



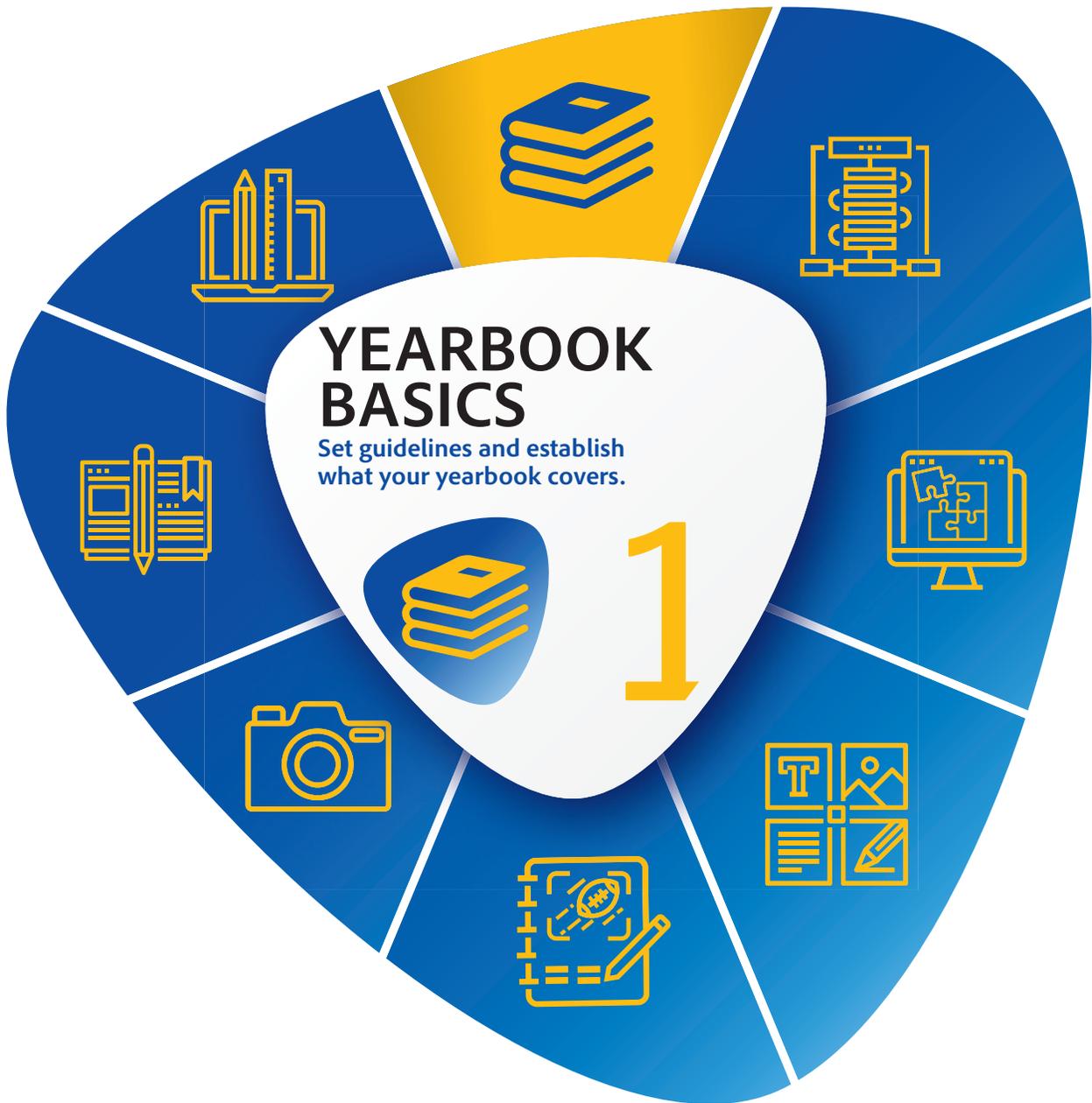
Curriculum Guide

PLAN IT. TEACH IT. BUILD IT.





Curriculum Guide



Booklet 1: YEARBOOK BASICS



WHAT IS A YEARBOOK?

A yearbook is a permanent and complete encapsulation of activities, events, news and memories for all students, staff, and the immediate community of a school. This all-inclusive publication holds a different standing in the minds of different people. To many, a yearbook is ...

A PHOTO BOOK

Most people would probably say a yearbook is a picture book, one that should contain a plethora of photographs of themselves and their friends, the activities, events, and the wonder of everyday life as well as special occasions.

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?" The images, captions and stories will bring back the atmosphere of the year.

A HISTORY BOOK

People should be able to look back in 20 or 30 years and remember the blizzard that shut down schools across the nation.

A RECORD AND REFERENCE BOOK

"Who did the football team beat to win the championship? How many years since the last time we were in the playoffs?" As a record book and a reference book, it is essential for the book to be honest. It is all too easy for staff to want to only report the positive. "Who were the players? What was the score?"

A PUBLIC RELATIONS TOOL

A yearbook promotes your school to the public. For families moving into a city and deciding on which school to send their kids to, they can look through a yearbook and see all that your school has to offer.

Although many may regard a yearbook as one of the above, it is in practicality, all of them. The yearbook and publication team have the tall task of accurately recording the year that was for many stakeholders and preserving them in a creative, lively, and timeless format. This publication must combine high standards of ethical journalism, cutting-edge design and finding unique ways to ensure that the final product touches each member of the student community, in some way or another.

ETHICS

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?' Along with these questions there is an excellent opportunity to discuss appropriateness, ethics, and responsibility. Students should think about all the pros and cons and whether anyone is hurt unnecessarily, while covering the school year.

PUBLISHING THE TRUTH

A yearbook is oriented towards feature coverage and not published daily or monthly as many student newspapers are, yet 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.

MASKING THE TRUTH

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 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 dark-room 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. Be sure to consult with your school administrators if you have any doubts about including something. Meet with them at the beginning to get a clear understanding of what they want out of the book. Once printed it is here for life.

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 and it is important to be respectful of everyone at such time, not favoring one group over another.

Some schools handle these kinds of situations by honoring the individual with a ¼ or ½-page 'In Memory of ...' photo. It includes only the name, year of birth and death as well as photos of the individual supplied by the family. It could be placed in front of the advertising/index section or at the conclusion of the portrait section; being mindful that it is not adjacent to other coverage that would be insensitive. If multiple individuals pass away during the year, it is important to allocate the same amount of space for both as well as maintaining a standard within those pages (same font, same font size, same number of pictures, etc.) Some schools choose not to ever print their own memorial pages, but rather allow friends and/or 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 could happen at some point and to be prepared with a plan when it does.

ADVERTISING POLICY

Do not allow advertisers to dictate coverage decisions. For instance, it is not appropriate that a local used car dealership purchase 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 cannot 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 importance for the school – funds an endowment, builds a new theatre – 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.

To ensure that publishing guidelines are followed as much as possible, every yearbook staff should discuss, agree upon, write and publish a policy that covers its right of free expression and manner in which all staff members will conduct themselves in an ethical fashion. It may include the following topics:

- References to national, state, municipal and school district policies governing the book
- Advertising policies
- Obituary policies
- Book sales policies
- Senior portrait policies
- Photography policies
- Journalistic integrity policies

COPYRIGHT

Every high school student should be familiar with the concept of plagiarism. School handbooks and class assignments are clear on the definitions and the repercussions, but when it comes to the yearbook, they often neglect to remember that what may appear to be plagiarism can become an issue of the law: copyright law.

Yearbook classes strive to produce a book that is accepted and popular. It must reflect what is relevant to the students today. As class advisors, the first place we tell the class to seek inspiration for their theme or concept is within popular culture.

Before choosing a theme or concept based on a popular idea, however, it is vital that copyright law is fully understood by the class. Copyright law was established to protect the right of the author and creators of any original artwork, literary work, dramatic work, advertising design and photographs. It also protects the rights to reproduce cartoon characters, music lyrics and scores.

For a yearbook class, it is quite simple to avoid problems. The class should acknowledge that any work that has been created by someone else and put in a fixed form cannot be used without permission of the creator. Only the creator or the owner of the rights or licenses can grant permission.

Appearing in the public domain, such as the Internet, does not mean that the work is now available for use. It only means that the person or company using the work has sought and received permission. The class must follow the same path and secure permission before including the work in their yearbook.

Q & A's for Copyright Law

If I redraw the cartoon character, can I include it?

No, redrawing the artwork is still considered reproducing it and therefore falls under copyright protection.

How do I receive permission to use the work?

You need to find the owner of the work and ask for permission. If it is a cartoon character, you can contact the publisher and they will guide you through the appropriate channels. They will often ask for examples of how you intend to use the work and will sometimes restrict the use. Do not be afraid to do this because most often the companies will say yes. They may ask for examples of how the work is to be used and can restrict the number of times it can be used.

How do I let the Yearbook Company know I have permission?

It is vital that you ask for written permission so you may include a copy of this with your submission to your yearbook company. Yearbook companies prepare contracts that state that they are not liable for the violation of copyright laws. This makes your school liable, so act before trouble arrives.

THE RULE OF THREE

As a rule of thumb, you should always look to include three pictures of each student in your school.

Students are 99% more likely to purchase a yearbook if they know they are in it. In addition to their portrait (or mugshot), your yearbook team/publications staff should seek to include each student at least two additional different times. This could include but is not limited to sports pictures, events, group shots or even candid images.

TIPS TO GET EVERYONE PICTURED IN YOUR BOOK

- Request a list from the office of the entire student body as well as faculty and staff.
- Post the list in your classroom or upload the list to a shareable document online (GoogleDocs, ConnectMe, etc.)
- Create a system to indicate the page where someone has appeared in a:
 - Cap • Story
 - Quote • Team shot
 - Picture

The finalized list will create the basis of an Index that can be included at the conclusion of the book. The list can also be used to help boost sales by notifying those who have not purchased a book how many times they appear in the book!

ASSIGNMENT #1

Ask students to develop a plan to broaden the perception of the yearbook (Photo Book, Memory Book, History Book, Record & Reference Book, Public Relations Tool). Encourage them to come up with new ways to incorporate different elements from each perception and explain, in detail, how someone would view the book in all ways.

ASSIGNMENT #2

Ask students to divide into groups to research and develop publishing guidelines for this year's book, outlining their editorial responsibilities and policies on content. Encourage students to contact the school district or administration for their publishing guidelines and compare and note differences/similarities.

ASSIGNMENT #3

Individually, get each staff member 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 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.

Scenario 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 painted paw prints 'walking' in from the front of the quad to the senior square which is 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.

Scenario 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 yet been finished, the student life pages that included that coverage have already been submitted.

Scenario 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' versus 'unsafe' tanning techniques. They provide

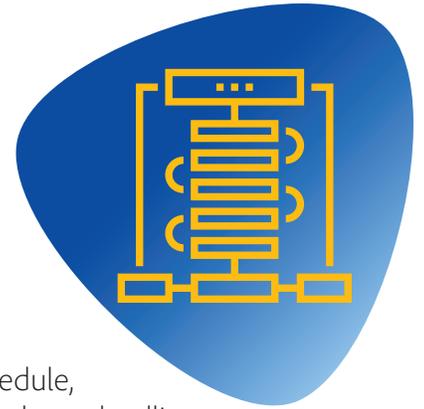
images of students using the tanning beds and getting spray tans at their facility. However, it is the yearbook staff's job to come up with 'unsafe' tanning pictures. Since the on-campus Day on the Green celebration features water slides, water-gun fights, and students basking in the warm spring weather 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.



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Booklet 2: ORGANIZING YOUR TEAM



Yearbook publishers establish clear guidelines for adhering to a production schedule, which is based on the school calendar and agreed-upon delivery date. To meet these deadlines, a yearbook club or course must operate like a small business; the class must create their product on schedule and within budget. Organization is crucial.

A core organizational concept is to allow each person, team, or department maximum independence with optimum discipline, which is established through quality leadership and clearly defined roles and responsibilities. The single most important factor of a successful yearbook is finding the right people to fill the essential roles. A well-organized, dependable class will foster a co-operative environment where deadlines are made, and duties are distributed evenly and fairly. Creativity flourishes in an environment supported by organization and teamwork.

SELECTION STAFF

Select the yearbook group as early as possible, usually in the spring of the previous year. Students should be chosen according to their known strengths and talents. The search should involve the entire school. Check with administrators, teachers, and even other students to determine which students excel in areas of creative writing, journalism, photography, art, graphic design, leadership, and student involvement. Seek out these students and encourage their involvement in the yearbook. (Alternatively, individual students may come to you and your team. They may choose the yearbook class/course to round out their academic curriculum).

To help ensure a smooth upcoming production year, have potential candidates submit a teacher recommendation, complete an application form (*samples at conclusion of section), and possibly participate in an interview, conducted in the spring, by the class teacher and last year's editors.

The size of the yearbook class will relate to the size of the school or the number of students in the course. Most yearbook classes will have 15-25 members, with experienced students returning to fill important leadership roles. The curriculum should be flexible to allow students to participate as second year students.

Yearbook Application

Course Number: Due to limited space in the yearbook class, it is necessary for us to make a careful and fair selection. Please fill out this application completely and add any extra information you think would make you a valuable member of the yearbook class.

Student Name: _____ Current Grade Level: _____

What Art (AVI) classes have you taken to date? _____

What Communications Technology classes have you taken to date? _____

Courses completed this year: _____

Approximate average (Semester 1/[add year]): _____

Extracurricular activities at school: _____

Clubs: _____

Teams: _____

Other: _____

SKILLS

Typing/Keyboarding: (Check One): Poor Average Good Excellent

Which software are you familiar with? (Check all that you know)

- | | | | | |
|---|------------------------------------|------------------------------------|---|--|
| <input type="checkbox"/> InDesign | <input type="checkbox"/> Photoshop | <input type="checkbox"/> Lightroom | <input type="checkbox"/> Microsoft Word | <input type="checkbox"/> Microsoft Excel |
| <input type="checkbox"/> Microsoft PowerPoint | <input type="checkbox"/> Pages | <input type="checkbox"/> Sheets | <input type="checkbox"/> Slides | <input type="checkbox"/> GoogleDocs |
| <input type="checkbox"/> Google Drive | <input type="checkbox"/> Photopea | <input type="checkbox"/> Canva | <input type="checkbox"/> Trillo | |

Other: _____

Photograph - Digital camera experience: Yes No

If yes, type and brand of camera: _____

Participating in yearbook production requires a great deal of extra work outside of the class on your own time. How willing are you to take on this responsibility?

Jobs (part-time or summer): _____

Yearbook Application

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 endeavor 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!

Name: _____

Preferred positions (in order of your preference):

1. _____
2. _____
3. _____

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

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

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

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 enough.

Return applications to the journalism room by:
[DAY AND DATE HERE]

YOUR LETTERHEAD HERE

[Date]

Dear Mr(s). _____,

The members of the yearbook staff are writing to you to ask you to help us. We are in the process of drafting people for next year's yearbook and we know that you know people in your class 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 [name here] by [date here].

We thank you in advance for your help.

