



From the  
Texas Association of Journalism Educators

# *Yearbook Curriculum Guide*

*by Lori Oglesbee*

# Yearbooks will be treasured 100 years from now

PUBLISHING A YEARBOOK is a complicated, creative, time-consuming process. It is the only complete record of this particular school year that will ever be published. So it is your job to be accurate, fair and well-rounded in covering all events of the school year. If you don't do it, no one else will.

## Picture book

About 70 percent of a yearbook spread is photography. The first thing many students do upon receiving their yearbooks is to see how many times they are in it. Every student in school should be included in the book multiple times. In addition, a variety of activities should be presented in balanced coverage.

### MAKE IT A GOAL:

Include every student in the book twice in addition to their class photo or group shots.

## History book

Recording events and moments in time, this yearbook chronicles the lives of students in your school in relationship to their environment on a local, state, national and international level.

### MAKE IT A GOAL:

Make sure your yearbook reflects what went on during the year. If pep rallies are cancelled or a new club added to help newcomers makes a difference, include it.

## Record book

The yearbook will be considered an authentic, accurate record of all the events of the school year. Facts, figures, scores and dates must be verified to preserve the record.

### MAKE IT A GOAL:

Include a scoreboard for every team. Collect the information as the season progresses so you don't run into a coach who doesn't want you to have the information. Remember, a scoreboard is not a criticism, rather, it is a fact.

## Reference book

Whenever someone receives notoriety, often his/ her high school yearbook is the first place researchers look. Even the local law enforcement officials find yearbooks useful for mug shots.

### MAKE IT A GOAL:

Make sure your index is complete. Include all students, all staff, all academic subjects covered, all clubs and organizations, advertisements and topics for spreads.

## Public relations tool

The yearbook will portray an image of your school and its students through coverage and quality. Though a yearbook is not required to paint a rosy picture of success, it, nonetheless, provokes an image with its audience.

### MAKE IT A GOAL:

Your book should reflect successes and challenges. It is not your place to editorialize because you don't like the fact that the students have to wear uniforms. Cover it. And go for balance. There will be people who think it's good (and not just faculty and staff).

## Business

Usually one the largest budgets on campus, the yearbook must support itself, market and sell its product, and write and send invoices. Most of these activities are considered a separate business simulation course, but the yearbook is the real thing. The staff must have a budget and meet its

obligations each year without debt. Students actually produce a marketable product at all levels.

### MAKE IT A GOAL:

Live within your budget. Try to sell more books than you did last year. It's your best fundraiser. Consider doctors, dentists and others within your district who have waiting rooms for additional sales.

## Time machine

In years to come, a quick glance through a yearbook transports the reader to that time and evokes all the memories and emotions of that time in their lives.

### MAKE IT A GOAL:

Get great photos that are truly action, reaction and emotion. Don't settle for boring posed ones. And if something exciting happens (and it will), the story should have an exciting lead and good information throughout without you telling everyone that "everyone had a good time."

## Educational experience

Skills that every employer is looking for are taught and practiced in yearbook production classrooms. Students must use human relation skills to achieve common goals and meet deadlines. In addition, they learn marketable skills in computer, writing, photography, bookkeeping and desktop publishing. Students must also be responsible journalists operating under the same legal guidelines as professionals..

### MAKE IT A GOAL:

Students should leave the class with the knowledge and ability to use desktop publishing tools and to take a great photo and write great captions to with it. They should learn to work as a team.

Guide written and compiled by Lori Oglesbee

Special thanks to:  
Judy Babb, Jean Ann Collins, Janet Elbom, Brett Hankey, Bobby Hawthorne, Rhonda Moore, Susan Roberts, Laura Schaub, Carrie Skeen, Margaret Sorrows, Randy Vonderheid.

