think about transitions. Some transitions are fast, while others are slow and take their time to develop. Knowing when to go slow and when to go fast is the mark of an experienced writer.

### **Go Fast**

When you are quickly jumping from one subject to the next, like a pebble skipping over the surface of a lake, you need transitions that can turn on a dime.

The old rhyme goes “and, but, for, however, therefore, or.” These six transitions are the glue that ties together ideas and facts. There are, of course, literally hundreds of words that can function as transitions, and an internet search for “word transitions” will reveal many excellent sites. Students, however, will especially benefit from “Study Guides and Strategies,” a free educational web site "<http://studygs.net/>". It has a useful and complete section on functional word and phrase transitions organized by purpose. When you are writing narratives, however, focus on transitions that connect storytelling elements, such as those mentioned below.

Use words and phrases, therefore, to create transitions. For example, (did you notice that short but effective transition?) words such as also, again, furthermore, and in addition can be used to link ideas or facts. Words such as a result, consequently or therefore can be used to show consequence. Compare or contrast words such as but, however and others show similar or contradictory points of view. Chronological words, the workhorse of the middle part of a narrative, organize story events in time order. Direction words show a change of location in the action.

## Go Slow

Sometimes, however, you want to take a more leisurely approach to developing a segment of the story. Readers enjoy stopping to smell the roses. Imagine a childhood memory and freeze that moment in time. Allow the movie camera to move forward a few frames at a time. While the frame is frozen, write as much as you can remember. Take your time and introduce plenty of details. These details will come back in different forms throughout the story. This is a narrative form of using transitions.

Imagine for a moment that a friend is weaving you a string bracelet. The bracelet looks different depending upon the way your friend weaves it. One bracelet may be a solid colour. Another bracelet may weave together six or eight different colours. A third might use sixteen threads that weave together in an intricate pattern. Your story works the same way.

Every time you mention a certain character, a certain type of event or certain kinds of descriptive words, you are weaving together a pattern. If you take your four-page story and tape it together vertically, you can find the weave in your work. First, go through and circle all the related words or phrases. Use different colours for different related

threads. Then link all the related words together. What you'll notice among good writers is that one idea is introduced as another idea tapers off. If you're really good, you'll notice short and long threads that are woven and connected throughout your story. Some threads might run through part or all of your story, while others are shorter.

You've figured out by now that when it comes to writing human interest stories for the yearbook, you should prefer the narrative transition to the more formal transitions of logic and debate. Keep weaving new elements into your story while letting others go, always keeping in mind the one or two threads that run through the entire story.

Your story is a linked chain. Each link connects securely to what came before and what comes after. When you need to link together major pieces of your story so it flows seamlessly, you have to forge connections that will hold the story together and point the reader in a new direction. These slower kinds of connections, when carefully woven through the story, keep readers reading to the end. It's worth the time to master both slow and fast transitions.

## Activities

1. Take your best story and tape it together vertically. First, go through and circle all the related words or phrases. Use different colours for different related threads. Then link all the related words together. Are there long threads? Short threads? As you weave together story elements, is there one thread that runs through the entire story?
2. Rate your transitions. Do you use a few narrative transitions or many? Do they also provide facts or fun for the reader? Do they function strictly as a transition, or do they also serve some other purpose in your narrative?
3. Compare your story to others in the classroom. Do you notice similarities or differences?
4. Read someone else's story and mark it up for them. Be generous in identifying themes, ideas, facts, emotions or other elements that you see running throughout the story. Sometimes it is more difficult to analyze your own work and having a second pair of eyes helps you to see things from someone else's point of view.

## SHORT STORY OUTLINE

You should be able to pitch the essence of your story in, oh, about 55 words. The four required elements of every great short-form story: Setting, character or characters, conflict, resolution. Now pitch your feature story to the editor using these four elements in 55 words.

There are over 950,000 words in the English language— All you have to do is send us 55 of them. Steve Moss created 55 fiction, and if you think your story is good enough — even if it's nonfiction — you can enter the annual competition on the web.

### ***What's 55 Fiction?***

- It's storytelling at its very leanest, where each word is chosen with utmost care.
- It's not as easy as you might think.
- It's fun, which is exactly what reading and writing are supposed to be.

It's also great practice for structuring your feature story.

A haiku poem is short. So is a quarterback sneak. But nobody thinks they're simple to execute — it's just that the people who do them well make it look easy.

Taking a great story concept and developing it within such a limited space is a little like carving a beautiful sculpture from a tiny block of wood. The working range is truncated and intimate, but the goal is not different than if you were creating on a much larger scale. You're trying to perfectly merge various elements into a coherent whole that ultimately makes people say, "Wow, that's really great!"

# WRITING

## The Rules

Must be nonfiction or fiction, not essays or poems or errant thoughts.

Must contain elements of the following:

1. Setting
2. A character or characters
3. Conflict
4. Resolution

No more or less than 55 words.

Hyphenated words can't count as one word.

Contractions do count as single words.

Title is not included in word count, but can be no longer than seven words.

Initials count as single words.

Acronyms count as one word.

Numbers count, too. If spelled out and hyphenated.

Punctuation does not count as a word.

## The Assignment

1. Write at least three stories, following the rules above. Due at the end of class. Homework: 5 more stories.

2. After reporting and interviewing for your story, write the 55 fiction version of the story to pitch to your editor.

3. In each sentence, underline the picture noun once, and the action verb twice. Circle all pronouns. Put a box around passive voice verbs. Are you writing sentences with muscle? What can you improve about your writing? As you look at your three stories, which do you think is your best work? Second best? Least best? Why?

4. First practice writing fictional stories to understand how it's done. The shorter a piece, the more memorable and weird it must be. Then, when you're ready, try organizing your real stories using this approach, then expand them to full-fledged stories.

## Examples

### Developmental Revenge

*Richard steps through the door. The smell of whiskey touches off memories of his father's hand across his younger face. He is surprised he found the house still standing. He had willed it gone.*

*Richard picks up a rock.*

*"For You, Dad."*

*A window breaks. The walls will soon follow.*

*His mini-mall will stand here.*

### Shift Work

*"You're still here? Where's Dr. Jones?"*

*The Emergency Room is busy. I'm angry at my missing replacement.*

*"He's late again," I say.*

*"Hey, Doc! Face versus windshield — better come quick!"*

*Cursing to myself, I yell at the charge nurse: "Page Dr. Jones again!"*

*As I intubate, I hear Jones' pager — on the patient's belt.*

### At The Autopsy

*"Victim's blood is completely drained, apparently through two small puncture wounds in the neck," said the coroner.*

*"Hey, you don't suppose it's, you know, the real deal?" asked his assistant.*

*"No, just some psycho."*

*"You sure?"*

*They stared at each other for a moment, then burst out laughing — but stopped when the corpse laughed, too.*

## THE SPORTS STORY

In some ways, writing a sports story for the yearbook uses the same skills and techniques as writing for any other section of the yearbook. Everything you have learned so far about writing human-interest stories still applies.

Most sports stories are written for newspapers or radio or television, and they capture the day-to-day drama and action of teams people like to follow. The best advice for sports writers is to feature the future, but in a yearbook the season is long over before the reader ever sees the spread.

While entire books have been written about how to write sports for daily and weekly sports pages, relatively little exists about how to present a sports story in a yearbook. It might help to understand how sports reporting began to understand what a yearbook sports writer should do.

### ***History Lesson***

Before television, the newspaper sports page was the only place a serious sports fan could go to relive the thrill of the game. Red Smith was one of the best sports writers of the 20th century. He won a Pulitzer Prize for his sports writing. He said “I’ve always had the notion that people go to spectator sports to have fun and then they grab the paper to read about it and have fun again.”

### ***Purpose of the Yearbook Sports Spread***

That is great advice for the yearbook sports team. The purpose of your sports spread is to help the reader relive the moments, experience the drama and rekindle the emotions like it just happened yesterday. In other words, it needs to be fresh.

There’s only one way to do that. Your sports writers must follow the team week by week and month by month, recording and observing as much as possible. You already know a good feature story requires extensive reporting and interviewing. You know some of the ***GOALS*** when you start the season, but you won’t know the achievements or outcome of the story until the season is finally over.

It will take perseverance and, not surprisingly, teamwork to cover the season of a team at your school. Documentaries have been made about one season in the life of a football team, capturing the drama —on the field and off — that occurred during one year. Your coverage shouldn’t start with the first game, but with the first practice. A lot of what you will do is observe. The interviews will be less formal and probably during the school day.

Because you will only know which narrative thread you were developing will be the one to pay off, you will have to document multiple threads during the season, then decide how to piece together the story, photos and sidebars that will do the best job of telling the story.

Another technique is to have the entire staff ***SWARM*** (*Staff-Wide Army of Reporters on Mission*) an event and cover it from different perspectives minute by minute. Like a TV feature reporter, they’ll have to search out the story during the event, covering it at the same time. Teams of writers and photographers should collaborate in real time to generate sidebars on the spot. With that much reporting, interviewing and photographing, you’ll have the basic ingredients for a great spread.

You can also cover important events such as long-standing rivalries, games of consequence, or the special events, competitions or field trips. It’s all a part of the story. Just make sure to capture the drama, emotion, excitement and fun of the event so readers can relive the experience through your spread.

## ETHICS AND VERIFICATION OF FACTS

---

Media ethics are discussed and debated regularly, despite the fact that most publications publish the story first and then debate the ethics of whether they should have published it later. Editors go out of their way to assure their reporters are impartial in their coverage. If a reporter is involved in the civic life of a community, such as on the school board, another competent (if not knowledgeable) reporter can usually step in and cover the story.

While people have been told the goal of reporting is objectivity, the truth is that back in the early 20th century, when facts and the scientific method were still important, they decided there should be a process of verification of the facts. With that in mind, let's examine the classic dilemma facing a high school news staff when it comes to who should cover and write the story.

### **Who Should Write the Story?**

The best yearbook sports story is probably going to be written by someone who:

- Understands the sport
- Knows how it is played
- Knows and understands the local people involved in the sport (coaches, players, parents, boosters, cheerleaders and fans)
- The consequences for your team from play to play or game to game

Most publications have athletes on staff. They tend to be the type of people who like doing things, not surprisingly. They are probably the best ones to understand and cover the school's teams. They frequently join newspaper or yearbook staffs to write about sports.