Sincerely,

Yearbook Editor

Names of those you recommend:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

YOUR LETTERHEAD HERE

March 1, 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.

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 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 will 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 [Room #]. And if you have any questions, please come by, and visit with us.

Sincerely,

Yearbook Editor

ROLES AND RESPONSIBILITIES

Each yearbook team will look a little different depending on the people and the skills they bring. When building your yearbook team, it is important to keep in mind the roles that need to be filled. Each of the following roles has a list of tasks that may be assigned to a student but is not required to.

Once you decide which roles you need on your yearbook team, select a few of the responsibilities under their title to create a job description.

EDITOR(S) IN CHIEF

- 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.
- Designs or oversees design of the cover, end-sheets, and any theme-related spreads, including opening, closing, and dividers.
- Conducts weekly staff meetings to review deadlines, and upcoming photo and copy coverage.
- Plans celebration days, holiday activities, birthday parties, etc. to keep staff motivated and engaged.
- Checks and prepares all spreads for submission to the plant.
- Establishes all deadlines, including mini deadlines.
- Is actively involved in creating a book sales campaign.

MANAGING EDITOR(S)

- 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.
- Assists the editor in the design of the cover, end-sheets, and any theme-related spreads, including opening, closing, and dividers.
- Assists in the ladder development.
- Plans morale-raising activities.
- Is actively involved in creating a book sales campaign.

SECTION EDITORS

- Responsible for compiling the section content and submitting a partial page ladder to the editorial board for consideration
- 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 the spread by the deadline.
- Copy edits/proofreads one other section editor's spreads for content, readability, and errors before deadline.
- Involved in creating a book sales campaign

Portrait Section Editor

- Organizes and manages picture day and distribution of all picture packets and student/teacher ID's.
- Collects graduating student information to be used in the yearbook.
- Schedules a make-up day with the school photographer and makes sure the grad 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 they will be represented.

Clubs/Organizations Section Editor

- Arrange 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.

Sports Section Editor

- Keeps scores for all games or collects them from the teams on a weekly basis.
- Collects player statistics
- Encourages and maintains a positive working relationship with coaches, their assistants, and the athletic director.
- Organizes sports group photos and identifies all participants on the team.

PHOTOGRAPHY EDITOR

- Responsible for the coverage and quality of photos used in the yearbook.
- Makes photo assignments for all photographers
- Keeps track of all camera equipment and alerts the advisor if theft has occurred or repairs need to be made.
- Always carries a camera with him/her and accepts photo assignments
- Assists in the selection of all photos used in the yearbook.
- Uploads and oversees uploading of photos to the appropriate program.

PHOTOGRAPHERS

- Always carries a camera at school.
- Shoots all assignments or plans for all assignments to be covered.
- Collects caption information on photos.
- Deletes poor pictures from camera.
- Initiate the public upload process.

BUSINESS MANAGER

- Is responsible for all business transactions, including the sale of yearbooks, selling of advertisements, and paying bills.
- Sends a copy of the ad for approval before the deadline. Keeps the approval or changes on file.
- Organizes and advertises the book's sales campaign.
- Keeps a list of all yearbooks ordered.
- 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.
- Organizes any fund-raising campaigns to fund the yearbook or to allow students to travel to conventions.

ADVERTISING MANAGER

- Organizes the ad sales campaigns.
- Sells advertisements.
- 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.
- Writes feature stories or designs infographics for use on each advertising page.

COPY EDITOR

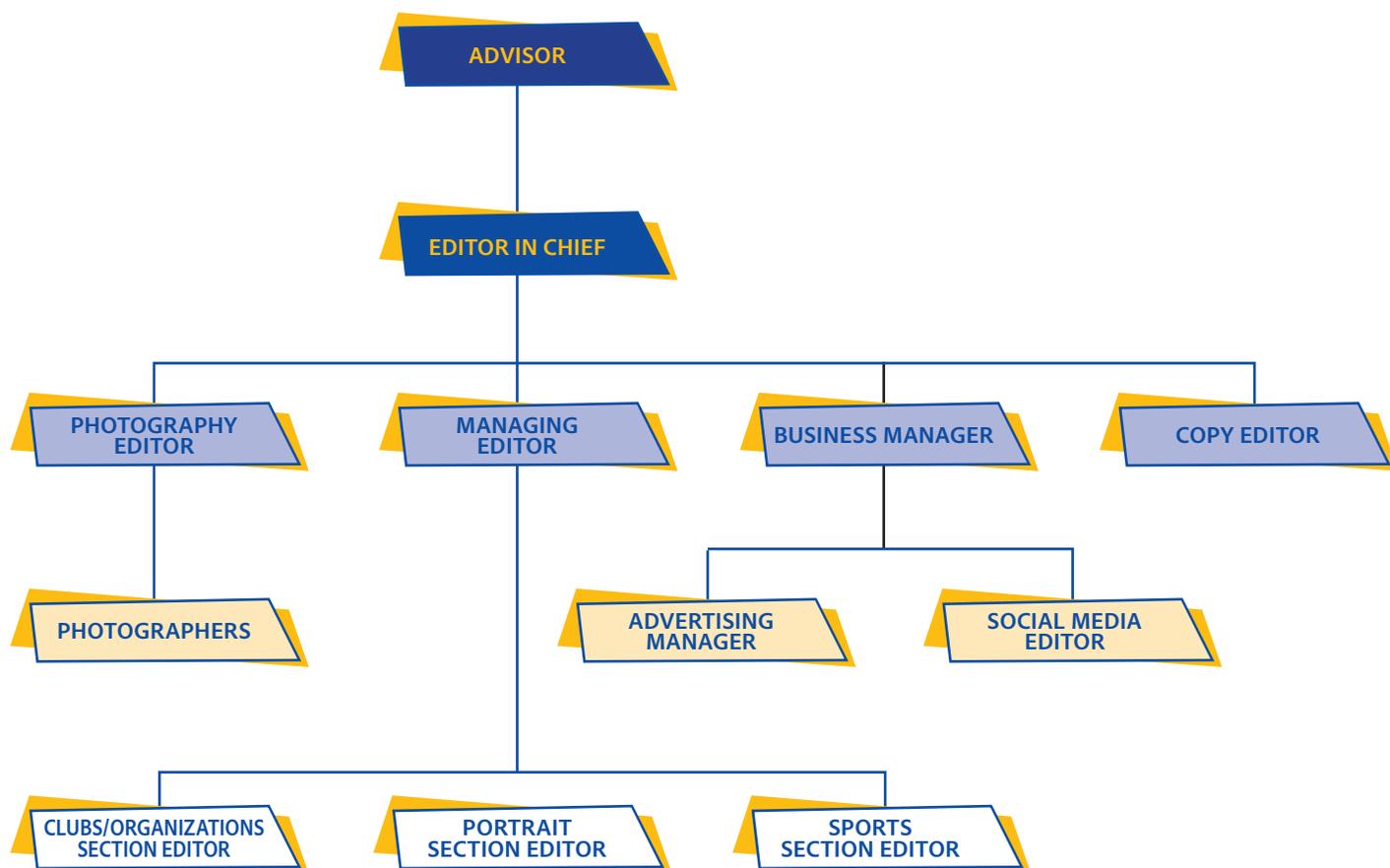
- Reads and edits all stories.
- Proofreads the stories and captions after they are placed on the page.
- Checks the spelling of all names.
- Checks the tone and accuracy of all headlines

GENERAL STAFF

- Works with section editor on specific spreads.
- Interviews and gets quotes and background for the story or to include in captions if there is no story.
- Notes the number of photos needed and their orientation.
- Writes complete captions. On dominant and action, reaction, and emotion photos; gets a quote to go with the caption.

SOCIAL MEDIA EDITOR

- Determine and create appropriate content to post regularly on social media.
- Adds and removes pictures to social media regularly.
- Post videos that can't be put in the yearbook.
- Post anecdotes and quotes from students



ACCOUNTABILITY

Once individuals have applied and been assigned positions, the most difficult part of the yearbook process begins, accountability & staff management. Unlike other classes, this course requires after-hours participation. Furthermore, unlike a part-time job, yearbook does not financially compensate its staff for their time. Although these may seem like formidable obstacles, there are several different ways to ensure that staff remain accountable.

STAFF CONTRACTS

Each staff member should be made to read, agree and sign a staff contract. These contracts should clearly outline the work expectations, time commitment, confidentiality standards and other important details that each staff member should follow. These contracts should be handed out at the beginning of the year and often require having a parental signature on them.

PARENTAL PERMISSION FORM

Given the extensive after-hours commitment, out-of-class time and unique nature of the various responsibilities, many yearbook teams require a parental permission form be signed by the guardian of each staff member. This helps keep the guardian in the loop, understand the commitment undertaken by their son/daughter and ensures context if ever a conversation must be had to discuss possible issues.

STAFF EVALUATIONS

The best way to let staff know how they're doing is to provide them with regular evaluations. Not only do these help your staff know how they're doing but can also provide for a hand marking system for the teacher. There are many different frequencies for providing staff evaluations.

Weekly

Providing a near real-time measurement of one's performance, weekly performance evaluations ensure 'no surprises'. Staff members and other stakeholders can see how they are doing and will immediately know where they can improve the following week.

Although this frequency does have obvious advantages, it does present extra work to effectively 'grade' each student on a weekly basis.

Bi-Weekly

Although a somewhat lighter lift than the weekly frequency, bi-weekly evaluations still provide staff members with an accurate gauge of their work. Staff members and other stakeholders can see how they are doing and will immediately know where they can improve in the following two weeks.

Frequency allows a little less immediate work for the evaluators but still gives an accurate picture of the individuals' progress.

Monthly or Quarterly

This frequency is very similar to report-card format. It allows for substantial sample size for evaluation and more detailed examples for each evaluable point. It does, however, present unique challenges. It allows for those people to develop bad habits, possibly miss key assignments, and create other issues. It can also lead to 'surprises' if a student is not aware that their behavior was problematic.

Spreading out the evaluation at the conclusion/beginning of each month or even each quarter (multiple months) greatly reduces the regular workload for the evaluator but as previously mentioned, creates other unique issues that may outweigh the benefits.

Yearbook Staff Contract

I, _____, hereby accept the [Your School] editorial or leadership position offered to me for the 2010-2011 school year.

I have read the attached belief statements and agree 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 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 <https://www.poynter.org/shop/self-directed-course/cleaning-your-copy/> 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: _____

Parental Permission

[Name of School]
 [Address of School]
 [Contact Numbers of School]

Parental Permission for course number _____ –Yearbook Course

Dates course runs _____

Student Name: _____

Parent/Guardian Name: _____

Phone Number(s): Home _____

Business _____

Cell _____

Health Card Number: _____

Family Doctor: _____

Doctor's Phone Number: _____

Dear Parent(s) or Guardian(s):

Your son/daughter has enrolled in the yearbook course for the 20____-20____ school year (September ____, 20____ to June ____, 20____ inclusive). In order to meet the course requirements and achieve the best possible benefit from this course, your son/daughter may be required to leave the school property during class time. Out-of-class activities may include: soliciting advertisements, delivering receipts, buying supplies, or attending an athletic activity to obtain photographs. Students not achieving an acceptable level of conduct or behaviour may be excluded from the out-of-classroom program.

The _____ [name your board of education] does not provide any accidental death, disability, dismemberment, or medical expenses insurance on behalf of students participating in these activities.

Insurance

When a parent or senior student volunteers to provide transportation to a yearbook activity, the [name your board of education] does provide coverage in excess of the liability insurance held by the volunteer. (This does not and cannot cover the collision portion of the volunteer's insurance coverage.)

Acknowledgment

We have read the above information and give permission for our son/daughter to participate in the out-of-class activities in yearbook class.

Student Name: _____ Home Room: _____

Date: _____

Signature of Parent/Guardian

Students wishing to participate in the out-of-classroom program must have this form signed and returned to

_____ by _____ 20 _____

This form will be kept on file at the school for the entire year.

Staff Evaluation Rubric

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 the 6 week grading period (page # first, then topic)	Date Due	Date In	Date Will Be In	What's the Hold-up? (use the space below if necessary)

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.

Justify the grade you think you should receive this 6 weeks. This is especially important if you have missed a deadline in case there are some extenuating circumstances we don't already know. Use the chart at the right as a starting place to determine what you sincerely think your grade should be based on your effort to meet the deadlines and get the book out on time. 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 time 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.

60-69: 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.

Performance Appraisal

Student: _____

KNOWLEDGE/UNDERSTANDING

Dependability

- Attends class Always Often Sometimes Rarely N/A
- Punctual Always Often Sometimes Rarely N/A
- Follows dress code Always Often Sometimes Rarely N/A
- Stays on task Always Often Sometimes Rarely N/A
- Organizes & cleans up personal space Always Often Sometimes Rarely N/A

Technical & Creative Skills

- Demonstrates skill in writing, design photography & desktop publishing Always Often Sometimes Rarely N/A
- Acquires new skills as required Always Often Sometimes Rarely N/A
- Shares knowledge of skills Always Often Sometimes Rarely N/A

THINKING/INQUIRY

Preparation

- Brings necessary materials Always Often Sometimes Rarely N/A
- Completes tasks outside class time in preparation Always Often Sometimes Rarely N/A
- Plans ahead to ensure necessary materials are available Always Often Sometimes Rarely N/A

Initiative

- Volunteers to perform extra tasks Always Often Sometimes Rarely N/A
- Takes charge of tasks Always Often Sometimes Rarely N/A
- Foresees upcoming needs & proposes new tasks Always Often Sometimes Rarely N/A

COMMUNICATION

Team Work

- Contributes positively to group Always Often Sometimes Rarely N/A
- Respects & values opinions of others Always Often Sometimes Rarely N/A
- Assists & encourages others to succeed Always Often Sometimes Rarely N/A

Attention to Detail

- Completes tasks accurately & appropriately Always Often Sometimes Rarely N/A
- Ensures correct grammar & spelling Always Often Sometimes Rarely N/A
- Ensures publication guidelines are carried out Always Often Sometimes Rarely N/A

APPLICATION

Time Management

- Starts right to work Always Often Sometimes Rarely N/A
- Uses down time productively Always Often Sometimes Rarely N/A
- Completes tasks on deadline Always Often Sometimes Rarely N/A
- Helps keep the group on task Always Often Sometimes Rarely N/A
- Works outside of class time Always Often Sometimes Rarely N/A

ASSIGNMENT #1

Ask students to divide into small groups and produce a list of 10 personality traits that each position should possess to contribute in a positive manner to the yearbook production. Once complete, ask students to list 10 skills they could develop/acquire upon completing the yearbook course. Have students choose a spokesperson to present their lists to the class and discuss as a group.

ASSIGNMENT #2

Dividing the class into small groups, have them create job descriptions, complete with roles, responsibilities, and reporting structure, for each position within the yearbook class. Once complete, have a student spokesperson present each position to the class for further discussion and to formalize the positional details.

ASSIGNMENT #3

As a class, brainstorm the key elements that would make up a strong staff contract; specifically, what key points could be used to hold staffers to task. Once complete, divide the class into small groups to create sample staff contracts. Have the resulting contracts presented to the class with the end-goal of developing a formal contract for the class.