**TAJE  
Yearbook  
Curriculum  
Guide**

# TEKS ADVANCED JOURNALISM: YEARBOOK I, II, III

GRADE:10,11,12 CREDIT: 1/2 or 1

PREREQUISITE: Teacher recommendation

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## A. INTRODUCTION

1. Students enrolled in Advanced Journalism: Yearbook I, II, III communicate in a variety of forms for a variety of audiences and purposes. High school students are expected to plan, draft, and complete written and/or visual compositions on a regular basis, carefully examining their copy for clarity, engaging language and the correct use of the conventions and mechanics of written English. In Advanced Journalism: Yearbook I, II, III, students are expected to become analytical consumers of media and technology to enhance their communication skills. In addition, students will learn journalistic ethics and standards. Writing, technology, visual and electronic media are used as tools for learning as students create, clarify, critique, write and produce effective communications. Students enrolled in Advanced Journalism: Yearbook I, II, III will refine and enhance their journalistic skills, research self-selected topics, and plan, organize, and prepare a project(s). For high school students whose first language is not English, the students' native language serves as a foundation for English language acquisition and language learning.
2. The essential knowledge and skills as well as the student expectations for elective courses, Advanced Journalism: Yearbook I, II, III are described in subsection (b) of this section.

## B. KNOWLEDGE AND SKILLS

1. The student understands individual and staff responsibilities of coverage appropriate for the publication's audience.
  - A. understand the role and responsibilities of each staff member and the purpose of the publication;
  - B. use the skills necessary to plan and produce a publication;
  - C. read other publications, both professional and student-produced, and generate story ideas of interest or of need to the publication's audience;
  - D. conduct research using a variety of sources such as first-hand interviews and other means available, including the Internet; and
  - E. conceive coverage ideas and create multifaceted presentations of material, including but not limited to, standard story form, infographics, sidebars, photos and art.
2. The student understands journalistic ethics and standards and the responsibility to cover subjects of interest and importance to the audience.
  - A. find a variety of sources to provide balance to coverage;

- B. compose the story accurately keeping his/her own opinion out of non-editorial coverage;
  - C. provide editorial coverage to inform and encourage the reader to make intelligent decisions;
  - D. critique the publication to find its strengths and weaknesses and work toward an improved product based on those critiques; and
  - E. actively seeks non-staff opinion on the publication and determine whether that opinion should affect the publication.
3. The student understands all aspects of a publication and the means by which that publication is created.
  - A. report and write for publications.
  - B. write and design headlines for publications;
  - C. research and write captions for publications;
  - D. plan and produce photographs for publications;
  - E. design publications;
  - F. create and follow a financial plan for supporting publications, including sales and advertising; and
  - G. consider finances in making decisions, including number of pages and cost-incurring extras such as color, paper quality, number of copies.
4. The student produces publications.
  - A. determine which events and issues are newsworthy for a readership;
  - B. use skills in reporting and writing to produce publications;
  - C. select the most appropriate journalistic format to present content;
  - D. create pages for publications;
  - E. incorporate photographs with captions or graphics into publications;
  - F. use available technology to produce publications; and
  - G. evaluate stories/coverage for balance and readability.
5. The student demonstrates leadership and teamwork abilities.
  - A. determine roles for which different team members will assume responsibility;
  - B. determine coverage and concepts for publications;
  - C. develop a deadline schedule and a regular means of monitoring progress;
  - D. submit work for editing and critiquing and make appropriate revisions;
  - E. edit and critique work of others; and
  - F. work cooperatively and collaboratively through a variety of staff assignments.

# Job descriptions create accountability, direction

## Editor

- supervises the development and production of the yearbook.
- oversees the total operation for financial, editorial, design, production and personnel concerns.
- enforces style rules and editorial policy.
- oversees development of yearbook's unifying concept on cover, endsheets, title page, opening section, dividers and closing section.
- works with section editors to plan, design and develop individual sections within the yearbook.
- represents the yearbook staff in outside contacts with school, community and professional individual groups.
- respectfully addresses complaints/criticisms directly to students and not behind their backs; follows conflict-resolution plan when dealing with staff members' problems.
- sets a good example to other staff members by demonstrating a strong work ethic and appropriate behavior.
- is accountable to the adviser.