There little reason to worry about conflict of interest in having a yearbook staff member who is an athlete write the sports copy for the yearbook spread. Even if the person happens to be the quarterback of the football team or the captain of the volleyball team, there's not a problem as long as the editor can, at her discretion, consult the coach and other members of the team to verify facts and perspectives. Most athletes are team players anyway, and they care about what their teammates will think about the story they wrote.

### ***The JV and Freshman Teams***

Some, or maybe all, varsity coaches discourage coverage of the junior varsity and freshman level teams. They say they want their players to focus on developing the skills that will get them to varsity. Indeed, some players do move up to varsity from junior varsity during the season, but not that often.

Here's the problem: The folks on the freshman and junior varsity team are readers who may have purchased the yearbook, and they expect coverage, even if it isn't as thorough and detailed as varsity.

Here's the solution: Team photos are required, and stories focused on players who develop real potential over the season on those teams deserve some recognition, as well as a narrative story showing how a goal-oriented approach to conditioning, practices and weekly games pays off for them, their team, and the future of varsity athletics at their school. Fight to tell their story. Document their progress with camera and notebook in hand. Interview coaches and players and the fans who show up to their games.

## TIPS FOR WRITING GOOD COPY - by Judy Babbs

**Look for the unusual.** Help the reader remember those special moments that will be meaningful, 10, 20, 30 years from now.

**Write in third person** (*he, she, it, they*) and past tense. You are writing a history book.

**Capture the emotions.** Make the reader smile, chuckle, laugh, grimace, groan, cry, frown.

**Capture the sights and sounds.** Take the reader to the scene of interest.

**Examine your nouns and verbs.** Use the most specific noun you can. Avoid adjectives and when you do use them, make sure they are adjectives that describe rather than editorialize. Avoid adverbs and instead use the strongest possible verb. Example:

*The pretty girls walked quickly around the track.*

*vs.*

*Dressed in black-and-gold practice uniforms, the girls loped around the oval track.*

**Use quotes,** but use meaningful ones. Dig deep for comments. Don't quote the trivial, the common, the mundane. Use quotes that will make the reader sit up and take notice. Be willing to probe. Do more than scratch the surface. Be curious. Let the answer to one question lead to the next question.

**Paraphrase** the facts and let the quote tell the story.

Example:

Jose Martin won the light bulb selling contest in band, selling more than 1,000 4-bulb boxes. (*this is the fact, don't use it as a quote.*)

"Some people think I cheated," Martin said with a laugh. "I cheated if I took advantage of having more than 100 people in my family."

**Notice what you notice.** All too often we go through life only semi-aware. There is a story to everything. Stop and react to what you observe. Analyze the possible story angles. Think! Think! Think! Then write your copy. Rewrite! Rewrite! Rewrite!

Example:

You're at a golf match and the wind is blowing literally in gusts up to 50 miles an hour. You notice the golfers are affected by the wind, sometimes positively and other times negatively. You see one of your team members hit a ball into a sand trap and that in chipping the ball out, he ended up covered in sand. *Notice what you notice.*

**Write about people,** but let those people tell about themselves through quotes. You're looking to paint a picture but let them tell their own stories. Don't be too quick to jump in when they pause. Look at them like you are expecting more and you'll get more.

**Tell the story** as you would tell it to a friend. Conversational tone can be effective. Where would you start, what information would you leave out, what would you tell?

**Be clear.** Writing for a reader requires communication and clarity is vital. If your message is lost, the space the story takes is worthless. Write to express, not to impress.

**Avoid personal opinion.** If your staff makes a decision to include personal opinion in certain places that may be a style you adopt. Generally, a writer's personal opinion should appear only in a column or an editorial. The only opinion should be the person who is being quoted.

**Use active voice**--not passive. Active voice means write subject, verb, object. Trust me. It will not get boring.

**Stay away from qualifiers** such as very, rather or slightly. Avoid words like some, few, others several, many, some. They are meaningless words.

**Don't include the name** of your school, mascot, the specific year or the words "this year" unless you need it to help understanding when there is some reference to another year or another school.

**Ask yourself,** "What am I trying to say? To whom? This will keep you on track and give you a sense of direction. When you know your audience, you can talk in their language and to their interest.

**Dig deep for facts.** Gather three times more material than you can use.

Example:

If you're doing the story on homecoming, find out how many people helped and for how long. Find out how many gallons of tempera paint was used. Who was the first person to show up and what was his/her impression? What were people wearing? How did the queen and king react when their names' were called?

**Give your best to the lead.** The first few words read in a few fleeting seconds have got to count. Your beginning can make or break the story, no matter what comes afterward. You have to wake up the reader.

**Don't forget** that the human mind has a terrific capacity for resisting information. Therefore, you must dramatize events, use anecdotes which strengthen the story, employ a change of pace, keep the reader involved and employ other devices to keep interest at a high level. Remember, keep showing instead of merely telling.

**Know the rules of writing** before you try to break them. Know when a sentence fragment can be effective, for example. Use a variety of sentence openings, and vary their lengths. Keep paragraphs short to enhance readability—normally no more than 40 words. Vary length of paragraphs, however.

**Describe people.** Eyes, ears, noses, chins, mouths come in a variety of shapes and sizes. The combination of features gives one identity. Height, weight and hair colour are the most basic ingredients. Clothing often makes the individual. Some people are known for their unusual voices or accents. Gestures can help liven up the way quotes are presented. Noting what a person is doing while he is talking increases the appeal of the writing.

**Spell correctly.** Be skilled with the tools and techniques of grammar. Use spell check but don't totally rely on spell check. Form and from are both words

**Read! Read! Read!** Reading good writing will make you a better writer.

## GRAMMAR CAN BE FUN

---

Creativity is important if you want to be a good storyteller, but so is grammar. Check it out for yourself.

Noun      Verb

*The boy | throws the ball.*

As you study and search for good examples of writing, you will begin to notice that a good sentence is built on a picture noun and an action verb. The two bold words above are the core of the sentence, no matter how many other words there may be in it. It's visual and it's active, but there's more we should add to create a vivid, precise picture.

Consider the noun first. What about the boy is important for the reader to know? Pronouns are generic, but names are specific. Let's change boy to Andrew Ditton. We know he throws the ball, but how does he throw it? What kind of ball is it? We know he is a tennis player getting ready to serve, so he's throwing the ball up. Our new sentence looks like this:

Noun      Verb

**Andrew Ditton | throws the tennis ball up.**

*The Subject | The Predicate*

Your English teacher probably calls the first part of the sentence up to but not including the verb the Subject. The second part of the sentence that begins with the verb is called the Predicate. It's that simple. All the rest is frosting on the cake.

In order to set the scene using description (sight/sound/taste/touch/smell), we're going to add a few more details to our lead:

*A light breeze flies through the court when —  
whoosh — sophomore*

**Andrew Ditton | throws the ball up  
and — pop — it is hit through the air.**

Notice the core noun and verb don't change. It's the same sentence with the same core meaning, plus some beautiful embellishments to set the scene.

Words that modify nouns in the subject part of a sentence are called adjectives. In the sentence above, sophomore is used to modify the name and is therefore an adjective.

Words that modify verbs in the predicate part of a sentence are called adverbs. In the sentence above, the word up tells you how he threw the ball and is therefore an adverb.

Your goal, grammatically speaking, is to move the story forward with a balance of action and description. An understanding of grammar should help you improve your writing.

- When you hear that you should use picture nouns and action verbs, that is concrete advice on how to write good sentences.

- When you understand that passive voice verbs (is, are, was, were) simply show that something exists, you understand why you should avoid them except when you need them. Now you know how to change "He was cold" to "His teeth chattered as his frozen fingers tried to button his sweater."

- When you understand how to attach phrases and clauses to your core sentence ("as his frozen fingers tried to button his sweater" is a prepositional phrase) to create drama and surprise, you know you are in control of every element of your story. Good grammar is a powerful tool in the hands of a talented storyteller.

- When you must command your reader, the verb comes first, and the noun, implied, is you: Stop! (*You!*)

Now it's your turn to weed out the good, from the bad.

## Activity

Grab any piece of text that is within your grasp right now. Find an interesting sentence. Break it down in the following way:

Find the subject of the sentence and underline it once. It's a noun or pronoun, and identifies the name of the person, place or thing that the sentence is about.

Find the verb of the sentence and underline it twice. It tells us what the subject of the sentence (*a noun*) does.

Circle all sight/sound/taste/touch/smell words and phrases.

Box words that are answers to the questions Who/What/When/Where/Why/How.

Take a recent piece of writing and revise it, grammatically speaking, so almost every sentence has picture nouns and action verbs.

Take a recent piece of writing and, using phrases and clauses, add selection concrete description that enhances the story by surprising the reader.

Begin to look for great leads and powerful sentences. Post them on the wall or the chalkboard and analyze them to understand how they were crafted. Then try writing those kinds of sentences yourself.

Use phrases and clauses to introduce surprise and wonder into your sentences and stories.

## ALTERNATIVES TO TEXT

Stories are told in many different forms, and your goal is to tell the story in the best form possible. Sometimes that means introducing elements that enhance the basic photo/story package. Alternative storytelling should surprise and delight readers. Because they can take so many different forms, it's your job to choose the form that is ideally suited to the particular story, spread or section. Customize the alternatives for your theme, design style, or storytelling approach in a way that suits your readers' interests. Play with type, graphics and photos to create alternatives to text with personality. Here's a quick glance at the major forms and how they have been applied by top publications.

### **Bar Chart**

Compares two or more items visually. Best when applied creativity

### **Bio Box**

Brief profiles of people, often in list form and organized by key characteristics

### **By The Numbers**

A collection of numbers given meaning and context. Purpose of collection should be clear

### **Checklist**

A list of guidelines, questions or facts that allows readers to assess needs or itemize key points

### **Diagram**

Explains how something works or clarifies parts of an object or process

### **Fast-Fact Box**

Bits of information that give the reader a quick look at relevant information

### **Fever Chart**

Measures change over time by plotting points on a graph

### **First Person**

Content is in the person's own words and reveals personality. Personalizes spreads.