ASSIGNMENT #4

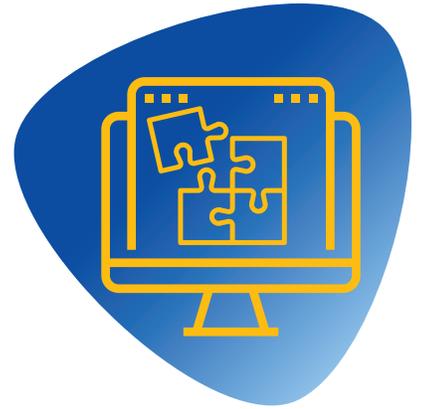
In small groups, have the class develop a staff evaluation rubric as well as the ideal frequency of evaluation. Once completed, discuss the results as a class and create the best evaluation rubric and frequency model.



Curriculum Guide



Booklet 3: ORGANIZING YOUR BOOK



ANATOMY OF A YEARBOOK

Before diving into the details of yearbook organization and planning, one must fully understand the intricacy of the lingo – so everyone is speaking the same language!

COVER

The cover can make or break the success of your yearbook. It is crucial that it immediately conveys your theme and school information and traditions through a cutting-edge, professional design and in a durable, substantial format. Make sure your cover includes your yearbook title, year, and theme.

SPINE

Only hard and soft cover sewn books have a spine. The spine is normally where you would include your yearbook title, school name, year, volume, city, and state.

ENDSHEETS

These are the four-page leaves at the front and back of the yearbook that are pasted to the inside of the front and back covers (or boards). They can be designed to complement the cover or, in some cases, contain the table of contents.

PICAS

A unit of measurement in design, picas allow users to accurately space out their design from multiple vantage points. Unlike inches or centimeters, it is sometimes easier to simply 'count-out' the picas to figure out the appropriate spacing between elements.

SIGNATURES

A book is made of as many 16-page units, called signatures, bound into the cover. A signature is a single sheet of paper that, when folded and trimmed, will produce 16 consecutive pages. Eight pages are printed on one side (a flat) and eight are printed on the other.

BLEED

Any element you want to print to the edge of your page must print right off the edge (or bleed off the page). If you do not have an appropriate bleed in your document, you may see a white line at the edge of your page.

MARGINS

Area of your pages that indicates the ideal area to place content. Areas within the margin are the best place to situate headlines, copy and pictures containing faces.

GUTTER

Located in the middle of your double-page spread, the gutter is where the pages tie-into the binding of the book. You do not want to have any text crossing the gutter (for fear of losing it in the binding) nor do you want to have any pictures with faces crossing it.

FOLIO

Normally situated at the bottom of each page, the folio normally contains the page number, page content, section, and some form of thematic tie-in. The folio remains as consistent as possible as it does not normally shift from page-to-page and provides the reader with guidance on where they are.

INTRODUCTORY SECTION

This opening section explains the yearbook's theme, sets the tone of the publication, and establishes the time, place, and setting, inviting your reader into the book.

SECTIONS

To organize their yearbook, most schools break up their publication into sections. These sections are often determined, first, by the organization standard selected by the yearbook (chronological vs sectional) followed secondly, by the coverage areas. Some of these areas may include student life, academics, organizations, sports, grads, events, and community.

DIVIDERS

To continue adequately organizing their book, schools typically dedicate several pages, or full spreads, to dividers. Divider/Theme pages are usually a single right-hand page, or a full two-page spread. They typically carry a headline relating to the upcoming section, suitable photos and graphics that echo the theme, and a consistent format. In some cases, they also contain a mini table of contents for the upcoming section.

COLOPHON

This is the inscription placed at the end of a yearbook containing facts relative to the production of the book, such as printer, copies ordered, type and paper specifications, and general acknowledgments.

INDEX

An index is a comprehensive alphabetical listing of all persons, subjects, groups, events, or topics mentioned in type or pictured in the yearbook with page references.

EVALUATE LAST YEAR'S PUBLICATION

Prior to starting on any publication, you should always look to take stock of your current standing. To do so, you should look at last year's publication and dissect every piece of it; assessing items you enjoyed, disliked, and would like to change. Items that should be discussed can range from the following:

- Cover – design as well as cover embellishments
- End Sheets
- Book organization
- Page Ladder
- Books shape, size, and number of pages
- Dividers
- General Theme
- Folio Design + Placement
- Page Layouts
- Photography
- General organization elements of the class/team

Once you have completed the analysis of last year's book, you are officially ready to dive into next year's book!

SET THE EXPECTATIONS

The first step in getting your new yearbook started is setting the expectations for this year's yearbook. Set goals for both your publication in general, the production process and your staff. Expectations will help set the tone for the yearbook class, provide general guidelines, and set goals to achieve for the entire staff.

Ideally, you should be looking to set expectations such as:

- General goals for this year's book (ex: sell more books, include secondary coverage on each page, etc.)
- Goals for the production process (ex: meet every deadline, reduce the number of missed events, etc.)
- Goals for staff growth (ex: teaching/learning a new photography skill, everyone getting a certain mark, etc.)
- Other book and team goals

BOOK ORGANIZATION STANDARDS

The organization of a yearbook is key to helping the reader better understand what took place throughout the year. It gives structure not only to the book and the end-reader's experience, but also helps the yearbook team/publication staff in the development of the book.

SECTIONAL APPROACH

A more traditional organizational style, the book is divided up along general lines within the school. Generally, one takes the number of pages in the book and subtracts those needed for theme development (title page, opening spread (s), dividers, 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%)
- Portrait Section (22-28%)

*These are recommended lines and may vary from school to school.

CHRONOLOGICAL APPROACH

Some yearbook staff organize their books based on the chronology of the year. This can take several forms such as by season, month, week and even day.

In the specific (and most popular) example of per season, a Summer section may allocate four spreads that would include sports, activities, and academics. Sports may be included in terms of training camps; Academics could include parts of summer school; Student life might include modules on summer jobs, vacations and camps; Clubs and Organizations could include any activities that took place during orientation or student trips.

PAGE LADDER

A ladder is a page-by-page topical outline of the yearbook used for planning content and giving the yearbook structure. Like a body without a skeleton, a yearbook without a ladder would collapse. It provides advisors, editors and staff members with the general structure required to stay organized and keep things on track. A sample page ladder can be found both in the **Yearbook Kit** (as a poster) and at the front of the **Plan It** handbook.

Before looking at creating this year's ladder, we must first take stock what has been done and review last year's ladder. By doing so, it allows us to refine our future ladder according to the challenges faced, changes in the school and other unexpected items. Some of the questions that should always be asked are:

- Did we have enough room for portraits last year?
- Were any activities and/or sports left out of last year's book?
- What activities were canceled last year that may return this year?
- Do we have any new sports starting up this year?
- Did we want to keep the same general structure as last year?
- What could we cover better if we had more room?
- Did something unexpected happen over the course of last year?
- Could we use more pages in this book? Conversely, could we cut the number of pages back?

Once you have completed your review of last year's ladder, it's time to get started on this year's page ladder!

1. Determine your general book organization. Will you organize your book in a sectional approach or chronological? Making this determination at this stage will frame the remaining planning elements.

- To help with this, keep in mind the general formula that each yearbook should maintain...
 - Student Life (20-25%)
 - Academics (10-15%)
 - Sports (18-22%)
 - Clubs and Organizations (12-15%)
 - Portraits (22-28%)

Adjust the percentages as required, for schools with a curriculum that has a major specialty interest and increase the percentage for that subject.

2. With the help of your publication quote, determine how many pages are in your book. Assess if you feel the number of pages is enough or if you will need to change the page-count.

3. Using last year as a guide, count the number of portrait and senior pages first. Although registration and enrollment may vary from year to year, the previous year's allotment should give you an accurate number of pages.

4. Allow three to five pages for opening and two-four for closing; usually page 1 and the following two spreads to adequately introduce your book and set the tone. Set aside two spreads at the end of the book to conclude the publication.

5. Allow one double-age spread for each major sport/team and one page for every two clubs (at minimum).

Subtract the pages calculated in steps 1-5 from your total to determine how many pages are left for the remaining parts of your book.

Before filling out the remaining pages, make sure you reach out to your various administrators, organizers, directors, committees, and coaches to ensure you don't forget anything. It is recommended to send them a list of activities/teams/events they would oversee and ask them if you have missed anything. They will tell you what you have right and what you are missing!

The page ladder is flexible. Changes will happen, due to event changes. Have back-up spreads or at least concepts and photos for them if cancellation occurs. Be flexible. Your page ladder should be alive and flexible and something that is available for the entire staff to see.

Once you've completed your ladder and reviewed it with both your advisor and Print Consultant, start assigning specific deadlines to all spreads so that you and your class can have the 'big picture' in focus from the start.

DEADLINES & MAKING THEM

With your yearbook ladder complete, it is time to create a deadline structure and submission schedule. This structure will help give your team a view of the 'big picture' and all-important timelines for each page.

DEADLINES

Before assigning any deadlines to any pages, you must determine your delivery date. By consulting with your School Admin, Advisor and Yearbook Consultant, settle on an appropriate delivery date. It is important never to set your delivery date on the same day as distribution day; make sure to give yourself time to receive the books, inspect them and have enough time to make any small emergency corrections if need be. Once the delivery date is set, your Print Consultant will provide you with the final page deadline to meet this delivery date.

Using the **Wall Calendar** provided in the Yearbook Kit, write in your delivery date as well as the final deadline provided to you by your Print Consultant. Once complete, you are set to start creating deadlines.

Check your calendars

Before looking at the yearbook calendar, look at your personal calendars. Has a vacation been booked? Do you have an anniversary coming up? Is there a religious holiday then? Check your personal calendars and make sure you highlight these days; you do not want to set a deadline during a week off or on a PD Day!

Check the school & sporting calendars

Consult the various school and sporting calendars around your school. Often these calendars can either be found with your Admins, Sporting Directors or even on the school website. Make sure to note the following on your own planning calendar:

- Non-school days and breaks (spring break, ski week, exams, etc.)
- Special school days (compressed days, half-days, etc.)
- Dates of special events
- Sports team seasons
- Special sporting tournaments (both on campus and away)
- Concerts, conferences, and graduation events
- Trips and anything else that happens during the school year that will be included in the yearbook

Once you have consulted with these calendars and made note of the important dates, start to break your ladder down into manageable deadlines. As a rule of thumb for most pages, each page should be due at

maximum a month after the event in question has taken place.

Assign every spread in the book by deadlines. Decide which spreads will be submitted for each deadline. 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.

MAKING DEADLINES

With spreads assigned and deadlines set, the hard part officially begins, ensuring your team hits deadlines!

The Basics

- Break down the entire book into deadlines. Make sure that each spread has a deadline and a corresponding staff member assigned to it. 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.
- Create checklists for everything. From gathering content to creating layouts, create checklists to help your staff stay organized and on-point.
- Develop mini deadlines for staff. These mini deadlines can cover a variety of items such as design elements, gathering content by a certain date, completion of a spread, etc. These deadlines should ultimately help your staff hit their larger page deadlines.
- Mark any important dates where information needs to be gathered and important pictures need to be taken.
- Highlight one-off events and activities; this means events that will not re-occur and cannot be missed at all costs.
- Schedule late nights or weekend meetings early in the year. Knowing these nights and weekends will ensure that you get maximum participation from your entire team.
- Have weekly meetings with the editors. They should know the progress that is happening for their sections and the overall book. This will allow them to make any staffing changes if need be.
- Display all deadlines in a highly visible area so everyone can see.

Motivating the Team

Keeping a team motivated can be the most difficult part of any yearbook team. Although motivation is flush as you start the year, it often can wane as you enter the 'dog days' of the fall and winter term. Keeping staff members excited and enthusiastic about the yearbook is key to meeting your deadlines.

- Celebrate successes. Did you hit that deadline? If so, throw a deadline celebration party!
- Have monthly birthday parties. Include half-year birthdays for those who are not in school for their days. Keep it short. It is not a day off. It is a 'yea, you' moment.
- When someone does something awesome, stop class to share it.
- Doing something just because. Although it is nice to have a reason to do something nice, a random act of kindness often can go a long way. Think of doing something nice for your team if they are doing good work!
- Keep a chart and put gold stars on it as students finish parts of their spreads.
- Keep circulating. Editors and advisors need to be available to the staff while they are working. Editor's responsibilities should be completed on their own time.
- Laugh a lot!

Yearbook Spread Planner

Section/Spread Editor

Team Members

photo reporting STD's editing

photo reporting STD's editing

photo reporting STD's editing

photo reporting STD's editing

School events that must be covered:

World events that must be covered:

Theme Connections:

Logos (the facts 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 a 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

--	--	--	--	--	--	--	--	--	--	--

Chronological Planner

WEEKLY TEAM: _____

NON-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

- Spanish Club
- Student Council
- TSA
- Fellowship of Christian Students

PERFORMANCE

- Band
- Drama
- Orchestra
- Speech & Debate
- Vocal Music

CLUBS & ORGANIZATIONS

- Administration
- Business/Technology
- Counseling Office
- Custodians
- Fine Arts
- Food Service/Kitchen
- Foreign Language
- Language Arts
- Library
- Mathematics
- Physical Education
- Science
- Social Studies
- Special Education

Starting Assessment

LAST YEAR

How would you summarize last year? _____

What went well? _____

What was challenging? _____

Did you make all your deadlines? _____

What are three things you could improve this year? _____

What do you want to do differently with your book? _____

Notes:

ASSIGNMENT #1

As a class, dissect last year's book. Go through all elements of the book and rank them into various categories. Decide what worked, what did not work, what should be improved, what should be eliminated and what changes need to happen for this upcoming year.

ASSIGNMENT #2

In small groups, have your class discuss various publication expectations you can set for this upcoming year. Have them come up with:

- Five publication expectations
- Five process expectations
- Five staff growth expectations
- Two other book and/or team expectations

Once complete, have each group share and open the discussion with the entire classroom. At the conclusion, look to set the following for the class as a whole:

- Three publication expectations
- Three process expectations
- Three staff growth expectations
- One other book and/or team expectation

ASSIGNMENT #3

In small groups, have your class discuss the merits and drawbacks of each book organization standard – Chronological vs Sectional. Once complete, open the discussion up to the entire classroom and select a standard for this year's book.

ASSIGNMENT #4

Break the class up into small groups and have each group come up with 15 team motivating ideas that could be applied this year. Select a representative from each group to present the top 10 ideas to the class.

ASSIGNMENT #5

As a class, go over last year's yearbook creation process. How did the year go? Did the team stay motivated throughout the entire year? How could the process have been done better? What changes can be made to make the process smoother?



Curriculum Guide



Booklet 4: THEME



THEME AND CONCEPT

Theme and/or concept is an idea, usually repeated throughout the yearbook, that unifies the book's message and gives it personality. It should provide continuity throughout the book and create unity. It helps hold the different sections together and often contributes to various elements within the book.