## Assistant editor

- works with the editor and section editors to oversee the content and design of the entire yearbook.
- works with section editors to develop story ideas, section.
- plans and design styles to ensure unity within the yearbook.
- assists editor and staff in meeting deadlines.
- meets with photo editor and photographers to plan photo assignments and to meet photo deadlines.
- works with section editors to plan, design and develop individual sections within the yearbook.
- prepares all contest materials for submission.
- represents the yearbook staff in outside contacts with school, community and professional individual groups.
- respectfully addresses complaints/criticisms directly to students and not behind their backs; follows conflict-resolution plan when dealing with staff members' problems.
- sets a good example to other staff members by demonstrating a strong work ethic and appropriate behavior.
- is accountable to the editor in chief and the adviser.

## Copy editor

- reads and marks all copy included in the yearbook.
- works with writers during story development

through frequent conferences.

- edits for AP style.
- respectfully addresses complaints/criticisms directly to students and not behind their backs; follows conflict-resolution plan when dealing with staff members' problems.
- sets a good example to other staff members by demonstrating a strong work ethic and appropriate behavior.
- is accountable to the editor in chief and the adviser.

## Design editor

- plans visual execution of concept/theme through fonts, layouts, colors, textures and graphics.
- works with editors-in-chief to plan visual execution of each section (i.e. which layout goes where).
- creates unifying visual elements throughout each section and for the entire book.
- looks for ways to avoid visual monotony within sections by using at least four layout alternatives (varied dominant shapes, copy treatments, etc.).
- works with production editor to create style palettes/section templates and to discern feasibility of special effects.
- works with editor in chief to plan color for most effective usage.
- works with staff to modify layouts to meet spread needs.
- creates and compiles a visual idea file from magazines, catalogs, etc.
- checks layouts for consistency, quality.
- trains staff in how to design layouts following template formats.

## Section editor

- works with section team members, editors and photographers to develop specific sections in the yearbook.
- develops section plans that include a topic, unique story angle, dominant photo idea, related photo ideas, primary headline, sidebars.
- develops design for section and oversees production to maintain consistency.
- respectfully addresses complaints/criticisms directly to students and not behind their backs; follows conflict-resolution plan when dealing with staff members' problems.
- sets a good example to other staff members by demonstrating a strong work ethic and appropriate behavior.
- is accountable to the editor in chief and the adviser.

## Yearbook Audiences

- Every student in the school
- All faculty and staff members
- Members of the community
- Members of the school board
- Family members of students
- Advertisers
- Purchasers of the book
- Other schools in the conference
- Other yearbook staffs
- Clients of those who have bought yearbooks for their waiting rooms and offices
- Future students/teachers at the school
- Library browsers
- People considering moving into the district
- Scholastic Press Associations
- Yearbook companies
- Yearbook judges

## TAJE Yearbook Curriculum Guide

## Job descriptions (con't)

### Business manager

- works with adviser and editor on planning the financial aspects of the publication.
- oversees advertising sales, preparing all materials, assigning prospects, checking on results and establishing quotas.
- prepares bills and mails to advertisers.
- distributes tearsheets to advertisers.
- oversees mailing for parent ads.
- develops and oversees yearbook sales/marketing campaign.
- keeps records of all financial transactions.

### Photo editor

- works with photo/art editors for photo assignments.
- checks that photographers have their cameras with them at all times.
- keeps track of all equipment and check-out procedures.
- oversees the maintenance of quality, cropping and scanning.
- creates folders on the server for storage of all photos.
- teaches PhotoShop color-balancing.
- ensures highest ethical standards are maintained when using PhotoShop.
- works with section editors and section teams to see that all photos are given proper photo credits.
- works with photographers to ensure that they take proper notes regarding subjects' names and activities while on an assignment
- notifies adviser in writing when supplies are needed or equipment needs to be repaired.
- respectfully addresses complaints/criticisms directly to students and not behind their backs; follows conflict-resolution plan when dealing with staff members' problems
- sets a good example to other staff members by demonstrating a strong work ethic and appropriate behavior.