### **Game**

Uses the format of a game to present content

### **Glossary**

A list of specialized words and definitions to help reader make sense of a story

### **How-To**

Guides a reader through how to do something. Adds humor and personal information to spread

### **List**

A series of names, facts, etc. that add to the context of the story

### **Map**

A visual way to provide readers geographical information

### **Pie Chart**

Compares parts that make up a whole, usually in percentages

### **Opinion Poll**

A sampling of opinion gathered scientifically. Can be statistics or quotes

### **Question-And-Answer**

Recreates a verbatim dialogue

### **Quiz**

A list of questions that lets the reader interact with the story

### **Quote Collection**

A series of comments on a topic by newsmakers or students

### **Ratings**

A comparison of items showing how they compare to one another on an often subjective scale. Takes many forms, including Top 10 Lists

### **Step-By-Step Guide**

Breaks down a complex process by taking a reader through it one step at a time

### **Table**

Columns and rows of items that help readers compare and contrast elements along multiple dimensions

### **Timeline**

A chronology of events highlighting key moments in the history of a person, place or issue.

## CAPTIONS AND HEADLINES

The first thing readers do is look at the dominant photo, then they look under the photo for the words. If you've planned well, the next thing they'll do is look at the headline and read the story and sidebars, too. When it comes to copywriting, captions are the work horses of the book. Every single photo must have one, and it must quickly tell the reader what the picture itself cannot say: Names, stories, dates, places, significance. In fact, you could tell your story through captions only.

### ***Captions That Tell & Intrigue***

When someone looks at a picture, they'll look at the caption for the specifics (*name, place, context*), but every caption should also intrigue in a way that makes them look back at the picture because they just learned something they didn't know before they read the caption. If the picture and caption work well together, they'll look at the headline and then the story.

National Geographic captions are excellent examples. As a strategy, the captions work from either specific to general, or general to specific. They intrigue you, and make you want to read the story. BINGO! People look at the photograph first, then the caption, then back to the photo as they become intrigued, and then to the story. And the story better be ready to reward them immediately for taking a chance and glancing at the first paragraph or two.

### ***Finish the Picture Story with Words***

You have an opportunity with every caption you write to complete the picture. There are some things a picture is great at showing (*at its best, action/reaction*), and some things it can't tell you (*the 5W's and H*) such as listing names, grades, classes, teams, titles, places, dates, significance of event, context. Great pictures deserve great copy, but they complement each other. Each has a role to play, and together the overall effect of the combination is what's important. Also, use captions and texts to extend the basic story.

### ***Strip the Story***

Strip the story down to its essence by moving story elements not essential to the immediate story to the captions and sidebars.

Captions are great places for those bits and pieces that got left on the cutting room floor during editing, or that are not essential to the primary narrative.

Make the cutline work for a living. Use prepositional phrases, and recast the lines until you have picture nouns and action verbs. Let caption information move the story forward. Focus on the action, and keep the action going with each new phrase, clause and sentence.

### ***Intrigue the Reader***

Captions should inform, surprise, delight and intrigue readers. Here's what readers do: They look at the biggest picture on the page, then look under it for a caption and read it. So far so good. The caption should be written to offer tantalizing insights that make the reader look back at the picture to completely understand it. At this point, they have invested a little effort and been rewarded with some intriguing information. Now they want to know more, so they look at the headline, then the first couple of paragraphs to see if the rewards will continue. If you don't start with your best material, you'll lose them before they get into the story, sidebar elements, or even other photos. Reward readers by revealing new insights and informations with every few paragraphs. When they finish the spread, they'll know they're smarter than the average bear, because they know the inside story.

**Writing Yearbook Captions**

- Do not begin with the words *a, an* or *the*.
- Use present tense to describe action in a photo.
- Give readers information they cannot get from just looking at a photo.
- A caption should complete the photo. The reader should not have to look at the story, but should want to look at the story.
- Write captions so they go from specific to general or general to specific.
- Do not begin a caption with names.
- When identifying members of a group, do not write "from left," not "from left to right."
- "Above" and "pictured here" are unnecessary.
- Captions should not repeat information contained in the story, sidebars or other captions. Remember how precious the geography is on every spread. There is no button to push YET that will allow the story to be continued through a link.
- Name people only if they are important to the picture.
- Vary the way you begin captions:

**Name or Noun:**

*Peace Club members*, rallying in front of a recruitment truck, protest a campus visit by the Navy. The student body eventually passed a ballot measure restricting the number of allowable military visits.

*Assistant Coach Eric Bergreen* offers words of encouragement during a time-out in the powder puff football game. The girls played one game during the "season," which they lost 13-0 to North.

**Prepositional Phrase:**

*With new purple uniforms*, the marching band performs during halftime of the Sheldon game at Autzen Stadium. A record number of 104 played in the band.

**Quotation:**

*"Should we be thumping our chests and strutting around? I'd say yes,"* says Principal Don Jackson, announcing that South had been named one of the top five high schools in Oregon. In order to be selected, administrators spent numerous hours filling out extensive forms for the State Department of Education.

**Participial Phrase:**

*Flying over a mound* of players, quarterback John Vincent heads for the goal line in the last minutes of the Thurston game to cinch the win. Vincent was named First Team All- League for the season.

*Determined* to convince his classmates of the need to stop the nuclear arms race, junior Mark Jones presents his persuasive speech in Forensics I. Jones later took first in district with the presentation.

**Infinitive Phrase:**

*To earn money* for the state conference, DECA member Alice Hall sells senior Jody Crane a chance to win a new Honda motorcycle. After earning more than \$500, DECA took 14 students to the event.

**Gerund Phrase:**

*Winning awards* was nothing new for The Axe, which received its fourth Regional Pacemaker Award from the National Scholastic Press Association. Editor Matt Brown discusses a layout problem with Feature Editor Karen Marlowe during a paste-up session.

Advice: tell your writers to type the first three or four words of their caption or story in boldface type to emphasize that important words should be located at the beginning or end of a sentence.

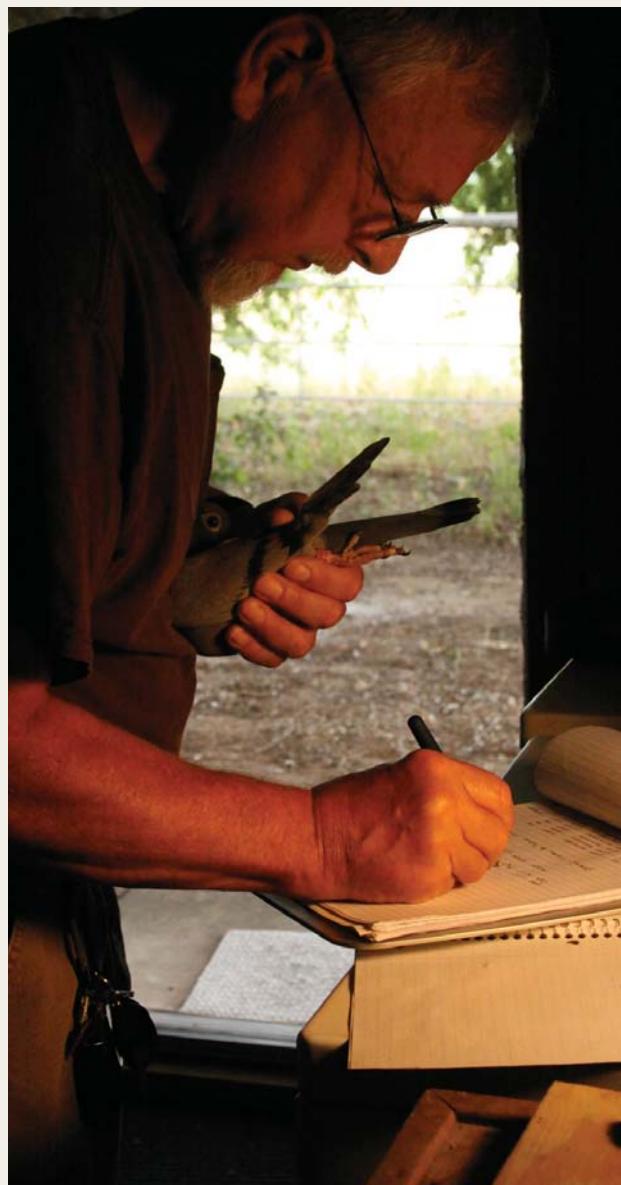
The very best captions are often made up of four parts. They are headline, first sentence which is present tense and tells more than what is going on in the photo, a second sentence which adds background information and lastly a quote.

The headline, or overline if you prefer, is the visual-verbal link between the photo and the words that describe it. Placement of the caption should help the reader know which caption goes with which photo, but the headline helps verbally to do this.

The present-tense sentence that tells what is going on in the photo without stating the obvious. **Obvious:** Sue Smith and her friends eat pizza in the cafeteria. **Better:** A Tuesday treat is Pizza Hut pizza which Sue Smith and her friends buy for \$2.50 a slice.

The background sentence is never general or obvious. **Bad:** Students enjoyed pizza more than regular lunchroom fare. **Better:** This was the first year that outside vendors served food at school. Chic-filet brought in food on Thursdays.

A good quote from someone in the photo. **Bad:** "I like having Chic-filet on campus." **Better:** "I used to bring my lunch every day," Robyn Williams said. "Now I spend my allowance to eat at school. Who'd a thunk it."



### Activities

1. Cut out pictures from magazines and newspapers that set a mood or seem to tell a story. Practice writing story captions for these pictures.
2. Review copies of National Geographic captions and discuss how much of the information identifies what is in the photograph, and how much of the information extends beyond the photograph to other elements of the story.

Have the staff cut out photos with captions that are good models. Keep them in a notebook or post them on the bulletin board. Analyze what makes each one effective and interesting.

Practice writing captions in different grammatical forms to understand the subtle difference in meaning that results from different sentence constructions.