- Cover
- End sheets
- Dividers
- Typography
- Photography Treatments
- Folio
- Layout, Design, Graphics
- Module conception and design

If one thinks of a yearbook as a container of ice cream, the theme would be the flavor of that ice cream. A theme could be developed through:

- Editorial Idea
(change, diversity, growth)
- Photographic Statement
(shadows, textures, movement)
- Design Device
(geometric shape, art, type)
- Symbolic motif
(crest, mascot, thumbprint)
- Literary Style
(song, poetry, dialogue)
- Special Layout Style

DEVELOPMENT

Sometimes a great theme can develop naturally. As the planning sessions progress, a theme might make itself known. A theme should be subtle, or at least not overworked or contrived, should be inclusive and be customizable to be specific to your school and time.

A good theme will have potential for spin-off ideas. To help find some, reduce the theme idea to a word or two, then with the help of a thesaurus, re-express it with other synonyms to generate new ideas.

A yearbook's unifying element does not always have to be a theme. In many circumstances, the theme only serves to direct and motivate the yearbook class but does not even impact on the reader – that being said,

a great theme is often noticed and appreciated by the readers! For example, consider using a unifier such as a style: magazine style, brochure style, or newspaper style. Incorporate the look and feel of that publication to unify your book. A graphic unifier can be one of the most effective means to bring a yearbook together. It allows the class to have more freedom in creating the individual spread, particularly when they are so obviously tied to content.

WATCH OUT FOR THESE TROUBLESOME THEME CHARACTERISTICS!

- Soap Box: flogging someone's editorial opinion
- Rubber Stamp: unimaginative repetitions of a theme element(s)
- Trend Setter: can quickly become 'so, yesterday'
- Ignorance is Bliss: a theme no one gets due to it being too subtle or complex
- Designed to Shock: outrageous themes whose only purpose is to be outrageous and upset others
- Too Much of a Good Thing: an overused theme with no changes.

Once you have narrowed down your theme ideas, solidify them with all the yearbook staff. The editors should be prepared to explain the theme in detail, how it will be represented throughout the book and discuss how it fits the school, the year etc. Once this is done, present the final idea to the group* and figure out what further refinements can be made.

*Editors will need to put on thick skin and learn not to be defensive. Take any ideas, criticism and comments in stride and look to find ways to incorporate all ideas if it adds to the overarching vision.

FIVE STEPS TO A THEME

As you begin developing your theme, have your class conduct a brainstorming session – this will encourage the development of innovative ideas and problem solving through unrestricted and uncensored discussion.

STEP 1: GENERATE IDEAS

At this stage, you want to generate as many ideas as possible. Save any criticism and commentary for the discussion phase.

- Do an Internet search using keywords such as “yearbook themes” and visit the blogs, websites, Facebook pages, Pinterest boards and other sites of both yearbook advisors and yearbook companies.
- Consult the theme list in the appendix at the conclusion of this chapter.
- Look at yearbook samples from other schools as well as past yearbooks from your own school.
- Brainstorm words that keep popping up when talking about how different everything is this year (then type them into Google Images to get visual ideas!)
- Use various pop culture publications and websites to come up with ideas.
- The dictionary and a thesaurus make for great resources.
- Tour your school (or visualize it if a physical visit is not possible) visualizing various items within it. Think of what makes it special.

Because some popular theme ideas are found through media – and therefore may carry copyright protection – ensure that the class is very familiar with their ethical and legal responsibilities outlined in previous chapters.

TRENDING

- Large Photos
- Continued (jump) coverage across multiple spreads
- Bold typography
- Vibrant colours, duotones, and transparency
- Whole book colour palettes
- Partial photo cutouts
- Open, framing around the outside of the spread

OVER AND DONE!

- Coverage without traditional feature stories
- Tiny photos
- Clusters of more than three captions
- Posed photos or photos with a lack of action

STEP 2: RECORD ALL IDEAS

There is no such thing as a bad idea at this stage. Record every idea without censorship or omission. Every class member should keep their own notes during the brainstorming sessions.

STEP 3: DEVELOPMENT

Breaking the class into small groups, each group should work to develop an idea or two. By the conclusion of their development time, they should look to have:

- General Theme Phrase/Idea
- Opening and theme explanation
- Design elements such as colour, geometrics, logos, etc.
- Idea for the cover and end sheets
- Outline for a theme package throughout the book
- How will you tell stories, cover content with your theme?

Remember, a theme should reflect the mood/tempo of the school for the year, be positive and unify the book from cover to cover.

Each team should be prepared to present their idea to the class and be prepared to field questions from different sources.

STEP 4: DISCUSSION

When selecting a theme, near unanimous agreement is important to maintaining a high level of enthusiasm. To do so, vigorous discussion is required to narrow down the sometimes-long list of theme proposals. Generally, each proposal should contain the following items:

- An overall theme with rough opening copy/explanation. It should sound like something a student would say or text. Make sure to be inclusive, have an obvious connection and that it is customizable and specific to your school and time.
- Rough logo sketches
- Unifying design element(s); this can include thematic use of colour, spot colour, graphics, fonts, folio, photo treatments, etc. For additional information on design elements, consult Chapter 7 – Design & Layout.
- Description how your theme will relate to the various pieces of the book:
 - Cover
 - End sheets
 - Divider pages
 - Portrait pages
 - Sports pages
 - Academics pages
 - Index
 - Representing the theme throughout the content of the book. This can include individual spin-off ideas, coverage ideas, photo/caption relating to the theme, etc.

STEP 5: EVALUATION & SELECTION

Once the previous step is complete, it is time to formally evaluate the top themes to select one. This can be done many ways, however ideally the end-goal is to find a consensus for one theme.

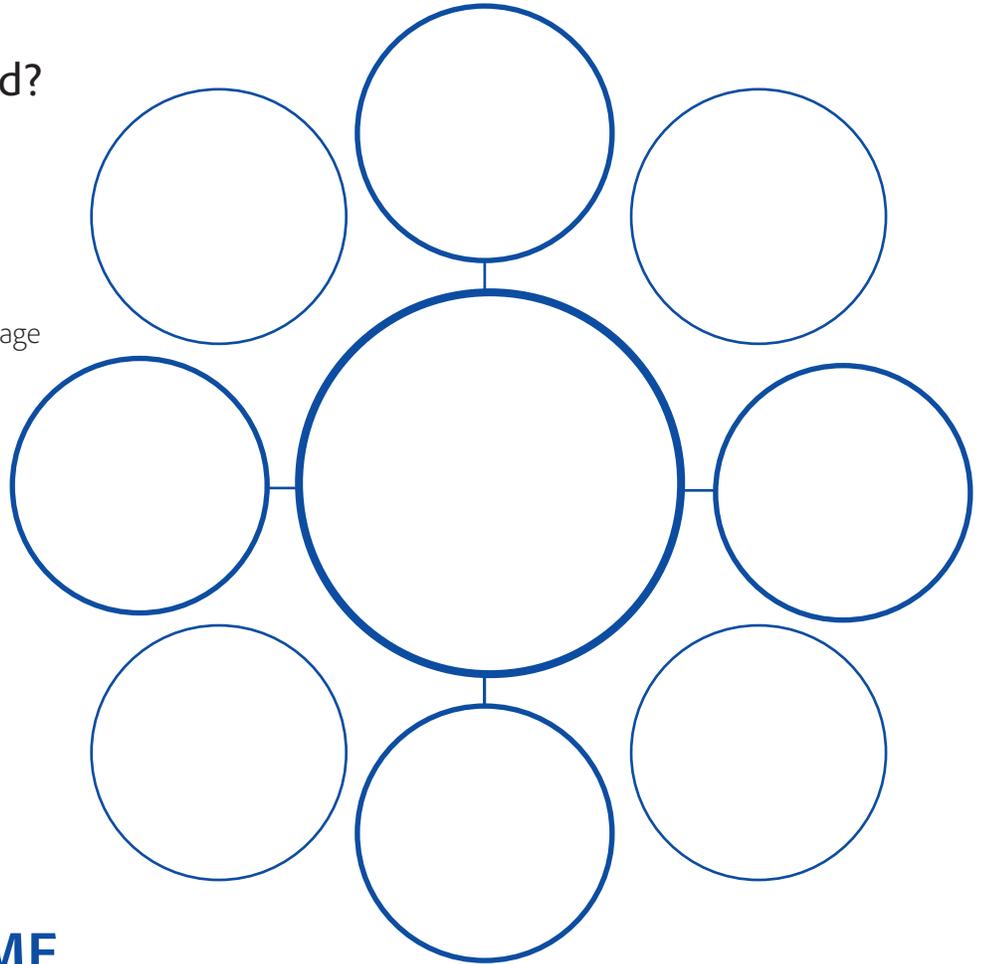
- Hold secret ballot voting with the entire class. This will allow students to vote without fear of reprisal from others. You may be required to hold a few rounds to reach a 'majority' rule winner.
- Enlist the help of your Admin, your Print Consultant and someone else that is not currently familiar with your work to form a panel. They can provide you with an honest assessment that will help select a theme.

Theme Building

TRY OUT A THEME

Where is **theme** applied?

- Cover
- Endsheets
- Title Page or Opener
- Divider spreads
- All content pages
- Section-specific secondary coverage
- Headlines
- Captions
- Index
- Closing spread
- Folios
- T-shirts
- Posters
- HTML Emails
- Advertising



TEST YOUR THEME

What 1-3 words will convey the theme?

Does the theme speak to a wide range of students?

Will it cover the ups and downs of the school year?

Will students relate to the theme?

Will it be easy to implement graphically?

Do we have the resources and knowledge to create the graphics?

Will it be easy to implement verbally?

Will it be easy to implement photographically?

THEME EXPANSION

APPLY THEME TO SECTIONS

Word *Spin-offs*

Who's on First?

theme

First things First

opening

At First Glance

student life

First, the Good News

academics

First and Ten

sports

First & Foremost

organization

On a First Name Basis

people

First Come, First Served

ads

A different *spin*

Who's on First?

theme

At First Glance

opening

On Second Thought

student life

Getting the Third Degree

academics

Back & 'Fourth'

sports

Take Five

organization

Six of One

people

By All Accounts

ads

OPENING

STUDENT LIFE

ACADEMICS

CLUBS

SPORTS

STAFF

SENIORS

JUNIORS

SOPHOMORES

FRESHMEN

ADS

INDEX

ADS

CLOSING

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 | |

B

Back and forth
Back in circulation
Back in the day
Back on track
Back to back
Back to square one
Back to the beginning
Backed by tradition
Background check
A banner year
Basic questions. Basic answers.
Basic training
Be all you can B
Be yourself
Bear necessities
Bear with us
Beating the odds
Been there, done that
Before long
Before you know it
Before...after
Beginner's luck
Behind the scenes
Believe
Believe it or not
Beneath the surface
Best in the west
The best is yet to come
Best kept secret
Better late than never
Better look twice
Better yet

Between
Between extremes
Beyond a shadow of a doubt
Beyond belief
Beyond expectations
Beyond imagination
Beyond our wildest dreams
Beyond the breaking point
Beyond the expected
Beyond the obvious
Beyond the shore
Beyond tradition
Beyond words
Big deal
The big picture
The big squeeze
Bigger and better
Bite size
A bird's eye view
Bits and pieces
Black tie and blue jeans
Blazing a trail
Block party
Blockbuster year
Bluestreaks
Body, heart, spirit
The bottom line
Bound and determined
Bound to be different
Boxed in
Boxed set
Brace yourself

Break out of the box
Break the mold
Breaking barriers
Breaking new ground
Breaking out
The breaking point
Breaking the surface
Breaking through
Bridging the gap
Bring it
Bring it on
Brought it
Bugging out
Building blocks
Building blocks for success
Building new traditions
Building on excellence
Built to last
Burning bright
Bursting at the seams
Bursting on the scene
But who are we really?
But who's counting?
By all accounts
By all means
By any other name
By definition
By popular demand
By the book
By the numbers
By the way
By word of mouth

C

Call it what you want
Can you believe it?
Can you dig it?
Can you top this?
Capture the moment
Carved in stone

Case in point
Catch us if you can
Caught in the act
Caught in the middle
Caught in the shuffle
Caught red-handed

Cause & effect
Causing an uproar
Celebrating heroes
Center of attention
A century in focus

D

Dare to dream	Diamond in the rough	Don't take us for granted
Dare you	Did you know?	Don't worry about it
Day after day	Different by design	Double take
A day at a time	A different perspective	Double talk
A day in the life	A different point of view	Double vision
Day to day	Diffusion	Down to the wire
Days, hours, seconds	Diversity	A dramatic comeback
Deal with it	Do a double take	Dramatic differences
Deep impact	Do you have what it takes?	Draw your own conclusions
Define us	Do you like what you see?	Drawing you in
Defining character	Doing it right the first time	Dream catcher
Defining moments	Done it, said it, noted, quoted	Dream, dare, do
Defining the future	Don't blink or you'll miss it	Dreaming out loud
Déjà vu	Don't count us out	Dreams
A delicate balance	Don't hold back	Dreams made real
Despite it all	Don't hold your breath	A dynasty like no other
Details	Don't miss a thing	

E

Earning our stripes	Etc.	Everything you never expected
Easier said than done	Every day counts	Evolving
Eastside story	Every day matters	Exactly the same
Easy come, easy go	Every dog has its day	Excellence (the year)
Echoes	Every ending is a new beginning	Excellence without excuse
The elements of style	Every inch of the way	Exclusively now
End	Every last one	Excuse the interruptions
Embracing our diversity	Every minute counts	Expect more
End of an era	Every now and then	Expect the unexpected
End of the line	Every second counts	Express yourself
Endless possibilities	Every shade of blue	ExTENSions
Energized	Every step of the way	Extreme exposure
Enjoy the view	Everything and more	Eye of the storm
Enough is enough	Everything from A to Z	
Enough said	Everything under the sun	
Equally different		

F

F.Y.I.
A face in the crowd
Face it
Face to face
Faces and places
Fall in line
Falling into place
Far from it
Fast forward
Feature presentation
Figure it out
Filling in the blanks
Filling the gap
The final touch
Finding yourself
The finer points
Finishing touches
Fire it up
Fired up
First and foremost
First class
A first class label

First the good news
First things first
A first time for everything
Fits us to a 'T'
Five of a kind
Flipping channels
Flying first class
Focus
Focus on the future
Focus on (year)
Food for thought
For all it's worth
For all the right reasons
For keeps
For real
For the moment
For the record
For those who know us
For whatever it's worth
A fork in the road
Foundations
Four of a kind

A fraction of time
Frame by frame
Freeze frame
From blueprints to footprints
From day to day
From every angle
From here to there
From our point of view
From reel to real
From start to finish
From the ground up
From the heart
From the word go
From time to time
Frozen in time
Full capacity
Full circle
Full house
Full of wonder
A full revolution
Fun and games
The fun starts here

G

Gaining attention
A galaxy of stars
The game of life
Games we play
Generation next
Get a clue
Get a head start
Get a life
Get a move on
Get comfortable
Get it together
Get over it
Get ready to...
Get real
Get serious
Get set
Get the message?
Get the picture