- is accountable to the editor in chief and the adviser.

### Photographer

- brings cameras to school every day.
- completes all photo assignments on time.
- takes notes, including subjects' names and activities while on assignment.
- writes complete, accurate, interesting, eye-catching captions for all photos taken.
- downloads images within 48 hours of a shoot.
- batch renames all photos and files in appropriate folders.
- uses PhotoShop to color balance all photos.
- uses photocomposition techniques to make photos interesting.
- arrives early at an event and leaves when it's over.
- maintains care of all equipment checked out.
- returns all equipment in a timely manner.
- keeps battery charged.

### Staff member

- works with section editors to plan all spreads assigned.
- designs pages in assigned column or grid format.
- writes and designs primary and secondary headlines and sidebars.
- writes complete stories in feature style focusing on the people involved in the activities.
- works with photo editor to assign photos for each spread.
- corrects pages as assigned by section editor, editor or adviser.
- finishes pages, submitting them on disk and in hard copies on or before assigned deadlines.
- verifies the spelling of each person's name on the spread.
- indexes names, activities and sports included on assigned spread.

## What should go in your staff manual

- philosophy and policies
- job descriptions
- ladder
- design patterns
- style sheet
- classroom rules
- staff directory
- deadline schedule
- calendar with birthdays and deadlines marked
- staff forms
- procedures for the computer
- how-to handouts
- letter from the editor
- grade requirements
- planned trips and expected costs
- memberships in scholastic press associations
- past awards

## Content that is inappropriate for any school publication.

- Vulgar or obscene content
- Libelous material
- Material that constitutes an invasion of privacy
- Material that may cause a substantial disruption of the school day

## TAJE Yearbook Curriculum Guide

**THEME: Here's one for practice:**

# OUT of the Ordinary

- all students will wear uniforms: Polo shirts with no logos
- whole school has a fresh coat of beige paint
- new principal is the first woman principal
- kicker on the football team is a girl
- same 7-period day schedule
- zero-hour classes
- 1/2 days once a month for teacher in-service

Words that mean  
out of the ordinary

Phrases that mean  
out of the ordinary

**THEME: Here's one for real:**

**1** Now list what's different about your school, characteristics you are known for, things that never change.

**2** Brainstorm theme ideas here. Circle the key words that seem to have meaning or possibilities.

**3** Brainstorm words that mean your new theme idea.

**4** Brainstorm phrases that mean your new theme idea.

**5** Now take your favorite phrases. Brainstorm how the phrase could be used for a sidebar.

**6** Write a five sentences of theme copy using some of your words you brainstormed.

# Nuts and bolts

## THEME

While not the most important part of a yearbook, a theme is a solid way to unify your book. If you pick the right one, its development should be easy. If you don't, it will seem forced and trite. One of the important things to remember is that your school is a lot more sophisticated than most people think. Comic book and fairy tale themes are hardly realistic for high school yearbooks. Your theme needs to be real and to fit the year without gimmicks to carry it through the book. Let's say your school is under construction. Try to find a way to say it that is sophisticated and doesn't rely on hard hats and jack hammers and hammer and nails to carry it through. It would be a good guess that not a single one of your students would identify with those.

Your challenge is to make your theme real, realistic, memorable, relevant and recognizable through repetition and consistency.

### Purpose of a theme

- To tell the story of the year.
- To unify the book.
- To create a personality for the book and the year.

Make sure the theme helps tell the story rather than the year being forced into telling the theme. Regardless whether a concept or stated theme is used for developing a yearbook or not, it should hold the book together and reflect what is unique about the year, the students, the school, the facilities and the community for just this year, just this school, just this group of students.

### Places to use the theme

- cover
- endsheets
- title page
- opening
- closing
- dividers
- folio
- index
- sidebars

### Steps to develop a theme:

(A handout with these steps and examples is included in this guide on page 6 for use in your classroom.)