## Caption Writing Do's & Don'ts

### Do:

1. Begin captions with colourful, interesting words that have impact. Also vary the openings, the first few words of the first sentence.
2. Captions should be written concisely, yet include specific information rather than broad, general statements.
3. Captions should supplement the story content of the picture with additional information. They should not repeat the content of a photo, but expand on that content. Paint a word picture to supplement the action.
4. Identify all or at least the most important people in the photograph unless it is a large crowd shot. In action photos involving a number of students, it is well to identify all individuals when five or less are featured.
5. Write in present tense, active voice in most cases, as though the action were occurring now.
6. Use colourful, lively verbs. Avoid "to be" verbs (*is, are, was, were*).
7. Captions should be written in complete sentences. Higher level captions usually include two or more sentences. The first sentence refers directly to the action in the photo and is written in present tense. The succeeding sentence(s) provide specific additional information and are written in past tense for clarity.
8. Use titles and full names of subjects for both students and adults. Preferably use short titles before a name rather than after, which will help the rhythm of the sentence and will not break up the flow of the description. Examples: Principal Don Jackson, Coach Dean Stepp, sophomore Amy Jones, quarterback John Fry.
9. In group shots identify people by row, clearly specifying row position. Never use "First Row" or "Row One," since the reader will not know whether it is the top or bottom row. Use "Front Row" and "Back Row" or "Bottom Row" and "Top Row." Number the rows in between ("2nd Row" or "Row 2"). Use a type variation for row designations so they stand out for the reader (bold face, italic, full caps). However you identify people in group shots, be sure that all group captions throughout the book use a standard, consistent style. Don't indicate left to right as that is the normal way.
10. Select an effective typographical "lead-in" to capture the reader's attention (headline, bold face, italics, full caps, or a combination).
11. Select a type size and/or style so that captions are distinguishable from body copy. Yearbook captions are generally smaller point size than body copy.

## **Don't:**

1. Do not write what is obvious to the viewer.
2. Do not repeat facts that are included in the body copy.
3. Do not make up a caption. The reporter must find out what was actually taking place when the picture was taken.
4. Do not editorialize.
5. Do not personalize captions with words such as "our" and "your."
6. Do not use first or second person, except in quoting "I" or "you."
7. Do not use abbreviations, except those that are widely known and recognized.
8. Do not use nicknames like Butch, Bud, Max, etc., although diminutives such as Meg for Megan, Bill for William, etc., are acceptable.

9. NEVER write "gag captions" that are silly, cute or sarcastic. They are usually poor attempts to be humorous. Feelings can be hurt too easily, and they may even be libelous.
10. Do not start captions with a long list of names. In fact, avoid beginning any caption with a name.
11. Do not include identifications such as "pictured above" or "left to right." Such information is understood and it merely becomes clutter. But be sure to name people from left to right.
12. Avoid beginning with "a," "an" and "the."
13. Avoid "to be" verbs.
14. Do not say that John Doe does something while so and so looks on. Do not say that someone concentrates on whatever he is doing. Do not say that someone demonstrates something (they're actually doing, not demonstrating).

## **Activities:**

1. Write each of the don'ts on a sheet of paper and put them into a box. Have everyone solemnly follow the box, and when you get outside, bury it.
2. Search through exchange publications looking for bad captions. Post them on a "Wall of Shame." Post good ones on a "Wall of Fame."

## **Headlines & Subheads**

If you look at the cover of magazines on the newsstand, they promise you that in 28 days you can have the "bikini body of your dreams," 10 foods to eat to go from "flab to fab" or "six-pack abs in six weeks."

There is a big difference between such magazines and your yearbook. The magazine headlines are designed to move you to action; that is, to pick it up and buy it at the checkstand. Most yearbooks are presold, and you have the luxury of using your headline to help tell the story of the school year rather than using it to sell your publication. You can tone down the screaming and actually spend more time writing headlines that tie together the spread as a package while developing the topline narrative and secondary narratives for each section of your book.

A narrative headline begins with the big idea — a play on words or a tease that stops the reader and grabs their attention. It introduces the opening metaphor or premise of the story.

A second headline called a subhead, usually written in sentence form, performs the heavy lifting by introducing the opening action of the storyline. It sets up the story. It usually follows the main headline in smaller type, but it can also be used as a read-in or read-out to the main headline.

Occasionally, the stories in the magazine don't live up to the promise of the headlines, and that disappoints readers. If the headline is clever and witty, a reader might expect the story and spread to offer up more of the same. The promise is that the reader will receive a benefit in exchange for their valuable time. Your story must deliver on that promise.

Never take the reader for granted. You should still "sell" the story package to your reader. Readers are timid, and they should be rewarded when they stop on the spread and engage. That, of course, is what you really want — a reaction — and then interaction with the carefully planned bits of the story you have presented.

So if the headline on a spread is the promise for what should be delivered, shouldn't you create the promise first, and then write the narrative? That's why you sit down with your WED spread team to plan the whole package or spread. This assures that when you make a promise, you can deliver. As the story changes and morphs into something else, you all have to keep up with it. Otherwise, it's back to the drawing board or another team meeting.

### **Purposes of the Headline**

A headline catches your attention.

A headline summarizes what the spread is about.

A headline teases, tantalizes and creates anticipation for what's next.

Show, don't tell.

A headline sells the story to readers.

A headline helps direct the reader's attention so they know where to start.

A headline reflects the style and personality of the publication

A headline connects with readers' emotions to create a sense of drama and consequence

## How to Write a Headline

Because headline type is big, you don't have much space to get your point across. There are some habits, grammatically speaking, that will save space and use words economically:

**Write in present tense.** It uses fewer words than past tense.

**Use active voice.** It uses fewer words and is more action-oriented.

**Use picture nouns and action verbs.** They create imagery in the reader's mind.

**Don't split from one line to the next:** a noun and a verb, a verb and an adverb, a noun and an adjective, or split a prepositional phrase.

**Don't use the school's name or initials in headlines.** (Your reader knows what school your book is about).

**Keep it short and simple.**

**Write headlines like sentences:** Capitalize the first letter of the first word, and proper nouns. Nothing else.

**Don't state the obvious.**

**Don't repeat the lead or introduction** to your story.

**Tell the truth.** Be accurate.

**Be creative,** but don't distort the story.

**Avoid the familiar.** Lead with unusual details.

**Capture the feeling** or emotion of the moment.

**Focus the headline** tightly on the unifying idea of the spread.

Having trouble writing the headline? Then you probably need to rewrite the story.

Magazine covers focus relentlessly on the looking at everything from the reader's point of view. Rather than ask "What do I want the reader to know?" the headline writer puts herself in the reader's shoes. The answers to two questions provide the raw material for your package:

Why should I care?

What's in it for me?

You should have at least three different answers for each question. Make sure the answers are addressed in the headline, story, captions, photos, sidebars and graphics. Readers will figure out what you were doing, and they'll tell you in various ways how much they appreciate you thinking of them in the preparation of your yearbook.

## Activities

1. Cut out headlines from magazines and newspapers that set a mood or seem to tell a story. Analyze what makes each one effective and interesting.

2. Review human interest stories in magazines for interesting headline ideas. Discuss how the headline slows the reader down and draws the reader into the story angle. Discuss how the headline intrigues the reader and provides hints of what is to come. Develop a list of guidelines for how to write such headlines.

Have the staff cut out headlines that are good models. Keep them in a notebook or post them on the bulletin board. Analyze what makes each one effective and interesting.

*The following is a reprint in Journalism Education Association's C:JET magazine.  
It is reprinted with permission*

## **The Power of Energy**

by Judy Babb

### **Energize your readers to read what you write.**

Can you imagine a newspaper or a magazine without headlines?

The page would be an uninspiring gray — definitely a negative for encouraging readership — but worse, the page would be without guideposts to help readers decide what piques their interest, what signals something they need to know, what helps them make decisions about the world around them. Heck, headlines help them to decide whether to read or cruise on to some other article.

With that being said, without a doubt, headlines should be the most important copy we have in yearbooks and newspapers. And yet, all too often, they are relegated to the last thing a writer, copywriter or editor does before the pages are whisked electronically out the door. With that rush, we end up with:

#### *Headlines that bore*

Student Council votes on prom

#### *Headlines that lack imagination*

Wrestlers hit the mat, Swimmers make a splash

#### *Headlines that say nothing*

Classroom news, Football, Movies

#### *Headlines that shout we are stupid*

Mississippi's literacy program shows improvement, stress takes toll during exams

#### *Headlines that confuse*

Children eating garbage taken from mother, Man executed after long speech

#### *Headlines that embarrass*

One man's junk is another's opportunity, Tiger Woods plays with own balls, Nike says

All of these are real headlines—some from student media, others from professionals.

Let's take a quick perusal of the above heads —

the ones that show we're not doing due diligence as we write the all-important headline.

Student Council votes on prom becomes Expect drama at prom Student Council says.

Wrestlers hit the mat graduates to Smack down: Wrestlers dominate district

Labels like Classroom news is elevated to A+ effort

Misspelled words, extra words or left out words are eliminated.

Just plain stupid headlines are avoided because they are not last-second additions.

Even the lowliest of news briefs deserves a decent head: one with a subject and a verb. Longer, more involved stories and feature stories warrant more: a main headline and a sub-headline, the first to grab the readers' attention and the second to provide information that clarifies what the story is about.

Here's one from The Dallas Morning News that entices and clarifies with a strong headline and snappy sub-headline.

### **Districts Grapple with Budget Gap**

**State's plan of \$10B shortfall is 'new worst-case scenario'**

Notice the strong verb and precise wording in the main headline and how the secondary tells the reader how important this problem is.

Let's also talk about a few rules for headlines.

First, make sure the words fit the mood of the story. You do not want something light and fluffy on a story about a fatal accident or a budget shortfall. You do not want something morose when writing about a school carnival.

Second, use a primary headline and secondary headline on the most important story on a page/yearbook spread. Others can have them as well but it is a must on the main story.

1. Use eye-opening main headlines and fact-filled sub-headlines.
2. Do not split a phrase from one line of a headline to the next.  
  
Do not hyphenate headlines  
  
Keep opinion out of headlines except for editorials and columns.  
  
Do not repeat information or words within headline/subhead grouping.  
  
Do not put information in the headline that is not in the story.  
  
Generally, omit the articles “*a*,” “*an*” and “*the*.”  
Use numerals rather than spelling out numbers.  
  
Do not use abbreviations readers won’t understand.  
  
Avoid “to be” verbs.  
  
Avoid using the name of the school or mascot.  
  
Avoid use of class names: freshmen, sophomores etc.  
  
Avoid stating the obvious.  
  
Write in present tense if the event has already happened.  
  
Primary headlines do not have to have a verb.  
Secondary headlines always need a subject and a verb.  
  
Use a comma to replace the word “*and*.”  
  