Get to the point
Get what's coming to you
Getting carried away
Getting down to business
Getting in the last word
Getting it down on paper
Getting the blues
Getting there is half the fun
Getting to know our way
Getting what we deserve
Give it all you've got
Give us a break
Giving credit where credit is due
A glance back
Go for it
Goes without saying
Going all out
Going on and on

Going places
Going to town
Going, going, gone
Gold rush
The gold standard
Gold through and through
Golden opportunities
Good and ready
Good as gold
Good things come in small packages
Got life?
Gotta love it
The grass is greener
Great expectations
Grounds for change
Growing by leaps and bounds
Guess you had to be there

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.D.entity
 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

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 hissstory

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

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!	Our legend lives on	On the level
Objects in the mirror...	Our moment in time	On the move
Of all things	Our name says it all	On the other hand...
Of epic proportions	Our story, your story	On the spot
Of our own free will	Our time to shine	On the spur of the moment
Off balance	Our turn	On the up and up
Off the beaten track	Our way	On the verge
Off the wall	Out and about	On top again
Off to a wild start	Out loud	On top of things
A okay	Out of line	On top of the world
On both sides of the line	Out of place	Once a Warrior, always a Warrior
On common ground	Out of sight, out of mind	Once and for all
On edge	Out of the blue	Once in a blue moon
One of a kind	Out of the box	Once in a great while
One of these days	Out of the ordinary	Once in a lifetime
One size does not fit all	Out of the question	Once upon a time
One small step	Out of the shadows	One
One thing leads to another	Out with the old, in with the new	One 4 all
The one to watch	Outside the box	One 4 all and all 4 one
One voice	Over and over	One and only
One way or another	Over the top	One by one
Only the beginning	On hold	One for the books
Only the name's the same	On our way	One for the record books
Only time will tell	On target	One good turn deserves another
Opening doors	On the contrary	One hot number
Or something like that	On the cutting edge	One in a hundred
Orange you glad?	On the double	One in a million
Organized chaos	On the edge	One in every crowd
Original formula	On the face of it	One last look
Our final answer	On the flip side	
Our kind of place	On the inside	

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
The people...the stories... the experiences...
People are talking

People, places, things, ideas
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
 Same difference
 Same here
 Saving the best for last
 Say it with an accent
 Say the word
 Scream 'til you're red in the face
 Seal of approval
 Sealed in gold
 The season finale
 Second chances
 Second to none
 See for yourself
 See it; believe it
 See the writing on the wall
 See you later, Alligator
 Seeing double
 Seeing is believing
 Seeing it through
 Seeing red
 Seems like only yesterday
 Seen, heard, noted and quoted
 Seize the day
 A sense of pride
 Sense of time
 Serendipity
 Serves you right
 Setting the world on fire
 Settling the score
 Shake, rattle and roll
 Sharing a common difference
 Shed some light on it
 Shifting gears
 Short and sweet
 Show offs
 Showing our true colours
 Shrink to fit
 Side by side
 A side never seen
 Sign of the times
 Sign on the dotted line
 Signed, sealed and delivered
 Signs of the times
 Silver and black attack
 Simplicity is just an illusion
 Simply complicated
 Simply unforgettable
 Simply you, simply us
 Sit up and take notice
 Situation under control
 Slightly off center
 So bad we're good
 So be it
 So far, so good
 So it goes
 So much the better
 So much to say
 Some assembly required
 Some impressions never fade
 Some people
 Some things never change
 Something for everyone
 Something from nothing
 Something to shout about
 Something to think about
 Something to write home about
 Something unpredictable
 Sometimes numbers lie
 Somewhere in between
 So now what?
 So they say
 So to speak
 So what else do you need to know?
 So what's your story?
 So, what else is new?
 Solid as a rock
 Sooner or later
 Sound bytes
 Southern accents
 Southern roots
 Space is limited
 Spare change
 Speak up
 Special effects
 Split decision
 Split the difference
 S-s-s-econd to none
 Stand and be counted
 Stand by...
 Stand for something
 Stand up, stand out
 Standing on our own two feet
 Standing out
 Stands to reason
 The start of something big
 Starting at 1
 Starting from scratch
 Starting over
 Stay the course
 A step ahead
 A step beyond
 Step by step
 Sterling silver
 Still in one peace
 Still the one
 Stop! Hold everything!
 Stopping at nothing
 Stories all our own
 A story to be told
 Strength in numbers
 Strike it rich
 Structure
 A study in contrasts
 Subject to change
 Success hasn't spoiled us yet
 Such a name dropper
 Such is life
 Suit yourself
 Small change
 Small impressions, big impact
 Small talk
 Small talk's a big deal
 Suits us to a 'T'
 Super-sized
 Surrounded
 Survival of the fittest
 Surviving the glitches
 Survivor
 Symbiosis
 Syndication
 Synergy
 System overload

T

Take a chance
Take a closer look
Take a hint
Take a look at us now
Take a new turn
Take a number
Take a picture, it lasts longer
Take a second look
Take a stand
Take another look
Take it or leave it
Take the hint
Take two
Taken by surprise
Takes one to know one
Taking flight
Taking it from the top
Taking it to another level
Taking off the wraps
Taking our 15 minutes
Taking the bull by the horns
Taking the world by storm
Talk big
Talk of the town
Teaching old dogs new tricks
Technically speaking
Tell it like it is
Ten times more
That certain something
That small town feeling
That takes care of that
That was then
That's a wrap
That's all we need
That's just the half of it
That's my final answer
That's no excuse
That's not all
That's our story and we're
 sticking to it
That's the difference

That's the ticket
Then & now
Then & wow
There's a Bulldog in every crowd
There's no stopping us
There's nothing generic about us
There's nothing like it
There's only one
Things are looking up
Things aren't always what they seem
Think about it
Thinking big
Thinking out loud
Thinking outside the box
Third time's a charm
This drives us wild
This hour, this day, this month,
 this year
This is how we see it
This is it
This is the place
This is the year
This is who we are
This spot reserved
This will shock you
Thought for the day
Thought you'd like to know
Thoughts, beliefs, opinions
Three of a kind
Threshold
The thrill of it all
Thriving in chaos
Through our eyes
Tight
Time after time
Time and time again
Time flies when you're having fun
A time for change
Time for everything
Time of our lives
Time out

Time stands still
Time will tell
To a great extent
To another level
To be continued
To make a long story short
To the hill and back
To the letter
To the nth degree
To whom it may concern
Together as one
Together to the end
Together we can
Told you so
Too close for comfort
Too good to be forgotten
Too good to be true
Too good to keep under wraps
Too grand
Too hot to handle
Too much of a good thing
Top of the charts
Top secret
Torn together
A touch of silver in solid gold
Tough act to follow
Tradition with a twist
Traditions & transitions
Trans4mation
Transitions
Treasure the moment
Turn of phrase
Turn the page
Turning point
Turning the world upside down
A two for one special
Two sides to every story
Two steps forward
The ultimate investment

U

Unbound
Undefined
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

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? Hmmm...

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

Yearbook Theme Rubric

YEARBOOK RUBRIC Theme Proposal				
Categories	Level 1	Level 2	Level 3	Level 4
Theory and Foundation	Student has not demonstrated success in completing assignment.	Student has demonstrated some success in completing assignment. The ideas for cover and endsheets reflect the theme in the proposal. The theme does not work well in unifying the entire book.	Student has demonstrated success in competing assignment. The cover and endsheets reflect the theme in the proposal. The theme does work well in unifying the entire book.	Student has demonstrated considerable success in completing layout exercises and quizzes. The theme proposal reflects a theme or concept that can easily be carried throughout the entire book.
Processes and Methods of Research	Theme has not been researched sufficiently. Investigation of different theme ideas is minimal. Work sheets are not filled out, no sketches completed. Notes are not adequate.	Theme has been developed somewhat sufficiently. Investigation of different theme ideas is minimal. Work sheets are not filled out. Sketches are started.	Subject of the theme proposal has been well researched. Investigation of different theme ideas is good. Notes and sketches demonstrate good research skills.	Subject of the theme proposal has been researched extensively. Investigation of different theme ideas is superior. Notes and sketches demonstrate a broad capacity for research skills.
Implementation Evaluation Impacts and Consequences	Finished work does not demonstrate concepts. Required elements are missing. Problem solving has not been demonstrated.	Finished work somewhat demonstrates concepts. Some required elements are included. Problem solving has not been demonstrated.	Finished theme proposal demonstrates solid fundamentals and unity. Required elements are present. Notes and sketches are clear and well thought out. Problem solving has been demonstrated.	Finished theme proposal demonstrates solid fundamentals and unity. Required elements are present. Notes and sketches reflect creative thinking. Intelligent problem solving has been demonstrated.

Break up your staff/class into teams of four or five and have them complete the following assignments. These groups will stay together throughout the theme assignments.

ASSIGNMENT #1

In your respective teams, answer the following questions as well as any others that they can come up with that might help define who they are and what their school is.

- Name of school:
- City/State or Province:
- Name of your book:
- Year school opened:
- First year of yearbook:
- What are your school colours?
- What is the name of the school mascot?
- 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 in:
- Describe traditions at your school:
- Describe what is new this year:
- How does your student body describe or think of your school?
- What do other people say about your school?
- How would you describe your school and student body to a prospective student?
- How will your student perceive the upcoming year?

ASSIGNMENT #2

Come up with as many phrases or individual words that come from the first assignment. 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 you have found a few prospective themes, continue tinkering 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.

ASSIGNMENT #3

Select the strongest themes and phrases/words from the first two assignments and conduct a stress test with each. Ask yourself the following questions:

- How will students view this idea?
- How will admin view this idea?
- How will our school community view our idea?

Try to get down to no more than 3 ideas.

ASSIGNMENT #4

For each of the theme possibilities, think graphically and visually. Think graphics and/or visuals that can be used throughout the book. This would include the main theme phrase and the way you envision it as spin-off phrases. (Consult Chapter 7 – Design and Layout to gather additional direction for selecting graphic, colours and other visual elements)

ASSIGNMENT #5

Using graphics and visual elements developed in the previous assignment (and consulting with Chapter 7 – Design and Layout), develop, and/or select the following items. While they obviously will not be the final editions, these drafts will serve as important guiding pillars for your staff to look at and judge.

Select 2-4 fonts from the **Font Poster** provided to you in your kit that will serve as:

- Headline Font
- Sub header
- Copy
- Caption Lead
- Caption
- Pull Quote

Once fonts are selected, select colours from the **Process Colour Guide** booklet provided to you in your kit.

With your graphics, fonts and colours selected, begin developing the following items:

- Cover
- End sheets
- Divider spreads
- Sample sports spread
- Sample portrait spread
- Folio concept
- Sample student events page

Remember, the more polished it appears, the greater possibility of it being selected as the theme. Place photos and create the headline and body copy as you would like it to look. Add alternative copy blocks that you would like to see used. ***IMPORTANT: If you are creating a graphic heavy book, make sure you can replicate the effect easily and create instructions for others to learn how to do it.**

ASSIGNMENT #6

Each group will make a presentation to the rest of the class. Each member of the group will be responsible for presenting one item.

Explain the process they went through to come up with the idea and why they think the theme is the best idea for this year.

Show the cover and end sheets and discuss the elements that make up each item. Explain how they think the graphics and concepts can be carried throughout the book.

Show the other spreads and work created.

Answer questions as a group about the theme.

ASSIGNMENT #7

After all the presentations are complete, bring the entire group back together and have a group discussion about each theme. Make sure each section of the book is included in the theme selection process.

Once complete, using the evaluation method of choice, select the winning theme.

Once the theme is selected, fine tuning is allowed and can be done.



Curriculum Guide



Booklet 4: COVERAGE



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 supportive visuals to create a school's story. Yearbook staffers must always think of themselves as storytellers and not just compilers of facts and photographs.

Coverage cannot be random or unfocused. A plan must be developed to bring all the individual stories together. With a theme now fleshed out, it is now time to delve deeper into coverage planning and development.

GENERATING CONTENT & COVERAGE IDEAS

The key to any publication is excellent coverage. Finding new and interesting angles to cover is key to keeping your readers engaged and locked into your work.

THE ESSENTIALS

Every yearbook, regardless of the organizational structure, has a core coverage structure. It covers all the traditional events, clubs and sports that occur in the school. This structure can be broken down into the following categories:

- **Academics:** Includes all areas of study plus all the support services the school (library, media, counseling, etc.) and anything students might do outside the school environment like college classes, SAT, ACT, tutoring and more.
- **Athletics:** Includes all school sponsored sports as well as competitive and non-competitive activities outside of school (sports clubs, casual fitness, etc.)
- **Activities:** Includes all school-sanctioned clubs and organizations but may also include off-campus activities (youth groups, volunteer opportunities, etc.)
- **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 rally.

Although content for these categories are relatively easy to gather, we must keep in mind that it should work in tandem with our theme. When developing your coverage structure, keep the theme in mind and, whenever possible, pull in elements from it.

ASSIGNMENT #1

Individually, have students brainstorm as many ideas/events/subjects as they can (a minimum of 5) for each category. Do not have them get stuck on what was covered in last year's yearbook. Additionally, have the students find ways to tie-in three subjects/ideas/events into the selected theme.

After 15 minutes, have students form small groups and compare the lists they have compiled. Do not delete anything from the list, rather, select one list and add any missing items from the other two lists. If the item is on all the lists, put an asterisk next to it.

Once complete, come together as a class. The items that have an asterisk next to them are what your readers would expect to be covered. This will give you an essential list of 'what readers expect' and it is vital for creating your base coverage plan. Additionally, this list will also give you a good roadmap on how to tie-in your theme into your core coverage!

SECONDARY COVERAGE

When developing a page ladder, we often outline the essential coverage elements that we will cover. Although this does give us a great start, we cannot forget to investigate secondary coverage elements for each spread.

Secondary coverage gives our publication several key opportunities that allow us to broaden our reach and further entice our readers. It ...

- enhances our core content with supplemental facts, quotes, and opinions.
- allows us to include information that does not fit in traditional copy, captions, or other content structure
- gives us the unique opportunity to bring together art and copy to entice the reader to stay on a page a little longer.

Most importantly, secondary coverage gives us the opportunity to carry our theme throughout the book in a variety of unique ways. Some examples of this are:

- Create survey questions that relate directly to the theme.
- Use theme colours, graphics, and typography on your infographics.
- Create various sidebars and personality profiles that incorporate with the theme.

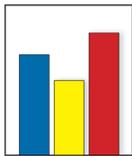
Getting secondary coverage information does take work however, unlike your core coverage, it can be done nearly any time of year. You can conduct surveys, interview students, or do research at any time. Some of the data that can be included is:

- Including information gathered through student polls, surveys, or other opinion-based information.
- Interesting quotes, trends and viewpoints can create unique coverage options.
- General club, class, sport, or team information can often make dry, normally uninteresting, data exciting.
- Numerical data, statistics and timelines can be made more palatable.