1. List what's different about your school, characteristics you are known for, things that never change.
2. Brainstorm theme ideas based on the list created.
3. Brainstorm words that mean the same as your theme phrase.
4. Brainstorm phrases that mean the same as your theme phrase.

These lists now become the tools for theme development. The word list spices up theme copy, theme caption headlines and theme headlines. The phrase list now becomes the titles for sidebars used throughout the book.

A session with an any-school, any-year theme makes great practice. Students understand the process without emotional ties to a personal idea for their own yearbook. When ideas are slow to follow, it's a clear indication the theme just might not work.

## TYPE CHECK-LIST

1. Theme copy should be larger than regular body type with leading that is twice the point size. (14 point theme copy would have 28 point leading).
2. Body type should be nine- or 10-point type (or larger, depending on selected font) with auto leading.
3. Caption type should be eight-point.
4. Group photos should begin with the name of the group, using a graphic device.
5. Scoreboard type should be eight point.
6. Portrait identifications should be eight point.
7. Index type should be eight point.



## COVERAGE

What goes in your book? The answer is almost anything that has interest or an effect on students. Have your staff members start by listing everything they can think of that is important to high school students. Some things will be eliminated because adviser and staff may think the content is inappropriate for community standards. Other subjects may be terrific but have limited photographic opportunities. In that case, perhaps the coverage can be placed in the people section or in ads and index where there is less space for photos. Think out of the box rather than going to last year's yearbook to copy down what was included. Some things, like homecoming and spirit week, will need to be covered yearly but the staff will want a new angle for it. Other things like religion, siblings, odd jobs, diet and exercise could be covered one year and not the next. No matter what, try to surprise the reader with new subjects and new angles on old ones.

### Student Life

- Focus on students at and away from school.
- Write about the people involved in the events rather than the events.
- Use action/reaction photographs.
- Plan flexible coverage to accommodate unexpected activities.
- Use sidebars to record the details to free up copy for feature coverage.

### Academics

- Show what is going on in classrooms.
- Cover the students not the teachers.
- Write about captivating lessons that have students involved.
- Find unique angles for photos.
- Limit the number of photos that have a student at a computer (boring).
- Remember that this section is crucial in covering a year. After all, it's the reason we have school.

### Organizations

- Include all groups equitably. Equitably does not mean equally. A very active group should have more coverage than one that only meets.
- Avoid group-by-group coverage.
- Group like clubs together.
- Group like activities together — fundraising, parties, community service, etc.
- Attend a number of activities for photographs.
- List first and last names in group shots and in the rows as they appear.

### Sports

- Include all sports equitably.
- Run a complete scoreboard that includes the overall record.
- Include highlights and specifics.
- Use player and team stats in captions and sidebars.

### People

- Design portraits in solid rectangles.
- Faculty photos should be the same size as the underclassmen's.
- Spreads should include a feature unless designed as an index.

### Ads

- All ads should appeal to students.
- Parent/senior ads are designed using the rules of good design.

### Cover the year

- Balance section coverage.
- Plan specific story ideas for each spread.
- Use the following steps to determine the number of pages for each section:

\_\_\_\_\_ Total number of pages  
\_\_\_\_\_ Subtract opening/closing/dividers  
\_\_\_\_\_ Subtract index pages  
\_\_\_\_\_ Subtract advertising pages  
\_\_\_\_\_ Subtract specialty section pages  
\_\_\_\_\_ Subtotal for determining coverage

Use the subtotal for percentages.

\_\_\_\_\_ 25-30% for student life  
\_\_\_\_\_ 15-20% for academics  
\_\_\_\_\_ 10-15% for clubs  
\_\_\_\_\_ 15-20% for sports  
\_\_\_\_\_ 25-30% for people

### Fill out the ladder

- Plot sections on the left side of the ladder or on even-numbered pages.
- Record story ideas and the person responsible on the right side of the ladder on the odd-numbered pages.