Use single quotes rather than double quotes.

## THE RULES & REGS

Third, pre-write the headline when planning the page or spread. Advisors, editors and page designers should consult with the writer from the moment the story is assigned. Come up with some words or phrases that fit the topic.

How about a story about a first-year principal who unknowingly rocked the boat when she did not order roses for graduation? A rose by any other name? All that blooms? Graduation does not come up roses? Reeks? Smells? Blossoms?

Perhaps the main head may read “*Trouble blossoms on graduation stage*”. While the secondary might read “*Principal faces furor from parents on flower choice*”.

Brainstorming with other people to come up with the best headlines possible is invaluable as is looking at the possibilities from the start.

Your readers will appreciate the effort and will be energized to read on.

***Exercise: Writing the headline to fit the story***  
*by Judy Babb*

Taking the following information and write feature headlines. Put students in groups of three or four and have them talk out headlines. The headlines should have a main headline and a one-line secondary headline.

1. Student council is trying to help students learn healthier eating methods. They are hosting Good Eats Fridays. Each of the 20 members of the group makes a low calorie/low fat version of popular foods, including lasagna, tacos and pizza rolls.
2. The senior members of the football team have formed a group called The Hail Marys. The group uses their muscles to help elderly members of the community keep their homes in good condition.
3. Senior girls are teaching incoming freshman how to dress for success during the school year. Girls were divided into groups of four and given a time period or event that they were to dress. The clothes they wore on the runway all had to cost \$20 per piece or less. Many bought used clothing from consignment shops or from Goodwill.

## NCTE ENGLISH LANGUAGE ARTS STANDARDS

---

### Content standards

Yearbook students learn, practice and apply national content standards in English Language Arts, Career and Technical Education, and Art. The relevant standards follow: NCTE English Language Arts Standards

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
3. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
4. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
5. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
6. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
7. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
8. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.
9. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
10. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

## CAREER & TECHNICAL EDUCATION STANDARDS

---

Career and Technical Education Standards for Arts and Communication — Level IV Grades 9-12:

**Standard 1. Understands the principles, processes, and products associated with arts and communication media**

1. Knows skills and techniques used in the commercial arts (e.g., basic drawings, basic design, lettering, typography, layout and design, mechanics, printmaking, illustration, interior decorating, fashion design and display, photography, sign painting, portfolio, graphic design, technical drawing, screen printing, commercial photography)
2. Understands how the elements, materials, technologies, artistic processes (e.g., imagination, craftsmanship) and organizational principles (e.g., unity and variety, repetition and contrast) are used in similar and distinctive ways in various art forms
3. Knows specific techniques and skills used in different art forms (e.g., dance structures and forms; script analysis, casting techniques, staging procedures, set design and construction, and theatre management in theatre; precision movement and controlled tone quality used in musical performance; the principles of design used in visual art)
4. Knows techniques used to publish printed media (e.g., techniques for various journalistic products such as advertisements, newspapers, magazines; components of publication including reporting, writing, headlines, captions, and photography)

**Standard 2. Uses critical and creative thinking in various arts and communication settings**

1. Understands specific principles and techniques used to solve problems in various art forms (e.g., using the elements of art and principles of design to solve specific art problems; using the design process to address design problems; using the elements of music and theory to resolve problems associated with music composition)
2. Understands that art is created and revised according to artistic decisions

3. Understands the importance of practice in the arts (e.g., its role in improvement of skills; how practice contributes to how well a person learns; how practice makes some skills automatic)
4. Understands the role of criticism and revision in the arts and communication
5. Understands techniques used when engaging in personal and organizational risk-taking in different arts and communication settings (e.g., weighing risks in decision-making and problem-solving; selecting appropriate courses of action; achieving personal goals)
6. Understands how personal experience can influence interpretations of different art forms
7. Knows ways in which different sources are used to produce art forms (e.g., personal experiences, thoughts, and feelings; real and imaginary sources; nature and the constructed environment; experimentation; events; the human senses of sight, hearing, smell, touch, and taste)

**Standard 3. Understands ways in which the human experience is transmitted and reflected in the arts and communication**

1. Knows ways in which different art forms communicate universal concepts (e.g., how love, birth, death, truth, and fear are communicated in the visual arts; how theatre can reveal universal concepts) throughout time and across cultures
2. Knows ways in which different art forms evoke emotional responses (e.g., how musical styles evoke emotions such as sorrow, love, joy, anger, and pride; ways that works of art evoke emotions through the use of selected media, techniques, and processes)
3. Understands how the communication of ideas relates to the media, techniques, and processes one uses in various art forms
4. Knows ways in which various media forms throughout history (e.g., broadsheets, photography, newspapers, news broadcasts) have reflected or conveyed human events

## ARTVISUAL ARTS CONTENT STANDARDS

---

1. Understands and applies media, techniques, and processes related to the visual arts
2. Knows how to use structures (*e.g., sensory qualities, organizational principles, expressive features*) and functions
3. Knows a range of subject matter, symbols, and potential ideas in the visual arts
4. Understands the visual arts in relation to history and cultures
5. Understands the characteristics and merits of one's own artwork and the artwork of others

## THE TOOLS OF REVISION

---

by Roy Peter Clark

Permission is granted for the distribution of these tools and for unlimited reproduction.

At times it helps the writer to think of the writing craft as carpentry. That way, writers and editors can work from a plan and use the tools stored on their workbench. A writer or coaching editor can borrow a writing tool at any time. And here's a secret: It never has to be returned. It can be passed on to another writer without losing it.

To the right is a list of 20 writing and revising tools. We've borrowed them from reporters and editors, from authors of books on writing, and from teachers and coaches. We've learned how to use many of them by reading the work of storytellers we admire. We offer only the briefest description of how to use the tool but hope it is enough to help you build your own collection.

### **Sentences & Paragraphs**

**1.** Begin sentences with subjects and verbs, letting subordinate elements branch off to the right. Even a very long sentence can be clear and powerful when subject and verb make meaning early.

**2.** Use verbs in their strongest form, the simple present or past. Strong verbs create action, save words, and reveal the players. Beware of adverbs. Too often, they dilute the meaning of the verb or repeat it: "The building was completely destroyed."

**3.** Place strong words at the beginning of sentences and paragraphs, and at the end. The period acts as a stop sign. Any word next to the period says "look at me."

### **Language**

**4.** Observe word territory. Do not repeat a key word within a given space, unless you intend a specific effect.

**5.** Play with words, even in serious stories.

**6.** Dig for the concrete and specific: the name of the dog and the brand of the beer. Details help readers see the story.

**7.** When tempted by cliches, seek original images. Make word lists, free-associate, be surprised by language.

**8.** Prefer the simple over the technical: shorter words and paragraphs at the points of greatest complexity.

**9.** Strive for the mythic, symbolic, and poetic. Recognize that common themes of news writing (homecoming, conquering obstacles, loss and restoration) have deep roots in the culture of storytelling.

***Effects***

**10.** For clarity, slow the pace of information. Short sentences make the reader move slowly. Time to think. Time to learn.

**11.** Control the pace of the story by varying sentence length. Long sentences create a flow that carries the reader down a stream of understanding, creating an effect that Don Fry calls “steady advance.” Or stop a reader short.

**12.** Show and tell. Move up and down the ladder of abstraction. At the bottom are bloody knives and rosary beads, of wedding rings and baseball cards. At the top are “meaning” words like ‘freedom’ and ‘literacy.’ Beware of the middle, where bureaucracy and public policy live.

There teachers are referred to as “instructional units.”

**13.** Reveal telling character traits and the glories of human speech. Avoid adjectives when describing people. Don’t say “enthusiastic” or “talkative,” but create a scene where the person reveals those characteristics to the reader.

**14.** Strive for “voice,” the illusion that the writer is speaking directly to the reader.

Read the story aloud to hear if it sounds like you.

***Structure***

**15.** Take advantage of narrative opportunities. Figure out when you’re writing a story, as opposed to an article.

Think of action, conflict, motivation, setting, chronology, and dialogue.

**16.** Place gold coins along the path. Don’t load all your best stuff high in the story. Space special effects throughout the story, encouraging readers to find them and be delighted by them.

**17.** Use sub-headlines to index the story for the reader.

This tool tests the writer’s ability to find, and label, the big parts of the story.

**18.** Repeat key words or images to “chain” the story together. Repetition works only if you intend it.

**19.** In storytelling, the number of examples has meaning: One is used to declare. Two to divide. Three to encompass. Four or more to inventory.

**20.** Write endings to create closure.

This list contains tools, not rules. For each we could easily find a countervailing example of good writing.

Therefore, they should never be used by the coach as weapons against the writer. Instead, they should be used as keys to unlock stories and solve problems within them.

## COACHING WRITERS

### **What is Coaching?**

Coaching is a way to improve news writing by helping journalists do their best work. It focuses on improving the writers instead of the copy.

### **How Does Coaching Differ From Fixing?**

#### **Fixing**

- a)** Focuses on the editor's control.
- b)** Leads to dependency and frustration
- c)** Solves immediate problems, but must be repeated again and again
- d)** Sets individual against individual

#### **Coaching**

- a)** Focuses on the writer's growth.
- b)** Builds the writer's confidence
- c)** Takes longer initially, but frees editor and writer over time.
- d)** Encourages team work.

### **What Must the Editor/Coach Do?**

- Let the writer talk first and most.
- Listen intently.
- Encourage the writer by looking for areas to praise.
- Ask useful questions.
- Help the writer develop the piece while leaving ownership with the writer.

### **Writing & Editing Personal Goals**

- Improve the communications to improve the journalism.
- Take responsibility for your growth.
- Look for newsroom heroes/heroines and learn from them.

### **Coaching Photographers**

Essential elements for creativity and progress:

- Present yourself as an ally.
- Listen carefully.
- Create neutral ground for teamwork.
- Reset the scale to zero.
- Be willing to learn new languages.
- Be prepared to take a risk.
- Give honest feedback.
- Don't be judgmental.
- Help focus, but don't press the shutter.

### **An Inventory**

Give three answers for each:

- 1.** How does an editor or writer help you do your best work?

---

---

---

- 2.** How does that person hinder your best efforts?

---

---

---

- 3.** How do you help that person?

---

---

---

- 4.** What would that person like you to change about the way you work?