Once data is gathered, there are multiple ways to display the secondary coverage. Some of these include:

- Polls/Surveys and Graphs: Polls provide a quick read of relevant information. The answers can be displayed as graphics, graphs, infographics, and more.
- Charts: The best way to quickly display information. They can incorporate your theme's colours for different areas. Some best examples are pie charts, bar charts, scoreboards, fast fact boxes, etc...
- Lists: A great format to display information in a clear and simple manner; particularly if you are in a space-crunch. They can be ordered using numbers or simply use bullet points.
- Quotes: Interesting and compelling quotes grab readers' attention and leave them hungry for more. They can be visually appealing when used as an independent design element. It can be a great way to tie in thematic typography!
- Sidebar Copy: Always shorter than a feature story, they provide an in-depth look at one aspect of the main story. You can include pull-quotes, images, graphics, statistics, or other visual representation.

Below are other visual representations of secondary coverage options:



Bar chart

Compare the relative amounts of individual items

JOSEPH PULITZER
Born • April 10, 1847 in Makó, Hungary
Died • Oct. 29, 1911 (age 64) in Charleston, S.C.
Political party • Democratic
Occupation • Publisher, philanthropist, attorney

Bio box

A series of names, tips, components, previous events — any categories that add context to a story

12
Roses were on the table
3,456
Students attended
\$93,451
Amount raised for charity

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



Diagram

Explain the parts of an object or process or how something works

Lede • The first sentence of a news story answering the basic questions: who, what, when and where.
Inverted Pyramid • Describes the structure of a news story.
Byline • The author of a published article.
Source • Anyone interviewed for a story.

Glossary

Help the reader make sense of the story with terms and definitions



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

45%
People who said they send more than 10 text messages a day.
32%
People who spend more than an hour a day on Facebook.
Source: August 2010 Post of local students.

Public-opinion poll

Report simple survey results as statistics or as quotes from people responding; does not have to be a scientific poll

PRINTING

- The CMYK color model (process color, four colors) is a subtractive color model, used in color printing.
- CMYK refers to the four inks used in some color printing: cyan, magenta, yellow, and key (black).

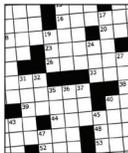
Fast-fact box

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

FINANCES

Visit each of the following sites to learn about the personal finance.

- mint.com
- wikinvest.com
- stockmapper.com
- springpadit.com
- money.cnn.com

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

SUMMER MOVIES

- ★★★☆☆ Transformers 3
- ★★★★☆ Harry Potter 8
- ★★★ Hangover II
- ★★★★ Pirates of the Caribbean 4
- ★★★ Fast Five

Rating

Compare items showing to one another on a scale

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.

Step-by-step guide

Guide the reader through a process from start to finish

Country	Population
China	1,399,724,852
India	1,210,193,422
United States	311,860,000
Indonesia	237,556,363
Mexico	112,336,538
Canada	34,533,000

Table

Organize and relate various items in rows and columns

Q&A

Why did you become an editor?

In high school, I opened my locker one day and a flyer recruiting for the yearbook staff fell out. It fascinated me. I wanted to be a part of that.

Question & Answer

Put questions in a logical order; edit answers to be succinct as indirect quotations

TOP SITES

Which of the following was NOT one of the top websites last year?

- Vimeo
- ESPN
- The Onion
- Grooson
- LinkedIn

ANDREK, ESPN

Quiz

Include the answers of multiple choice, short answer or matching questions

"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

Quote collection

Group comments on a topic by newsmakers, readers or random people affected by the story's topic

Top 5 photojournalists

- Robert Capa
- Henri Cartier-Bresson
- Robert Frank
- Dorothea Lange
- James Nachtwey

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)

MARCH 1
Coach resigns

MARCH 6
Interim coach appointed

SEPT. 3
Team wins first game

OCT. 1
Permanent coach hired

Timeline

Recap anything from a person's life, a run to the state championship or anything else with a chronology

3 WAYS TO ENJOY A SICK DAY

- Sleep til noon
- Watch the soaps
- Catch up on Facebook

Top 10

List items, often in reverse order, in this form of survey popularized by the Late Show with David Letterman

ASSIGNMENT #2

In small groups, break up the page ladder and get each group to come up with between 10-30 different secondary coverage ideas. In addition to the ideas, have the groups come up with the method in which they would collect the necessary data as well as how they will display it to the group.

Once complete, have the groups present the ideas to the class. After the presentations are complete, compile a list of secondary coverage ideas for each spread and add them to your ladder. Make sure you also take the necessary steps to plan for the gathering of the necessary content.

HIDDEN STORY COVERAGE

The most important thing to know about coverage is that there are no stories about events like homecoming, football, or English class. Although we have spreads devoted to each of those, it is more about structuring our topics not about the story-telling that readers should find on each spread. Stories are written about people and their experiences. These stories can come in all shapes and sizes – from captions to formal profiles, from quote collections to short anecdotes – but all those moments combine to form the narrative of the year.

Although we work to gather the coverage for these stories, another level does exist that often goes overlooked. Hidden story coverage is looking past the obvious coverage assignments and digging deeper. In other words, looking for the intimate moments, heartwarming stories or pieces that would go overlooked. An example of this would be:

- A young woman assistant trainer who tapes dozens of ankles each day and endures hazing but loves the job.
- About a girl in World Literature who never speaks out in class but who has her own blog.
- A man who graduated from your school, discovered his love for literature after working at Target for several years and who has returned as a teacher.

Finding this kind of hidden coverage is key to making your publication that much more meaningful and impactful on your school and community. These stories can be placed in the yearbook as a secondary coverage piece or even as its own spread (as a showstopper).

ASSIGNMENT #4

Have your entire class break up into pairs and, in pairs, have them interview each other. Students should be looking to uncover hidden stories, talents, or other skills that the other individual may have (and would not be known otherwise).

Once complete, call each group to present their findings to the class. This will show that hidden stories exist everywhere, even in your own class!

COVERAGE ORGANIZATION

Although you have already established your Yearbook's organizational standard (Traditional vs Chronological vs Other), coverage still requires another layer of organization. We must ensure that all stories are covered, hidden story coverage is uncovered, and secondary coverage is developed.

The first step to organization is ensuring that the larger organizational pieces, those visible to the entire class, cover what needs to be captured.

LADDER DEPTH

Generally, most yearbook page ladders only offer one layer of organization; covering the essentials. Adding different layers of coverage organization on different pages enables a staff to know what other pieces they need to gather. Consider adding in a section for each page where you indicate what secondary coverage you will be adding or an area to indicate if you will be adding in a hidden coverage story. These details will help your staff know what they should be gathering where.

PLANNING CALENDARS

Most planning calendars often show big events such as big games, tournaments, events, etc. Look at creating timelines, deadlines, and submission dates for other kinds of coverage.

Secondary coverage can be gathered at almost any time of year; make sure you add specific timelines on the calendar for surveys, gathering of statistics or other data you need to generate this coverage. Make sure to indicate how you will be gathering this information (paper polls, interviews, social media polls, etc.)

For hidden story coverage, create more general deadlines (possibly monthly), where so many stories must be submitted by staff members. These stories may often require one or two meetings to gather all the facts. Giving longer deadlines will ensure you can get the entire picture and create truly meaningful coverage.

ASSIGNMENT #5

As a class, look over the page ladder. Add coverage depth to the various spreads and flag what areas would contain hidden story coverage.

Once complete, look over the planning calendar and create a system of deadlines and expectations that the staff will follow to ensure all coverage is gathered.



Curriculum Guide



Booklet 6: PHOTOGRAPHY



Think Visually.

Human beings are visual creatures. Wired to be attuned to movement, colour and contrast; our sight informs us of what is in our environment. We see images on the printed page or computer screen first. A photograph grabs attention and stops the reader before a caption, before a headline, before a lead. Photography is and will always be one of the most important aspects of a yearbook.

Yearbook photographers need to be well trained. They have a momentous task and must always be prepared. Photographers need to understand not only where they need to be, but what they are doing when they get to an event.

PHOTOJOURNALISM – BEFORE PICKING UP A CAMERA

Photojournalism is the practice of telling a story using photographs, with or without accompanying text. A good photograph must do more than just record an event, it must mean something. A photo should meet the following criteria:

- It should be realistic, accurate, and truthful in recording life.
- It should be expressive, causing an emotional response from the viewer.
- It should be purposeful, adding a level of depth to the copy.
- It should be picturesque, highlighting the subject's visual appeal.

In addition to what makes a good photograph, photojournalism has a set of basic principles that should be followed. Each photographer should understand the principles, know how to apply, and integrate them when telling a story through pictures.

1. THE 5 W'S AND 1 H

Show **W**ho, **W**hat, **W**hen, **W**here, **W**hy, and **H**ow. Plan to answer these questions as you cover an event. You will end up with much better pictures, and variety that can be used to tell the story if each of these are covered.

2. USE THE PHOTOS TO CAPTURE THE WHOLE STORY

Show conflict and struggle; plan-ahead and show the effort, pain or determination that goes into the event you are covering.

3. INTRODUCE CHARACTERS AND LOCATION

Make sure you capture the most important people, but also show the place, audience, and context in your shots. This will provide the reader with context, making your photography that much more compelling to the reader.

4. SHOW MORE THAN YOU TELL

Capture the details you could never describe in words – the facial expressions, costumes, poses and emotions that make a photo worth a thousand words.

5. ACTION, REACTION, AND INTERACTION

Capturing action is good; the reaction of the opposing team, audience or participants is better, and showing interactions between students, regardless of the activity is even better.

ASSIGNMENT #1

Have small groups of students look over photographs from various publications (newspapers, magazines and/or websites) and have them pick examples of timely photojournalistic images. Have students discuss ...

- Why were these photos chosen?
- What emphasis has the photographer created and how has this been done?
- What emotional or physical impact does the photo have?
- Does it answer the necessary W's and H?
- What extra information does the photograph provide us outside of the obvious?

PREPARATION IS KEY

Before sending out photographers, they must understand what they are doing. Understanding the principles of photojournalism is one thing, however understanding the expectations placed on them by their Yearbook staff is another. Simply sending a yearbook photographer to an event with ambiguous instructions will not get the intended results.

Only through preparation can we achieve the intended results. The following steps are key to ensure that all staff know what they should be doing.

1. Ensure that all photographers understand the book's theme, layout style and other stylistic elements.
2. Make sure to communicate what orientation you'd like and how many of each. How many portrait vs landscape pictures do you need?
3. Have them do a practice shoot/simulated shoots and bring you the images. Review the pictures together and adjust behaviors before they start taking real shots.

4. Expecting someone to succeed at a new job with no training is not reasonable. Go with all photographers to their first event (regardless of skill-level). Show them what to do and your expectations for how they should comport themselves.
 - a. Show them how to introduce themselves to coaches, refs, teachers
 - b. Show them what getting close means. Telling a student to get close to the action may mean the back seat in the bleachers to them.
 - c. Take some pictures with them to show what kind of quality you'd like to see.
5. Show them what you need for team photos. Keep space around the edge of the frame to allow for cropping if needed, take the team picture regardless if some are missing.
6. Create a shopping list for images needed for each event (including how many of each orientation you need). The list will provide the student with a clear idea of what they need to do.
 - a. Dominant Photo – Player making a layup taken from under the hoop.
 - b. Shot of players watching game from the bench.
 - c. 5+ images of fans cheering.
 - d. Cheerleading team.
 - e. Action shots of players on court (get close).
 - f. Coach and players in huddle.
 - g. Pregame warm-ups.
 - h. Post-game victory celebration.
7. Photo checks should be done at the midpoint of any season or event to be sure you have good images. By doing it then, you have time to correct it. If you wait till the end of the season or event and you do not have what you want, you cannot fix it.

Photographers should never delete images. They need only submit good images; however, they should keep other images stored only deleting clearly bad pictures (blurry, out of focus, etc.)

ASSIGNMENT #2

As a class, create photography checklists for photographers. You should create at minimum, three checklists.

1. Pre-Event Checklist
2. Event-Day Checklist and Expectations
3. Post-Event Checklist

Make sure that your checklists provide your photographers with everything they need before, during and after events. Ensure that the lists are clear, concise, and appropriately explain the Yearbook expectations.

THE ART OF THE PHOTOGRAPH-COMPOSITION

With events needing covering now on the horizon, understanding the core elements of photography is essential. Elements of photographic composition, outlined below, often take photos to the next level.

These guidelines can improve many photographs, however, some of the best photos can break these rules. Also note, many of these guidelines can apply to the same photograph.

FOCUS AND DEPTH OF FIELD

- Focus is the most important element of photography, but not everything in the photograph needs to be in focus. Depth of field refers to the part of the picture that is in focus.
- Using a shallow depth of field, $f/2.8$ or $f/4$ you can blur the things that are not important and highlight your subject.
- Using a deep depth of field, $f/16$ or $f/22$ creates a 'deep zone' that allows more forgiveness with precision focusing.

CAMERA ORIENTATION

- The camera can be held in two ways to view a scene; landscape format (horizontal) or portrait format (vertical). Camera orientation affects what the photographer sees and shoots as a different emphasis is viewed, thus dynamics change. Picture shape should be dictated by the natural arrangement of the subject and elements being shot.

STANCE OR ANGLE OF VIEW

- The perspective from which the photographer chooses to take a photograph is generally, eye level (also called flat angle). This perspective can be a little boring to the viewer.
- For a 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. Shooting up at people can give you a whole new perspective. Alternatively, step on a chair or table to shoot down at what you want to capture. Shooting down at a group you can show much more of each person! By bringing the horizon low in the frame or shooting up at something, you can also get a dramatic effect.

DISTANCE

- Robert Capa (20th Century war photographer) commented, "If your pictures aren't good, you aren't close enough."
- Strong images isolate the key part of the action or emotion for the audience and exclude extraneous elements from the frame. Cropping after shooting the image is a poor habit. Good photos are tightly cropped in-camera. It is important to attend to the scope of the scene e.g. a French horn player or a basketball player going up for a basket

BALANCE AND THE RULE OF THIRDS

- A basic guide for strong compositional structure in a photograph is the rule of thirds. The rule of thirds imagines each image being made up of a nine-square grid like a stretched tic-tac-toe box. Using the imagined lines and intersecting points on the grid as guides for placing key elements that makes up the composition. By thinking in rule of thirds attention is directed from 'middle of frame' composition that can dismiss valuable emphasizing elements that can create additional impact.

FRAMING AND SHAPES

- Framing is a tactic by which a photographer looks for and uses elements in the scene to frame the

subject. This could be shooting through the legs of a chair or branches of a tree, making sure the subject is in tight focus. A natural frame within your picture can increase interest. Arches, both natural and man-made can be used to great effect especially when lighting conditions are optimized.

- Using natural or coincidental shapes can also make photographs more interesting. Often the distorted shapes of athletes under strain will make great sports photographs or use interesting angles of view to create great shapes from simple objects.

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.
- Telephone poles that suddenly appear to be coming out of a person's head are an example of leading lines that should not get into a photograph.