### Add specifics for section development

- primary and secondary headline design
- copy design including width and leading
- copy lead-in design
- body copy type style and contrasting caption type style
- caption headline design related to the primary and/or secondary headline
- consistent grid/column width
- dominant action photograph
- great copy about people involved in activities
- sidebar design

### First Deadline

Cover, endsheets, title page, opening section, dividers

Part of student life

Part of academics

Part of sports

Senior section (if in color)

All ad pages

### Second Deadline

All people section

Senior section (if not in color)

More student life

More academics

More sports

### Third Deadline

All organizations

More student life

Finish academics

More sports

All division pages

### Fourth Deadline

Finish student life

More sports

Closing section

### Fifth Deadline

Finish sports

Index

## TAJE Yearbook Curriculum Guide

Coverage	Year before last	Last year	This year
<b>Story</b>	1st day of school	Senior painted parking spots	
<b>Sidebars</b>	quote box from one student	calendar of one week for a student	weather costs of camps summer pay
	one of these things is not like the other one — quiz	4-student quote box	
	quote box from one student	4 things to do in the summer	
	list of being different		
<b>Pictures</b>	senior painting a parking spot (girl)	freshman orientation	<b>Events to shoot</b> moving back in after construction lifeguarding mowing a yard buying a snowcone summer camp volleyball practice cheer practice student council decorating for first day registration
	senior painting a parking spot (boy)	parent registering student	
	football practice	two students comparing schedules at registration	
	band practice	senior painting a parking spot (girl)	
		senior painting a parking spot (girl)	
		senior painting a parking spot (girl)	
		senior painting a parking spot (boy)	
		senior painting a parking spot (boy)	

Topic:

Page #s:

Coverage	Year before last	Last year	This year
Story			
Sidebars			
Pictures			

## REPORTING AND WRITING

It's important that staff members realize that being a reporter is a two-part process. They must write about what they have learned, not about something they think they know or what someone else on staff told them. Someone shouting "Did anyone go to homecoming?" is not an example of reporting, but rather of rear-end reporting. What happened at the school based on what the yearbook staff saw or heard is a poor excuse for reporting and writing.

### Reporting

First, find out background information. This could be done by looking at previous years newspapers and yearbooks. Next, find out what is new and who was affected by it. If it's an event, be there, if at all possible. Collect the color, the sights, the sounds, the smells. Get specific detail — 350 couples, \$12 tickets, \$1,087 raised for Muscular Dystrophy. Get memories, quotes that show reaction and emotion. Make the reader want to read on. Telling them what they already know is a waste of space. Remember, no one opens the yearbook to find out what the theme was to homecoming or to see if the football team won state. It's important that you tell stories that show rather than tell the reader what happened.

### Writing

Here's an example of a "who cares?" story.

*Art students do pottery, drawing and painting.*

*"I took art because I like to draw," art student Alexis Hernandez revealed.*

*Some students think art is fun.*

*"I think art is fun," Hernandez added.*

Snore.

Instead, help them see, smell, hear, touch and taste it.

Here's an example of a well-written story from McKinney High School. This sports story does not tell of the entire season but rather picks one important part of the season. The scoreboard tells the story of the season. The story could be on a player who didn't get to play all season because of an injury and then the team aligning itself behind him to get the coach to put him in so he could say he played his senior year. Or it could be about a couple of injuries that the team overcame or didn't.

*Lion and Bronco fans were on their feet as Boyd's offense ran onto the field following a timeout. The Broncos stood on the Lions' 12-yard-line. With 1:20 remaining, a touchdown would seal the game for Boyd but a defensive stop would force a fourth down.*

*Boyd quarterback Jacob Coffey took the snap from under center and pitched left to running back Bryan Maxwell. Maxwell took the pitch, found a crease between his guard and tackle and shot out of a cannon into the south end zone. Lion fans could only hang their heads and reach for their car keys as they watched Boyd score two fourth-quarter touchdowns to take a 12-7 lead.*