---

---

---

\*Adapted from *Coaching Writers* by Roy Peter Clark and Don Fry

## WAYS OF READING COPY

---

### ***For Writers & Editors***

by Roy Peter Clark

The Poynter Institute

- |                                |                           |
|--------------------------------|---------------------------|
| Reading for voice.             | Reading for audience.     |
| Reading for voices.            | Reading for inclusion.    |
| Reading for accuracy.          | Reading for purpose.      |
| Reading for holes.             | Reading for consequences. |
| Reading for clutter.           | Reading for mobility.     |
| Reading for language.          | Reading for detail.       |
| Reading information.           | Reading for pace.         |
| Reading for experience.        | Reading for emphasis.     |
| Reading for altitude.          | Reading for conversation. |
| Reading for structure.         | Reading for numbers.      |
| Reading for clarity.           | Reading for impact.       |
| Reading for comprehensibility. | Reading for colour.       |
| Reading for coherence.         | Reading for flow.         |
| Reading for cohesion.          |                           |

## Story Navigator

**Story Deadline** \_\_\_\_\_

**Story Slug** \_\_\_\_\_

**Interviewee** \_\_\_\_\_

**Goal of Character**

---

---

---

**Obstacles Faced**

---

---

---

**Achievements/Practice**

---

---

---

**Logistics of Story**

---

---

---

**Focus**

---

---

---

**Description**

---

---

---

**Writer** \_\_\_\_\_

**Spread Thread** \_\_\_\_\_

**Story Type** \_\_\_\_\_

**Setting**

---

---

---

**Characters**

---

---

---

**Conflict**

---

---

---

**Resolution**

---

---

---

**Anecdotes**

---

---

---

**Quotations**

---

---

---

**Story Deadline** \_\_\_\_\_

**Strategies** \_\_\_\_\_

**Person** \_\_\_\_\_

**Facts** \_\_\_\_\_

**Icebreakers**

---

---

**First Moves**

---

---

**Filter**

---

---

**Statistics**

---

---

**Probes**

---

---

**Strategies for Quotes**

---

---

**Strategies for Anecdotes**

---

---

**Creative Questions**

---

---

**Who?**

---

---

**What?**

---

---

**Where?**

---

---

**When?**

---

---

**Why?**

---

---

**How?**

---

---

# Story Orientationnaire

## Story Problem-Solver

### Story Turning Points

What does the character want?

---

---

---

Why can't he/she have it now?

---

---

---

What will he/she do to get it?

---

---

---

What is the outcome of the character's journey

---

---

---

### Character Traits

What does the character look like

---

---

How does the character behave

---

---

Strategies for anecdotes

---

---

How does the character speak

---

---

**Photo Deadline** \_\_\_\_\_

**Story Slug** \_\_\_\_\_

**Photographer** \_\_\_\_\_

**Spread Thread** \_\_\_\_\_

Where (establishing shot)

---

---

---

Who (group/relationship shots)

---

---

---

What (action/reaction)

---

---

---

What (close-up/details)

---

---

---

What (parts of the whole)

---

---

---

# Photo Checklist

## Story Evaluation

<b>Yes</b>	<b>No</b>	<b>First Draft Checklist for Writers</b>
<input type="checkbox"/>	<input type="checkbox"/>	Did you write about people?
<input type="checkbox"/>	<input type="checkbox"/>	Did you look for and write about the problems or challenges of people?
<input type="checkbox"/>	<input type="checkbox"/>	Did you use vivid images and pictures to tell the story?
<input type="checkbox"/>	<input type="checkbox"/>	Did you use the most interesting perspective to tell the story?
<input type="checkbox"/>	<input type="checkbox"/>	Were you brief in telling the story?
<input type="checkbox"/>	<input type="checkbox"/>	Did you write naturally?
<input type="checkbox"/>	<input type="checkbox"/>	Were you clear?
<input type="checkbox"/>	<input type="checkbox"/>	Did you revise, rewrite and recheck?
<input type="checkbox"/>	<input type="checkbox"/>	Did you avoid personal opinion?
<input type="checkbox"/>	<input type="checkbox"/>	Were you bold and active, using active tense whenever possible?
<input type="checkbox"/>	<input type="checkbox"/>	Is the lead designed to hook the reader, and is it different from a straight news story lead?
<input type="checkbox"/>	<input type="checkbox"/>	Does the story have unity, coherence and emphasis?
<input type="checkbox"/>	<input type="checkbox"/>	Have transitions been used between sentences and paragraphs?
<input type="checkbox"/>	<input type="checkbox"/>	Is the story interesting and entertaining?
<input type="checkbox"/>	<input type="checkbox"/>	Does each sentence interest the reader or add relevant facts to what has already been said?
<input type="checkbox"/>	<input type="checkbox"/>	Have all of the trite, redundant words been edited out?
<input type="checkbox"/>	<input type="checkbox"/>	Has variety been achieved through the use of punctuation, vocabulary and sentence structure?
<input type="checkbox"/>	<input type="checkbox"/>	Does the story have one main focus?
<input type="checkbox"/>	<input type="checkbox"/>	Does the story answer any questions the reader might have?
<input type="checkbox"/>	<input type="checkbox"/>	Does it have a focus, lead, a body, transition, and ending?
<input type="checkbox"/>	<input type="checkbox"/>	Has the story ended once the story has been completed?
<input type="checkbox"/>	<input type="checkbox"/>	Are sentences, paragraphs, and the entire story short?

*18–22 Light editing and you're all done*

*13–17 A few things to work on and a rewrite*

*9–12 Major rewrite in your future*

*0–8 Major reporting, interviewing, rewrites required*

**Story** \_\_\_\_\_ **Date** \_\_\_\_\_

**Writer** \_\_\_\_\_

- |                                    |                                     |                                      |                                     |
|------------------------------------|-------------------------------------|--------------------------------------|-------------------------------------|
| <input type="checkbox"/> Setting   | <input type="checkbox"/> Conflict   | <input type="checkbox"/> Focus       | <input type="checkbox"/> Anecdotes  |
| <input type="checkbox"/> Character | <input type="checkbox"/> Resolution | <input type="checkbox"/> Description | <input type="checkbox"/> Quotations |

RANKING:	1	2	3
<b>Central Idea</b>	Missing In Action	Wanders Occasionally	Summarizes W/o Sources
<b>Research</b>	Some Sources Cited	Dull, Passive Voice	Few Cliches
<b>Word Choice</b>	Faulty Sequencing	Sequencing Makes Sense	Trite, Cliche Opening
<b>Organization</b>	No Hook For Reader	Leaves Reader In Air	Summarizes Story
<b>Lead</b>	Subject/verb Errors	Some Errors In Usage	Run-ons, Fragments
<b>Ending</b>	Sentence Variety, Errors	Frequent Errors	Usually Correct
<b>Grammar &amp; Usage</b>	Frequent Mistakes	Usually Uses Stylebook	Focuses On Best Idea
<b>Sentence/Paragraph</b>	Uses First-hand Info	Words Add Color, Life	Divides Topic Effectively
<b>Mechanics</b>	Lively Lead Has Hook	Ending Ties Back To Lead	Clear & Correct Usage
<b>Stylebook</b>	Variety Of Sentence Forms	No Errors	No Stylebook Errors

### Notes

---



---



---



---

### Overall Impression

---



---



---



---







# Yearbook Sales & Marketing

ANDY CLAY  
TINA BEAUMONT CLAY  
INTRODUCTION BY  
JUDY BABB

**Friesens**  
The Yearbook Company



## ANDY CLAY

---

After nearly three decades as a professional journalist (writer, assignment editor and copy editor) at daily newspapers in four states, Andy Clay made the transition to education as a high school journalism teacher and yearbook/newspaper advisor at Crowley High in Crowley, Texas. His yearbooks have turned a profit each year, and innovations such as personalized covers and marketing of personalized ads directly to parents of senior students have played a big role.



## TINA BEAUMONT CLAY

---

Tina worked in the newspaper business as a writer, copy editor and page designer for 20 years before deciding that she'd worked enough Christmas days for one lifetime. Teaching in Fort Worth at Southwest High School since 2005 and advising the newspaper and yearbook staffs since 2006 has allowed her to share her love of the business and the life lessons taught in journalism class. Tina has taken the Southwest yearbook from 16 pages of colour to full colour without increasing the price of the book.

## INTRODUCTION

---

I've heard that there are yearbooks out there that people are charging \$150 for. I'm amazed, somewhat disgusted and wondering how well they sell. I can't imagine the average teenager thinking that an expenditure like that is worth it.

"So what's gone wrong?" you may ask.

My answer is simple. Someone has taken his eye off the prize: creating a yearbook that is inclusive and sells well so that the yearbook doesn't have to cost an arm and a leg (forgive the cliché).

While printing with Friesens is obviously one of the ways to contain costs, there are others. The first and foremost is to sell more books. The more books you sell, the lower the per book cost.

Remember that the reason students frequently give for not buying a book is that it is too expensive. At \$150, I totally agree. But the real reason they choose not to buy is that they don't see a value for themselves. They are not in it, their stories are not in it, and their friends are not in it. When yearbook staffs work to make their books inclusive and make sure the potential buyers know it, the book will sell.

In 2009, I advised a book that had an early sale price of \$70 and went up from there. My staff and

I took the plunge and lowered the cost of the book to \$55 through October. We promised people they would be in the book. By the end of October, we'd sold the original 300. We worked the rest of the year letting people who hadn't purchased the book know that they were in the book. And while the price had gone up, we were still selling. Ultimately, we sold more than 500 books. We made money and could use it for more cameras, to go to workshops or any of a dozen other needs.

The second is to supplement the book with advertisements. We sold both senior ads and buddy ads. We sold the easy business ads. We increased the senior ads by a signature, doubling what we'd had the year before. With a carefully scripted call to every senior parent, we reached out and increased ad sales.

It's easy to get caught up in the day-to-day business of getting a yearbook published. But don't forget that if you don't have an audience, your beautiful book may not be seen by many.

Turn the page for more excellent yearbook sales and marketing guidance from two yearbook veterans, Andy and Tina Beaumont Clay.