PATTERN AND REPETITION

- Just as lines can lead the eye to a place in the photograph, patterns can draw in the viewer to evaluate what they are looking at. Whether a repeated shape leads the eye through the image, or a staggered pattern gives depth, you control where the eye looks.
- 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.

BLURRING AND FREEZING ACTION

- Most sports photos are taken with a fast shutter speed, which freezes the action, and can show the contortions of the athlete's body. Another way of capturing the movement is by panning or moving your camera with the object you are photographing. This keeps your subject in focus, but blurs the background, to give a good sense of speed.

PATIENCE AND THE DECISIVE MOMENT

- Since a photograph is a fraction of a second, the photographer learns to anticipate and to trip the shutter to capture the exact moment of an action or scene. Catching action is one of the hardest things to do. It is easy to go to a game, take 200 photographs and still not have one good image.
- If there is no action in the photograph, no interaction between people, no reaction to events and no emotion that you can define, what story are you telling?

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. 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 photograph.
- A great time of day for soft, mellow light in pictures happens at the 'golden hour,' which is about an hour before sunset.
- Photographs taken in bright light at noon have a lot of contrast, which creates harsh shadows, and can give people raccoon eyes.

ASSIGNMENT #3

Dividing the class into small groups (no more than five students), each group must go out and take 2 pictures showing the various categories of composition. Once complete, have each group present their photographs to the class for critique and evaluation.

PICKING UP THE CAMERA

Knowing when the camera is on, if the lens is open and knowing what button to press to capture the picture is fundamental to the success of any photographer. Understanding how your equipment works will help make each photographer exponentially more successful.

In today's school environment, most yearbook programs have access to three basic kinds of cameras.

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.

POINT AND SHOOT

This camera is often more compact, has a singular lens and limited zoom capacity. Often it provides a digital zoom offering to allow users to increase the size of a subject.

SMARTPHONE/CELLPHONE

The best camera is the camera you have in hand. Most smartphone/cellphones all have digital cameras on them. These cameras are convenient and often allow us to take high quality images

TIPS! TAKING PICTURES WITH YOUR SMART PHONE

These days hundreds, if not thousands of photos are being taken at an individual event. Use this to your advantage and gather photos from the student body.

- Make sure your smart phone lens is clean. Cell phone camera lenses tend to be exposed and get touched by oily fingers.
- Natural light works best. Turn off the flash.
- Use the focus feature by tapping the screen on what you want to be in focus.
- Hold your phone still. Just like a DSLR, you will get better pictures if you are not moving.
- Do not use the front facing camera (the lens where if you are looking at your phone you can see yourself). The front facing camera has a lower resolution and will result in a lower quality photo.
- Get closer to the subject and do not use the zoom.
- Turn on the grid so you can follow the rule of thirds.

Each camera-type offers unique advantages and disadvantages. It is best to evaluate each unique situation to decide which equipment choice is best for your individual photographer.

Once you have selected your camera-type, each photographer should be familiar with the terminology and features that they will need to take the best photographs.

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 light-sensitive surface to create an image. The aperture is like the iris of the eye; it contracts or expands to adjust for ambient light hitting the eye.
- The numbers on the lens barrel are called F-stops and refer to the 'brightness' of the lens as it is stopped down.
- 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, because a 'fast lens' allows the photographer to stop more action and shoot in situations with low ambient light.
- A lens with maximum F-stop of 2.8 is usually considered 'fast.' For shooting sporting events or stage performances.

SHUTTER SPEED

- The length of time light can travel through the camera's shutter before the shutter closes. In order to take a photo, light must travel through a lens, and strike a light-sensitive surface for the right amount of time.
- 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, will create a well-exposed image on the memory card.
- In terms of good photographs, a few rules of thumb are helpful in getting good images:
 - When holding a camera (handheld photography), avoid taking photographs at 1/60th, because the movement the photographer makes can show up as camera-shake in the photograph. f/22 f/5.6 f/8.0 f/2.2 1/1000 1/250 1/80 MOVEMENT STOP SLOW BLUR FAST SHUTTER SPEED
 - 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 capture the action.
 - 1/60th
Slowest suggested shutter speed for handheld photography. 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.
 - 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 tradeoff, 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 DSLRs. These shutter speeds will freeze fast-moving action, such as soccer players, moving branches in a high wind or droplets of water

EXPOSURE

- The combination of shutter speed and F-stop that will create a well-exposed image. Memory Cards and ISO Memory cards are 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.
- A higher ISO rating [400/800/1600/3200] indicates a more sensitive digital medium that can produce good quality images under low 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' ISO setting

ASSIGNMENT #4

Breaking your class into small groups, give each group one of the various types of cameras that you have. Have each group go and take 10 different pictures however, they MUST take each picture using each kind of camera. Encourage them to experiment with the different camera's abilities with Exposure, Shutter Speed and Aperture.

Once complete, have the groups present their photos to the class and share their findings/experiences using each camera type.



Curriculum Guide



Booklet 7:

WRITING



All stories have a beginning, middle, and an end.

In its essence, a yearbook is a story book. It does not only tell the story of a school, but it tells the story of a year, of events, of a community and, in many cases, the individual stories of the individuals in a school.

The purpose of good journalistic writing is to give your yearbook substance, give it purpose and most importantly of all, give your readers an accurate retelling of the experiences that have been experienced that year.

BASIC GUIDELINES OF WRITING

Before telling a story, guidelines exist that all writers must understand and should try to follow. Following these basic guidelines will ensure that your writing is impactful and will result in more people reading it.

KNOW YOUR TARGET AUDIENCE

Who are you writing for? Who do you expect will read your article, your yearbook? Will they care about your story? Will they understand it? Good writing is not generic. It is specific because it is targeted towards its target audience with something common binding them.

SIMPLE SENTENCES WORK BEST.

Long sentences are not necessarily bad unless you lose your audience. Keep sentences short and to the point.

ACTIVE, RATHER THAN PASSIVE.

Use active voice whenever possible. Active voice means the subject is performing the verb. Passive voice means the subject receives the action.

READ IT ALOUD

Reading your work out loud allows you to notice things that you might not have noticed if you were just reading it silently. It will also help you realize if you are making sense and telling the whole story.

AVOID USING SLANG, CODE, OR NICKNAMES

Not everyone in your audience may be aware of certain terms. Not everyone is a sports fan or an artsy person. Make sure to use normal terminology to ensure that your entire audience can understand what you are trying to say.

ASSIGNMENT #1

In small groups, go through last year's yearbook and have each group pick five spreads. Have each group analyze the copy and make notes about the copy and if they followed the basic writing guidelines. Once complete, reconvene as a group and discuss.

GATHERING INFORMATION

Good reporting is about keen first-hand observation, smart interviewing, and answers the five W's and one H: who, what, where, when, why, and how. Good reporting leads to good stories which lets your readers experience what you have experienced through your lively, informative copy.

Prior to leaving for an event, Reporters should always prepare themselves for their assignment.

Background Research: Before leaving for an event or activity, do some background research. Understand the event you're covering, define the purpose of your interview, conduct some preliminary research on your interview subjects. Interview people closely associated with the event or activity who may have different viewpoints on the event or activity. Reporters must listen to their source carefully and react to their responses thoughtfully to develop rapport, and an easy, back-and-forth conversational style. The more preparation, the more your coverage will be meaningful and filled with purpose.

Open-Ended Questions: Limit the number of yes/no questions. These kinds of questions do not allow your subject to elaborate or provide you with insight. Make sure you create a concrete list of open-ended questions that will allow your subject to provide you with all the details you need to provide a detailed picture of the event and experiences.

Know your Goal: Good interviewers have clear goals for what they want and need out of the interview. What obstacle does, or will the individual face, that may be difficult to overcome? What achievement, talent, practice, or experience did the individual draw on to overcome the obstacle head-on?

Details make the Difference: Each story is unique and different from other stories because of the details. That is why interviewers want to meet the person at the place that is the context for the story, whether it is 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.

Take Good Notes: Write down everything you can about the conversation (do not hesitate to record the interview if the interviewee is ok with it). They need to pay attention to record concrete details – numbers, dates, statistics, key words, distinctive phrases, and direct quotations. Once the interview is over, make sure to get their contact information where they can be reached if you need additional information or clarification. It is very important to be accurate. The smallest error can cause embarrassment.

ASSIGNMENT #2

Breaking up the classroom into small groups, have each group create a reporter checklist. Make sure that each group understands that the checklist must cover the points discussed in the previous section.

Once complete, reconvene as a class and formalize on a checklist that will be used by reporters at all events/activities/interviews this upcoming year.

WRITING THE STORY

Good writing follows good reporting and interviewing.

Once you have gathered all the information you will need from the field, creating a narrative story structure is the next step. All you need now is a great story, great material that surprises and delights the reader while grabbing and holding the reader's attention, with great words presented stylishly.

COPY

Regardless of their complexity, all stories have a beginning, middle, and end.

- The beginning or opening establishes the scene, sets the mood and tone, introduces the main characters, and grips the reader's attention to draw them further into the story.
- The middle tells the main part of the story with facts and description that appeals to human senses (sight, sound, touch, and occasionally smell and taste) and emotions.
- The end concludes the story, sums up the action, and often returns to the opening scene for the conclusion.

In addition to these basic elements, stories have certain characteristics that should be followed. These characteristics ensure that you maintain order, objectivity, and accuracy.

Unity: Stick to telling one story. Eliminate anything that does not have some part in telling the story. Avoid padding the story with irrelevant details.

Mood: The overall mood of the story is determined by carefully chosen adjectives, strong verbs, and sometimes the facts of the story.

Focus: Only include relevant information. Know your reader and do not burden them with commonplace background or historical information they all know.

Angle: The point of view or perspective from which your story is told. Most stories are written in the third person past tense.

Sources: Be sure to include the names of people who do and say things in your story.

Objectivity: Do not include yourself in the story. Write “The Falcons had a great season” instead of “We had a great season.” Never editorialize or express your opinions in the story.

Direct Quotes: Quotes are a great way to bring in the subject’s emotions or spirit in a short, concise manner. Always indicate who the speaker is and do not forget quotation marks.

WORD TRAPS TO AVOID

- 1. Slang:** It’s amazing how quickly neat, far-out, and hip phrases can go out of style and become meaningless. Grok?
- 2. Nicknames:** Not everyone knows that Matthew B. is sometimes known as Stinky, and maybe he’d like to keep it that way.
- 3. Rhetorical Questions:** Should we really be asking this, or is it self-evident???
- 4. Redundancy:** Repetition, reiteration, and re-statement make your stories long, boring, dull, and uninteresting.
- 5. Flowery Prose:** Watch out for overuse of smart, clever, witty, bright, and brainy phrases.
- 6. Vague Details:** It’s hard to say how often this word trap can almost be the downfall of your story.
- 7. Bad Puns:** Unlike old cheese, say a cheddar, these bad puns won’t get any beddar.

To yield the best result for your copy, writers should develop their stories in stages. This will ensure that they do not miss any pieces and hit all the key elements:

- 1. First Draft:** Look for a good opening and closing. List story elements in point form. Try for story completeness, but do not worry about spelling, grammar, or composition just yet.
- 2. Second Draft:** Work on content. The story elements should all be there by now but not completely polished.
- 3. Final Draft:** Perform spelling and grammar checks. Proofread carefully for errors not found by spellcheck. Have other individuals read your story. Make any corrections and submit it to the editor.

ASSIGNMENT #3

Choose one of the following topics to write a short article about (200 to 300 words).

- New changes to the school
- The Student Handbook
- The Christmas Auction [or other relevant events from your school]
- Jersey Day [or other relevant events from your school]

Have students do research for this article and interview someone in the class.

HEADLINE & SUBHEADS

Like other page elements, the headline should evolve as the rest of the page elements are developed. Study the photos, the copy, and any graphics that will appear on the spread. Highlight phrases that describe the story, look for key ideas in the pictures, and list words and phrases that seem relevant.

PURPOSE OF HEADLINES

- 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

The headline introduces the opening metaphor or premise of the story. If the headline is clever and witty, a reader might expect the story and spread to offer up more of the same.

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 reading or read-out to the main headline.

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.

TIPS FOR WRITING A HEADLINE

Because headline type is big, you do not 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.

Do not 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.

Keep it short and simple.

Write headlines like sentences: Capitalize the first letter of the first word, and proper nouns. Nothing else.

Do not state the obvious.

Do not repeat the lead or introduction to your story.

Tell the truth. Be accurate.

Be creative, but do not 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.

ASSIGNMENT #4

Have students go through last year's yearbook and rewrite the headlines for 5 spreads each. Present the results to the class and discuss.

CAPTIONS

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. Reward readers by revealing new insights and information with every few paragraphs.

ELEMENTS OF A CAPTION

Lead-In:

A mini-headline that grabs the reader's attention and directs you from the caption to the photo.

Basic Info:

An introductory sentence that indicates who and what is occurring in the photo. It uses present tense.

Necessary Details:

You need a past tense sentence that adds information that is not obvious in the photo. The outcome or consequence of the action in the photo is usually found here.

Direct Quote:

Quotes capture the thoughts of those who were attending the event as they happen. The quote should be by someone in the photo. The quote can sometimes come before the necessary details.

CAPTIONS DO'S & DON'T'S

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 several 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.
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. Do not 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 state the obvious.
2. Do not repeat facts that are included in the copy.
3. Do not make up a caption. The reporter must find out what was 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.
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 in-picture 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).

ASSIGNMENT #5

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.



Curriculum Guide



Booklet 8: DESIGN & LAYOUT



What is design? It is the way that objects are arranged on individual spreads. It could be a sparse and contemporary design with tons of white space and hairline rules, or a spread with wall-to-wall designs with tons of photographs bleeding off the page.

Understanding the key elements of design and the basic concepts of layout will allow your team to breathe new life into your yearbook.

DESIGN CREATING READER APPEAL

The difference between the concepts of design and layout is simple. Laying out the pages and placing the photos and copy on a spread is not design. Design is about how its five main elements are arranged.

FIVE ELEMENTS OF DESIGN

1. Lines are an integral element of a yearbook spread. Lines that connect to form shapes, spacing, and simple lines give direction to a spread.
2. Shape in graphic design tends to focus on squares, triangles, and circles. A yearbook shape leans heavily on rectangles, the natural shape of a photograph.
3. Mass forms through the addition of shapes. Your choice of font style will also create a shape on the layout and affect the overall design.
4. Texture, how something looks on the surface, occurs in a yearbook spread when a photo is close-cropped, or a drop shadow is applied.
5. Colour is a very important design element and is usually described using words such as hue, saturation, and lightness. Fully understanding the use of colour on a spread is key to a vibrant yearbook.

UNIFYING DESIGN

The goal of yearbook design is to create a unified look for the book. Once your class decides on specific design elements, make sure they are applied consistently on every spread.

To help unify your design, there are key components that should be understood and utilized to best engage your reader.

WHITE SPACE

One of the most controversial and misunderstood design elements in a yearbook, it is key to maintaining balance in a spread. Thinking of it as a framing element is key to ensuring it is used effectively. White space can be used to help draw attention and/or frame a vital element on a spread. 'Trapped White Space', which falls awkwardly in the center of a group of elements, detracts from an overall design.