*Trailing by 6 with 1:15 left in the quarter, the kick return unit headed out to the field in an attempt to set up the offense with decent field position. Sophomore kick returners Robert Rad-*

*way and Dario Jackson adjusted their alignment to field what they thought would be a squip kick, but a confident Bronco kickoff team decided to kick deep instead.*

*"It was such a nervous feeling being on the field for that play," Robert said. "Before we went out on the field Coach told me I was going to run it back, and when they kicked it deep, I knew I had a chance."*

*Robert fielded the ball on the 17-yard-line and fired off behind a Dario Jackson block. The front four on the kick-off team opened up a seam on the left side of the field. He burst through the crease leaving all Broncos behind except for the kicker.*

*As soon as I got to the kicker, it was over," Robert said. "I broke his tackle and blew right by him."*

*With the crowd and the sideline going crazy, Robert high-stepped into the*

*end zone untouched for the score.*

*"The best feeling was getting into the zone because we had to win the Battle of the Blue," Robert said.*

*A huge swing in momentum hushed the Bronco nation, and Robert's kick return proved to be too much for Boyd to overcome.*

*On the final drive of the game, Coffey hurled a ball into the Lions' secondary in desperation only to be picked off by safety Matt Hanson.*

*"It was nice being the guy to put the nail in the coffin," Matt said. "But our kick return is what won the game."*

Joe Arriola (Class of 2007)  
Never had an AP class, and found yearbook his senior year.

## Nouns

- Be as specific as possible. A YooHoo is more specific than a soda. An Apple is more specific than computer. InDesign is more specific than desktop publishing program.
- Do not go to a thesaurus to pick out words you've never used before. I know no student who "Takes a constitutional" instead of a walk.
- Vague words like some, many, most, others. These words show poor reporting.

Example: "Some students didn't mind homework." This is general and has no real meaning.

Instead:

*Paul Estes said he didn't mind homework.*

*"It's not like I'm some sort of freak, but I wouldn't practice if I didn't have homework to make me do it."*

Notice how the quote doesn't repeat information but gives it meaning.

## Verbs

- Use active verbs that don't require an adverb to give them strength.
- Use active voice and active verbs. Get rid of "to be" verbs.
- Keep verbs in simple present, past or future. If your main verb has an -ing ending, you're in the wrong tense.

## Bad verbs

*The good ol' boy system **was** still in tact with administrators at a high school in South Arkansas when I **sat** down with them one afternoon. The topic of discussion **was** the lack of qualified bus drivers when I **walked** into the office after teaching summer school English that August.*

This is not badly written but "to be" verbs weaken the construction. And think about the strongest possible descriptive verb for the action happening. "Walk" could become "trudged," "sauntered," "strolled," "strutted," "trekked" and more.

## Look at the rewrite

*Administrators rooted in the good ol' boy system **complained** they didn't have enough bus drivers. After federal courts **combined** two rival school systems in the name of desegregation,*

*the bus superintendent **reconfigured** routes for this small Arkansas school district creating a need for even more bus drivers.*

*"Where are we ever gonna git that many drivers," the bus superintendent said.*

*"Heck, we're scraping bottom now," the associate superintendent said.*

*"I can drive a bus," I said as I entered the room.*

*They **rebuffed** me with laughter and woman-driver comments.*

## Adjectives

- Some adjectives are opinion and have no place in a story. For example, saying a girl is "pretty" or "tall" aren't specific. Eliminate these.
- Very. Very is very unnecessary.

Descriptive adjectives allow the reader to use the five senses to put himself into the scene.

*The smell of popcorn and hot dogs permeated the air and the sound of **tennis-shoe-clad** feet beat a rhythm on the metal bleachers as the **blue and red** festooned supporters prepared for the **season-topping** game.*

*A win would take the players into the playoffs.*

*A loss would leave them at home making plans about whether they should order Dominos or meet friends at Mickey Dees.*

## Adverbs

Stephen King, arguably the No. 1 writer in the horror genre, wrote in his book "On Writing" that adverbs are not your friends. It's something journalism teachers have preached for ever. Trust us. They should be avoided just like you should avoid cliches — like the plague.