## “WHAT’S IN IT FOR ME?”

That’s the mantra of every good salesman and marketing professional. No, they’re not a bunch of self-serving narcissists. The “me” is not the salesman; it’s his audience, his customer. People buy because they will benefit; some say that’s the underlying motivation for everything we do. It is the salesman’s job to hone in on his product’s benefits to the customer. When the customer buys the benefit, he buys the product.

## PART 1: THE BOOK

### *Creating hype*

Yearbook sales can begin before the first day of school and continue until the last over-run book is sold. Why do students need what we are selling?

### *Activity 1*

Before sharing the list below with your staff, pose the question: Why do you want a yearbook? What’s in it for you? Have students brainstorm first individually, then in pairs, and finally as a big group the reasons people buy yearbooks.

In action: Use your list and ours to develop your marketing campaign. Every poster, every email, every note sent to a classroom, every announcement should address the question: What’s in it for me?

I’m in it (This should lead to a discussion of all-inclusive coverage.)

My friends are in it.

It contains photos I couldn’t take myself (because yearbook staffers are trained photojournalists, and shun the usual posed, sideways peace-sign Facebook shots).

When I’m as old as my parents, my memory will turn to mush. I’ll need it to remember everything.

How else will I get good photos of that hot guy/girl I’ve been admiring from afar?

In our case, we have two products: the book itself and its advertising space. In this chapter, we will get into our audience’s brains and ask, “What’s in it for me?”

### *Activity 2*

Now that we have our message, how do we get it out? Brainstorm with staff before adding our ideas.

Posters are great; banners are better. Our favorite cheapie source is [www.vistaprint.com](http://www.vistaprint.com). On many products, they’ll send you a freebie; you pay only for shipping. (Products on the freebie list change; after your first order you’ll get email notifications and special offers). Use their templates, or design your own full-colour banner. We’ve successfully ordered several different styles. Hang them over your sales table at Open House, on the fence at football games, move them periodically to various places in school for added visibility and impact.

Magnets: Back to VistaPrint. Design some that include your website for online sales; then stick them on lockers. They’ll disappear in a day; we’ll assume they are on refrigerators around the neighborhood.

Address labels: VistaPrint is our friend. Put the online sales website on these, too. Stick them everywhere: notebooks, binders, windows (do some testing, but ours left no gluey residue). We stuck a series of them on the wall outside a classroom; students easily peeled them off and, hopefully, used them for reference.

Buttons: For staffers and others to wear on shirts, backpacks or lanyards.

## **Activity 2 (continued)**

**Mailings:** Parents have the money to buy, so put order forms directly in their hands (with no postage out of pocket) by piggybacking on report cards, progress reports or whatever your office staff puts in the mail. (Yearbook staffers fold and stuff, even stamp, so there's no extra labor for the office to gripe about.)

**Email:** Directly contact as many parents as possible. If your school doesn't have a master email list, have each staffer come up with 10-15 email addresses for parents of students they know. Build a template for an email that allows your staffer to mention some specific club or activity that student is in. The difference between receiving a personal email from someone you or your child knows versus a mass mailing from someone you don't know can be the difference between making a sale and not.

**Announcements:** Kids can write short radio-type skits and perform them on the P.A.. Or get drama kids involved, particularly if you have video announcements.

**Marquee:** Note upcoming deadlines, and price changes (buy early for the best price!), and also keeps that sales URL visible.

Printed postcards and sticky notes, possibly cross-referencing index with non-buyers list: "You're in the yearbook on pages x, x and x. Order yours today!"

The days of keeping your book a big secret until distribution are gone. Kids want to know what they are paying for. Give them a preview by posting finished pages, parts of pages or just photos in a (locked) display case.

## **SELLING ONLINE VS. IN-HOUSE OR BOTH**

**Online sales** equal no labor for advisor or staff; ability for parents to buy with a credit card; and generally a nice deposit sent directly to you that you can earn interest on. Compare that to bounced cheques, accounting for cash and hand-entering orders. Yes, buyers pay a small service charge, but we've never heard a complaint. Heck, price your online sales lower than in-school sales to either compensate for the service charge, or even give online buyers a little break (free personalization when they order online?). It will be well worth your improved mental health.

**In-house sales** can be ongoing or for specific time frames: fall promotion, winter promotion, spring cash-and-carry (of course, the price increases with each promotion). Limited-time sales create hype. But honestly, we never turn away a kid carrying cash.

**Push them to online.** Use your yearbook website or yearbook Facebook page (you do have one, right?) with deadlines for a variety of things (senior ad sales, senior credits, class photos) to push them to the PurchaseYourYearbook.com site. Leave no stone unturned when hunting down sales.

## **Project**

Put students in groups of four and have each develop a campaign for selling the yearbook. The campaign should include professional type posters and should include 10 different versions so students are drawn to the new version. You could give each group a month to promote. Promotions should also include announcements, email campaigns, campaigns into the classroom (ie notes to those who have not purchased a yearbook).

# YEARBOOK SALES & MARKETING

## PART 2: ADS

Back in the day when we used That Other Yearbook Company, we needed ad sales to offset the cost of the book: Our kids couldn't afford to buy a yearbook for what it cost us to print it. With Friesen's, our book cost is more-or-less our sales price. Ad sales allow us to buy extra books to bring the price down further (eventually we'll train our student body to buy in advance, but for now, we buy more than we pre-sell, and ad revenue absorbs the risk). When those books sell, we have money for pizza and cool new camera equipment.

**Parent Ads/Senior Ads/Buddy Ads:** We call them all Public Displays of Affection, and anybody's money is good with us – why limit it just to seniors? Price a full-page ad at about twice what the page costs you; price smaller ads to add up to more than the price of larger ads (for example, if a full-page is \$300, a half is \$175, a quarter is \$100).

### **Activity**

Why buy space in yearbook? Brainstorm with staff before sharing our list.

- Students**
  - | To share favorite photos of you and your peeps.
  - | To show everyone what a cute baby you were, and what a stunning almost-adult you've turned into.
  - | To commemorate a family legacy.
  - | To show your child how proud you are.
  - | To show off his accomplishments and to include extra senior portraits that don't normally make it into the book.
  - | To create a keepsake that will last forever.

### **Parents**

### **Project 1**

Each student will get five of their junior/senior friends whose parents have not bought a senior ad. Ask the student for a baby picture and his parent's email address. Find other photos of them doing what they do (playing football or singing in choir) and create a cool ad for them. Make the ad into a pdf and send it and an ad contract to the parent. Follow up with a phone call to see what changes you should make.

### **Project 2**

In groups of four, have students come up with and carry out a campaign to sell friendship or buddy ads. Carry out the campaign.

### **Project 3**

In groups of four, create an ad campaign to sell ads to clubs and organizations. Carry out the campaign.

## BUSINESS ADS

Why do area businesses want to buy space in your book? Because yearbooks last forever. Remind business owners that students and parents will flip through the yearbook day after day for weeks, then year after year until the end of time. Don't limit your solicitations to businesses that cater to teens; today's teens will be 20-somethings, 40-somethings, even 60-somethings one day, and will still occasionally pull that yearbook off the shelf. Explain that to every business owner you can.

How to hit everyone while avoiding duplication? Assign each student a group of five to 10 businesses located close to each other: Strip Center X; first floor of Mall Y. Set a deadline for contact; set a second deadline for follow-up visits to all who say, "Let me think about it."

### Activity

Teach students some basic sales strategies; ask your speech teacher to stop by for a mini-lesson during yearbook period, if possible. Then role play for practice.

Sell in person, not on the phone.

Stop by during non-peak times (not dinner hour at a restaurant).

Ask for the owner or manager; make eye contact; etc.

*The List*  
Use language that implies the expectation of success: Instead of, "So would you like to buy an ad?" say, "Can we count on you for a full page, or would a half be better for you?"

### Project

Divide the class up into groups and have each group create a portion of an ad folder.

**Part 1:** The power of teen-age money. Do a survey of one-quarter of your student body, including all grades. Find out how much spendable income they have a month. Ask them how much they spend a month on: food, clothing, technology, going out with friends, movies, etc. Create an infographic for this.

**Part 2:** Create ads for a variety of different businesses. Ads need to include a snazzy headline, graphics, a product or service presented in a teen-friendly way, a logo and address of a business. Create a full page, half page and a quarter.

**Part 3:** Assemble this along with an ad contract and the demographics of your school. Create one for each student

## SCHOOL/FACULTY/BOOSTERS

What's in it for them?

Principal or faculty can commemorate retirees.

Teachers can write happy-grams to graduating classes.

Booster clubs can get more space for their organizations, possibly focusing on seniors in their groups.

## OUT-OF-SCHOOL BOOSTERS

Look for businesses that don't want a traditional ad but would like to be supportive. Create a multi-level pricing and include it with and without a copy of the yearbook. The idea is that some of these places—dentists, dermatologists, lawyers (maybe a parent) could put a copy of the yearbook in their waiting room and have a listing as a Gold Sponsor for \$500. Others might want to be Bronze for \$150. The listing itself could be on a single page in the ad section.



## YEARBOOK ORDER FORM

# FREE MONEY

Not really, but ordering a yearbook now will save you money by avoiding the later price increase, which is almost as good as free money.

Also, ordering now GUARANTEES that you will have a yearbook. Last year, we ran out of books, and people who wanted a yearbook didn't get one.

\$65 -Yearbook ordered online (*Price increases to \$70 in January*)

\$75 -Yearbook purchased at school in the spring

\$5 -Autograph section (*optional*)

\$5 -Current events magazine (*optional*)

\$5 -Personalized nameplate (*optional*)

\$3 -Postage for spring supplement (*optional*)

## Senior Portraits

Call XYZ Studio TODAY to make your appointment to have your senior portrait taken

XYZ's studio is at 7375 Anywhere Street in Fort Worth

The phone number is (817) XXX-XXXX

The yearbook won't be complete without your picture.