White space should never be considered 'money being spent on nothing' but rather a key piece to striking balance on a spread.

DESIGN TOWARDS THE MIDDLE

To capture and keep the reader's attention, yearbook designers should concentrate the greatest mass of material at the center and build their way towards the outer edges of the book. Establishing and maintaining consistent internal margins, eye lines, and spacing is critical to a unified look.

COLOUR

In combination with White Space, colour often forms the most challenging part for any designer. To use it effectively, it is important to understand colour at its core.

Colour can be made in two formats.

1 – CMYK: Stands for Cyan, Magenta, Yellow, and Black. Generally, publishers print using this colour format to conform to the mechanics of most presses (which use CMYK ink).

2 – RGB: Stands for Red, Green, and Blue. Monitor colour is created using RGB.

The reason that print manufacturers prefer to use CMYK over RGB colouring is straightforward.

Although RGB has more visible colours than CMYK, not all colours on a monitor can be printed.

Monitor colours vary depending on several factors such as local computer settings, monitor display variations, device age, etc, and cannot be reproduced with exact precision.

To ensure that your yearbook colour remains consistent and is reproduced correctly, the Friesens Process Colour Guide is the most accurate guide when selecting colours for your book. To use colour effectively, select a maximum of three colours: one main colour and two accent colours. Utilizing tints of the colours is ok, however only if they are used with consistency. Use all colours consistently across spreads as well as on the cover and end-sheets.

Harmonious Variations

The colour wheel can be used to show groups of colours that are in perfect harmony. These colour combinations express the highest intensity and colour force. These groups can be found by using a needle, an equilateral triangle, and a square.

- A needle across the colour wheel shows the complementary colours, e.g. yellow to violet, orange to blue.
- An equilateral triangle placed within the wheel points to the triads (three complementary colours). Example triad, yellow/blue/red, green/ violet/ orange.

- A square placed within the wheel points to the tetrads, (four complementary colours).
Example tetrad, yellow, red-orange, violet and blue-green.

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. These pure colours can be changed in tone, tint, and shade. Tone is a colour with black or white. Vary colour tint by adding white (opacity) or shade by adding black.

P Primary S Secondary T Tertiary 0 0 100 0

Tips For Colour Use

- 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 do not 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.

ASSIGNMENT #1

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. Discuss your findings as a class and how these colours identify with your school.

ASSIGNMENT #2

As a class, go through the Process Colour Guide and select the colours for your yearbook. Make sure to indicate what each colour will be used for, how it will be applied and where.

TYPOGRAPHY

Choosing the right set of fonts for your yearbook is a very important process. You never want to overwhelm your book with too many font choices. With millions of font choices available online, the Friesens Font Poster provides you with free fonts that can be used without any kind of copyright issues.

Fonts can be broken down into four main categories.

Serif: A short line or stroke attached to or extending from the open ends of a letterform.

Sans serif: Literally 'without line'; the general category of typefaces (or an individual typeface) designed without serifs.

Cursive: Any style of penmanship in which some characters are written joined in a flowing manner, in contrast to block letters.

Block: Sans serif style font mostly designed in capital letters having thick curves and lines shaping the letter. They are not usually used for body of texts, and they are best for large type needs such as headlines.

Decorative: Typically used for titles and headlines or for small amounts of text in large sizes such as in greeting cards or posters. Often used to help accentuate the theme choice.



Rules Of Thumb For Choosing Fonts

Selecting fonts can be one of the most challenging parts of the yearbook development process. Not only do they convey the information they literally spell out, they can express a variety of other emotions, intent, and attitudes.

The following rules of thumb are guides to help narrow down font choices. When choosing fonts, it is always best to try multiple combinations out to see what works best. Keep in mind, rules are guides that can be broken!

- Normally, you want to select anywhere from 2-4 fonts maximum. This will provide consistency to your book and give your readers a structure to follow as they move throughout the book.
- Choose a body copy font that has a bold, italic, and bold italic version in addition to the regular format. This will allow the use of different style in a cohesive way.
- Try not to set long blocks of copy in anything but regular. Avoid long blocks of all caps or bold text.
- Try not to change the font, size or leading of your body copy. Consistency is a must.
- Serif fonts are more readable in long copy blocks than sans serif.
- For headlines, sidebars and captions, sans serif can create contrast. Consider looking for a font that has a condensed or compressed version for sidebars, as these are often narrower than the standard body copy and may prevent hyphenation.
- Use a sans serif at extremely small sizes (such as captions and sports scores)

- Type on coloured backgrounds can be quite difficult to read.
- Text on a photo decreases the readability of the type and will distract from the photo.

READABILITY

Design is about contrast. So is readability. Indeed, research continues to show that whether it is 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.

"The 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 or yellow were ranked high, while green on yellow and white on fuchsia were ranked 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)." – Lauren Scarf & Alyson Hill

- Set type in upper and lowercase, avoiding the use of all caps except in blocks of one or two words.
- Most script, cursive or decorative fonts do not look good in all caps.
- Break up long blocks of body copy with various entry points (such as subheads or pull quotes) or alternative story forms (such as maps, or biography boxes). Effective use of columns is also a great way to break up big blocks of copy.

ASSIGNMENT #3

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.

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ASSIGNMENT #4

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), decorative (D) or block (B).

___ Quicksand

___ Montez

___ Crimson Text

___ Covered by Your Grace

___ MARCELLUS

___ Nicomme

___ MONOTON

___ Raleway

___ Sofia

___ Jolly Lodger

___ Sancreek

___ Alegreya

___ Oswald

___ Felipa

___ Merriweather

SELECTING A FONT

Never overwhelm your design with too many font choices.

Yearbook fonts are broken down into a few key categories. Each of these categories come with guidelines and best practices that should be followed:

- **Headlines:** 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. This may add contrast to the spread. Headlines are often set in 30 pt. type or larger.
- **Subheads:** 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.
- **Copy:** Generally, set in a serif type font however some schools do choose to use sans serif fonts. The key to this font selection is maximum readability. Body copy is generally set to 9pt or 10pt font size.
- **Captions:** 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, i.e. Garamond, captions should be the same but bold or italics.
- **Accent:** This font is often selected to help accentuate the look and feel that is desired in the book. It will fit the theme and often can be used in different areas within the book (dividers, headline accent words, cover, etc.)

In addition to these main categories, other smaller categories of text exist however the use of them often depend on your theme, yearbook style, and general preferences. Normally, for all of these, you should look to select fonts that work with the previously mentioned categories.

- **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 the height of at least 3 lines of text.
- **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.
- **Pull Quote:** Also called an 'Inset Quote' or 'Lift-Out Quote'; an excerpt from the text place in larger typeface on the same page to entice readers into the text.
- **Bold Face or All-cap Lead-Ins for Captions:** Mini-headlines for your captions that often provide visual-verbal links. They should help entice your reader to want to read you captions.

ASSIGNMENT #5

As a class and using the [Friesens Fonts Poster](#), select the fonts for your yearbook and designate:

- How will they be used?
- What size will they be?
- Will they be bold, italic, underlined, etc.?
- What colour will they be?

ASSEMBLING THE PIECES

Simply, layout is the arrangement of text, graphics, and photos on a page. With the basics of design in our pockets, it is time to dive into the elements of layout.

WHERE TO START?

Readers have a short attention span. To combat that, designers have a variety of elements that pull the reader into and through the publication. These elements are placed in visually appealing arrangements that attract the eye and keep the brain interested.

Below are some of the core elements that make up a spread:

Dominant photo

The dominant photo on a spread is the most important visual piece. This is what grabs attention and draws the reader into the story. Not every image has what it takes to be a dominant photo, it is important to choose the right photo for the story and the layout.

Eye line

If the dominant photograph is horizontal, the top or bottom of it, whichever does not extend to the edge of the page, determines the eye line. All other items should set on or hang off the eye line. Think of the eye line like a clothesline with clothes blowing up or hanging down off it. The eye line should not be in the center of the spread but should be about one third from the top or bottom.

Headline

The headline is the second hook used to capture the reader's interest. A good headline conveys the essence of the spread in as few words as possible. It should pique the reader's interest while not stating the obvious. It is in large type, usually the largest on the page, that pulls the reader into the page.

Secondary Headline

Providing more information and context than the headline, the secondary headline is normally a bit longer; constructed similarly to a sentence. They are usually one-third to one-half the type size of the headline and are often in a contrasting font.

Body copy

Telling the main story of the spread, it provides the people, place, and details. To increase readability, often the copy is placed in columns of text, like a newspaper.

Captions

Although photographs provide with a visual window into the event in question, captions should strive to not only identify individuals, but provide the reader with additional information not present in the photograph. Readers should be able to gain additional information about the event in addition to the obvious information that can be deduced from the photograph.

Folio tab

The page information (title, section, page numbers, etc.) should be found on each page of the yearbook. This section of the page is called a folio or a folio tab and is typically located at the bottom of the spread in a horizontal line crossing both pages. Folio tabs not only provide quick information, they can also assist in pulling your theme through each page of your book. This can be done through colour, graphics, fonts, and text.

LAYOUT STYLES

Once a firm understanding of the core layout is achieved, it is best to establish what layout style will best achieve the look, feel and overall goal of your publication. These styles will incorporate the core elements as well as other key unifying elements previously discussed in this chapter.

Basic Grid Layout

Considered by many as the basic layout style, the Grid Layout Style utilizes all the core elements of design and emphasizes on simplicity. Some of its key pieces are:

- Dominant photo is used to anchor the spread, drawing the reader's attention to the center from the inside to the outside of the spread
- The Headline leads the reader to the spread's main points of interest.
- External margins are well defined and consistent. Internal spacing is also consistent, keeping a space of 1 pica between each object.
- White space is kept to the edges, avoiding any trapped white space
- All copy and captions have been placed to the outside edges of the spread.

TIP & TRICK

Avoid placing captions on top of the photos they are labelling.

Type tends to get lost in the photo.

Instead, place the caption adjacent to their photo or place a black frame, creating a bold type element, and then place the frame onto the relevant photo.

Twelve-Column Layout

Dividing the spread into twelve equal vertical columns, six on each page, with a 1/8" space between columns. The columns help to develop a layout that will clearly direct the reader to the information. The more columns, the more variation there can be and the more opportunity to use white space to create a very different design. (ADD VISUAL EXAMPLE) In this example of a twelve-column layout, note the effective use of all core layout elements: a dominant photo with secondary photos placed around it, and white space and copy placed to the outside edges, avoiding any trapped white space. Part of the internal margins in this example form an eye line, which divides elements on the spread, draws the reader's eye across the spread and helps to eliminate the look of a random cluster of photos.

TIP & TRICK

The 'dominant photo rule' states that **the dominant photo** on a page or spread **must be at least 2.5 times larger** than the other photos on the page or spread.

Twenty-Four-Column Layout

Doubling up on the Twelve-Column Layout, the Twenty-Four-Column Layout has narrow three-pica wide columns – too narrow for anything other than a flush-right or left caption – offer more opportunities for unique designs. Set rules for caption width and body copy as well as possible exceptions that will offer consistencies from spread to spread.

Modular Layout

Rethinking the use of space, Modular Layout allows a yearbook to take control of the amount of content and how it is presented on a spread. Instead of designing spreads with just five to seven photos, those traditional photo spaces now become modules, opening a host of storytelling options, greatly expanding the number of students and photos featured on the pages.

A modular layout emphasizes a tidy and consistent approach, using the core design elements of two vertical or horizontal columns against which all photos and copy are placed. By taking the traditional design and converting the photo blocks into story modules, storytelling opportunities are greatly increased along with the number of photographs and ultimately the number of students featured on the spread. Each storytelling module can use a different verbal and visual story format. The diversity of the modules in terms of design and content give the design energy and greater reader appeal.

ASSIGNMENT #6

Selecting a layout style is key to creating layout standards and a strong flow through your book.

Break up your class into small groups and have each group select a layout style. Have them outline the advantages, disadvantages, opportunities and challenges they may come across.

Once complete, reconvene as a class and discuss the findings together. The goal is to select a layout style for this year's book!

CONSISTENCY IS KEY

Once the design and layout elements are all selected, the last piece of the puzzle is simply ensuring that consistency is maintained. Consistency ensures that your book looks organized, has a good flow, and makes the reader's experience more enjoyable.

STYLE GUIDE

Developing a Style Guide is one of the easiest ways to keep a staff on point when it comes to Design and Layout Standards. They outline all necessary information that someone may need to know when creating a spread. The more detailed and precise the guide, the less editing will be required from a design and layout standpoint.

When creating the guide, it is important to outline the following pieces:

Theme

Provide your staff with a quick refresher about your Theme. Outline the main theme and a short explanation. This will ensure your staff do not lose sight of the theme and understand the flavor of the book.

Design Standards

Outline the key design standards that you will be using throughout the book. These standards should be detailed and outline what should be used where, when, and in what size.

- Colours (What colours? When are they used? Is there a shade? Does it use a gradient?)
- Graphics (Specific graphics for specific uses? Does it need to be rotated? When does it get used? What thematic graphic elements will you use?)
- Fonts (What fonts? When do we use them? What size? What justification should they have?)

When looking at your Design Standards, make sure you do not forget any details. Look at your sample spreads that you have designed and examine every detail and outline them; any detail left uncovered is most likely something that will need to be fixed later!

Layout Standards

With an established layout style selected, outlining the Layout Standards is key to ensuring that the overall look flows throughout your book. This should detail elements such as:

- Headline Positioning
- Eyeline
- Spacing between images? Between textboxes
- Number of columns and/or modules per page
- Number of pictures
- Should copy be in columns or one big block?
- How will captions be displayed? Where will they be displayed?
- Will there be a use of drop caps, pull quotes, etc.? If so, where? How?
- How will the theme be represented in the layout?
- What will the folio look like? Where will it go?

The more detail provided, the greater chance the work you are provided will meet the design and layout vision you have for the book!

CREATING A TEMPLATE

Templates are very helpful when you are designing/ creating your yearbook. They keep the look of your book consistent and take the pressure away from having to design each individual page.

As a starting point, once you have a template on the page, all you must do is drag and drop your pictures. Friesens has a wide range of premade templates you can use as is or change to suit your needs and re-save as a custom template. Go through your page ladder and figure out how many templates you need to create and how many pages you can use that specific template for. For example: you may only need to create two sports templates that can be alternated. You may also create different templates that you can layer. For example: Headline template, graphic element template, background template, and picture placement template. Once you layer the multiple templates you can save it as a new template.

ASSIGNMENT #7

The yearbook editors should break off into their own group. Once in their group, have them design four versions of their 'perfect' layout. Once completed, have the editors develop a Style Guide for how to create these exact layouts.

Once complete, have the Editors share the style guide with the class and have the students recreate the spread. Share the results together as a class and compare with the Editor layouts. Make any necessary adjustments to the Style Guide to ensure that the spreads match as closely as possible.

ASSIGNMENT #8

Have Editors work with the Design team to create a sequence of 5 templates for each section of the book. These templates should follow the pre-established style guide as well as the layout style selected.