Order online at [yearbooks.friesens.com](http://yearbooks.friesens.com) or call 1-800-XXX-XXXX

## YEARBOOK AD ORDER FORM

# 2010-11

## Yearbook Ad Order Form

(Please print)

Order forms must be returned to Andy Clay  
no later than Friday, Dec. 10 for the Early Bird price

Student's name(s): \_\_\_\_\_ Teacher/room for 4th period: \_\_\_\_\_

Purchaser's name: \_\_\_\_\_ Daytime phone number: \_\_\_\_\_

Purchaser's e-mail address: \_\_\_\_\_

Ad Sizes	1/4 Page Ad	1/2 Page Ad	Full Page Ad
Width	3 3/4"	8"	8"
Height	4 3/4"	4 3/4"	10"
No. of Pictures	1	2	6 (max)
No. of Words	50 or less	75 or less	125 or less
Early Bird Price	\$75	\$140	\$250
Price after Dec 10	\$90	\$170	\$300

Check the size you would like       1/4 Page Ad       1/2 Page Ad       Full Page Ad

Amount enclosed: \_\_\_\_\_  Cash       Cheque       Money Order      *please check one*

Make cheques payable to Crowley High School.

You may design your own ad (and submit it camera ready as a JPG; no PDFs). Or you may provide us with picture(s) and your message (print and attach to this form), and we will design the ad for you. If you submit a camera-ready ad, please make sure it fits the size of ad you have purchased.

You may submit photos via e-mail to the address below. If you submit prints and would like them returned, please include a self-addressed, stamped envelope.

If you have any questions, please contact:

Andy Clay  
1005 W. Main St.  
Crowley, TX 76036  
(817) 297-5810  
[andy.clay@crowley.k12.tx.us](mailto:andy.clay@crowley.k12.tx.us)

## PUBLIC DISPLAYS OF AFFECTION ORDER FORM

---

Your SHS yearbook is a great place for



### Public Displays of Affection

Special pages are available for  
Seniors, Buddies, Siblings or Sweethearts

**Deadline:** Dec. 31, 2010

**Payment:** Cash, cheques (to SHS Publications) or now by credit card at [yearbooks.friesens.com](http://yearbooks.friesens.com)

**How-to:**

- \* Submit high-resolution digital photos, or we can scan your prints  
(don't send irreplaceable prints; we are human!)
- \* Design it yourself and submit a high-res jpg on a CD
- \* Use [PurchaseYourYearbook.com](http://PurchaseYourYearbook.com) for design assistance

**Mail or hand-deliver:** To SHS, att: Tina Clay, yearbook advisor

**Pricing:**

Full page: \$240 (up to 10 photos)

Half page (horizontal): \$150 (up to 5 photos)

Quarter page (vertical): \$90 (up to 3 photos)

Student's name: \_\_\_\_\_

Submitter's name: \_\_\_\_\_

Phone number (day and evening): \_\_\_\_\_

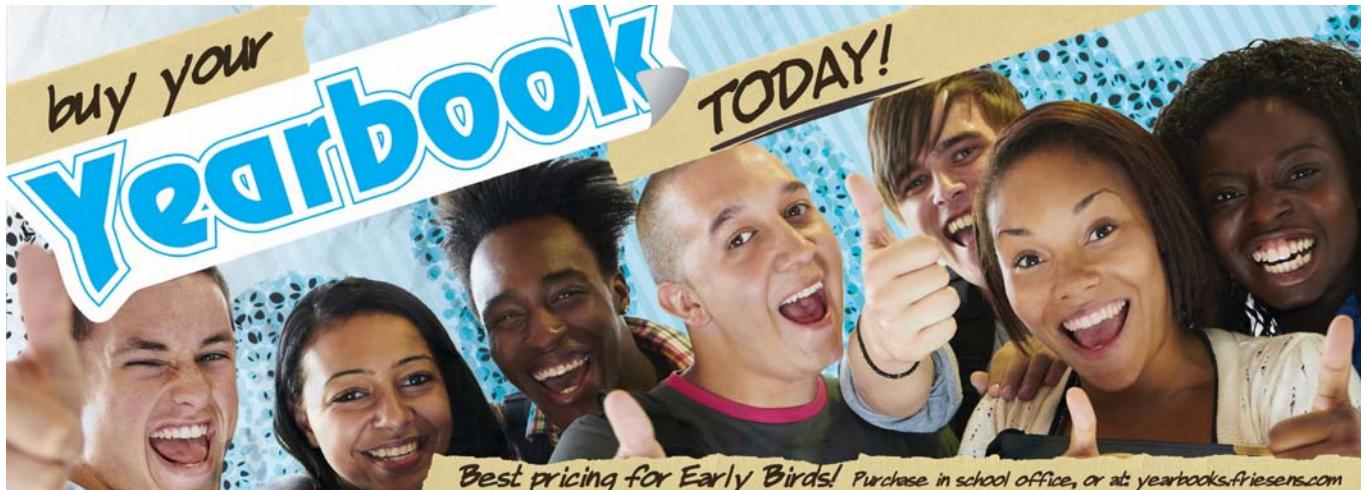
Size: (check one)       Quarter Page     Half Page     Full Page

Payment by: (check one)       Cash       Cheque       Credit Card (see above)

If ad is not camera-ready, please tell us what it should say, and draw us a picture, if you like  
(use back, if necessary)

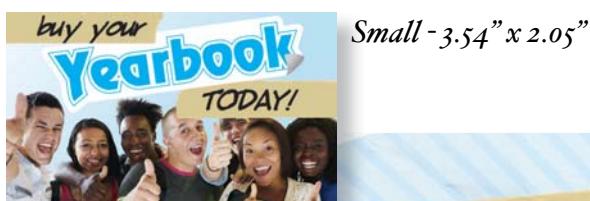


## BANNERS/POSTERS

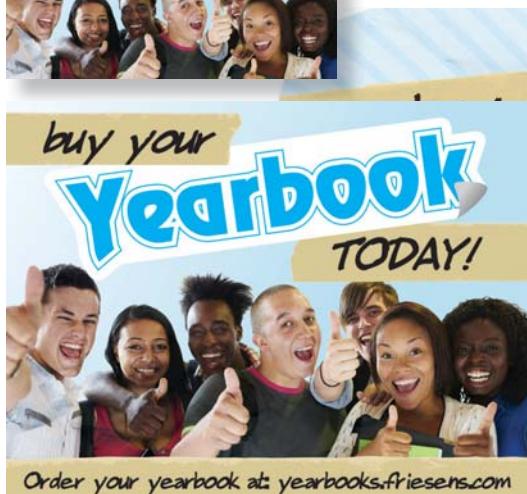


call your Friesens representative

## MAGNETS

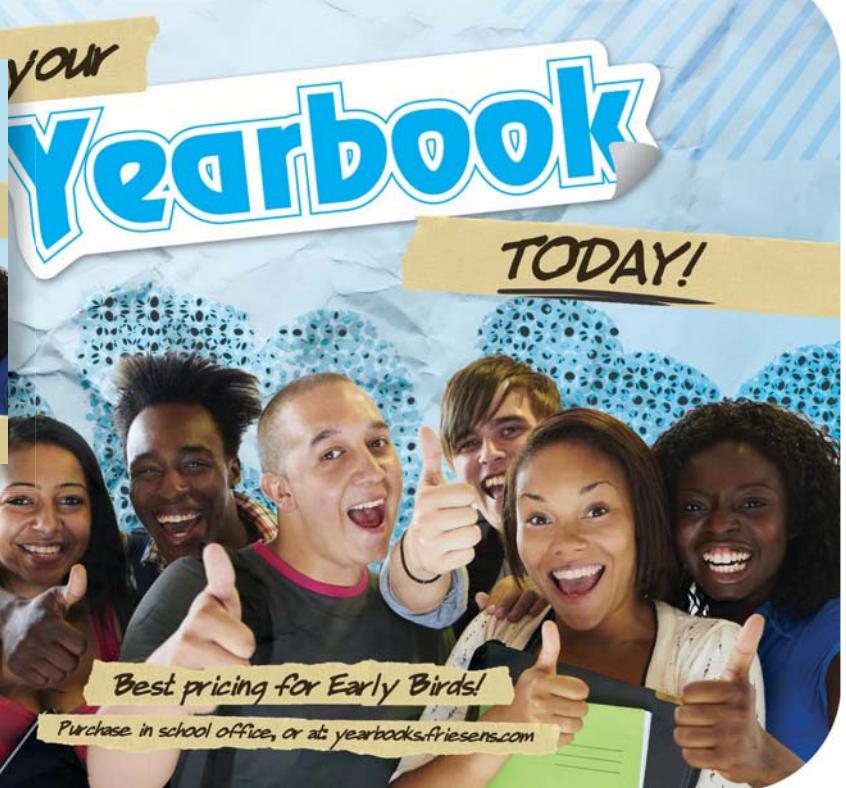


Small - 3.54" x 2.05"



Order your yearbook at: [yearbooks.friesens.com](http://yearbooks.friesens.com)

Large - 5.59" x 4.33"



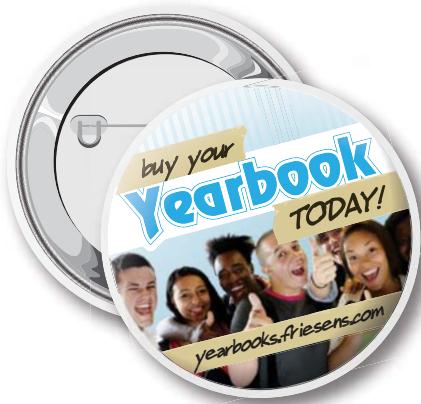
Extra Large - 11.6" x 8.85"

# MARKETING PROMOTIONAL SAMPLES

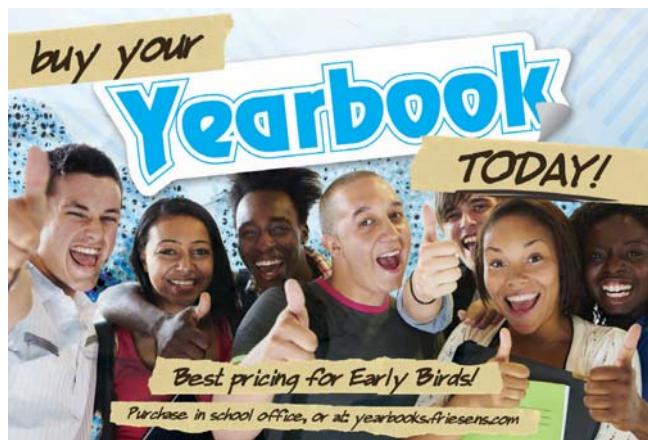
## ADDRESS LABELS



## BUTTONS



## MAILINGS/BROCHURES



*call your Friesens representative*

## EMAILS



*call your Friesens representative*