Adverbs modify verbs. Strong verbs don't need to be modified.

breathed heavily: huffed, puffed, panted, wheezed

eating quickly: gulped, inhaled, gorged

## Cliches

These are phrases used commonly

and have become the easy way to describe something. Example: as good as gold, gave a 110 percent. Obviously you don't change a cliché in a quote, but you should create your own visuals rather than relying on old and tired ones.

## General rules for better writing

Take the reader into the moment. No broad, general statements about teens, life, society or the world.

No question leads. Instead answer the question.

No quote leads. Rarely is a quote powerful enough to carry the beginning of a story.

No need to make up a scenario or anything else. Your story is about a person. Any detail that is not specifically about your person should be omitted.

No John Lennon leads. (Imagine)

Paragraphs are 1-2 sentences in journalism. Each quote is a new paragraph.

Words and phrases we don't use:

Very

This year

Suddenly

A lot

Name of your school and mascot

Only

Don't quote facts.

Avoid "there" to begin a sentence.

End with a quote.

Save the SAT words for AP English.

Read your story out loud.

Due means a train or a baby. You usually mean because.

People use "who." Objects use "that."

If a sentence has "that" in it, read the sentence without it, and if it makes sense, omit it.

## HEADLINES

- Use primary and secondary headlines.
- The primary headline should attract the reader's attention and the secondary should tell what the story is about.
- Headlines sell the story. Make sure they do and that they are accurate.
- Pull the reader's attention to the copy and spread content. This is the verbal chance to hook the readers into the page.
- Tie in with the action in the dominant photograph.
- Identify specific content of the spread without using labels.
- Use action verbs in present tense and active voice.
- Look for clever plays on words.
- Use single quote marks.
- Avoid articles (a, an, the).
- Use comma in place of "and."
- Eliminate unnecessary words.
- Avoid crossing the gutter.
- Avoid label headlines.
- Use numerals for all numbers in the headline.
- Don't repeat words from the main headline to the secondary one.
  - Avoid headlines that start with "students" or "seniors" if it's in the senior section, "team" if it's in the sports section or "club" if it's in the clubs and organizations section. Every headline could start with one of these.
- Headlines do not state opinion.
- When writing multi-line headlines:
  - Keep verb phrases on the same line.
  - Keep adjectives and adverbs on the same line with the word they modify.
  - Keep prepositional phrases on the same line.
  - Keep words that go together on the same line, like first and last name.
  - Keep your school name and mascot out of headlines.

### Example headlines

Play on words and then a subhead that tells the reader what the story is about.

# Tray Chic

Food only a part of enjoying lunchtime experience

Main headline needn't have a verb in it if followed by a subhead that contains one. Keep the verb present tense.

# No bricks & mortar?

That mall called the Internet makes shopping something that can be done anywhere, anytime

### Leave these out

- dedications
- memorials
- senior messages
- baby pictures (except in senior ads)
- collages
- gag captions
- large photos of administrators
- last wills and testaments

### Elements of design

- photos
- copy blocks
- headlines
- captions
- white space
- graphics

### Index entries

- All students
- All adults
- All sports
- All clubs
- All academic areas
- All topics

### Clip Art

Unless used as part of a logo, or infographic clip art generally reflects an inability to fill space with meaningful content.

### TAJE Yearbook Curriculum Guide

## CAPTIONS

(from an article by Lori Oglesbee in C:JET, Winter 1998)

Great captions do not begin in a publication lab room. Go out and interview the people who are in the photographs. Find out every detail about what happened immediately before and immediately after the photo was taken. Get the correct spelling of every name. Ask how the name is spelled even if it is your best friend. The interviews achieve two purposes, information and interest. Whenever these people are interviewed, the reporter gets secondary information that is not obvious in the photograph, and the interviewee knows that he/she will be included in the yearbook. Give the photographer credit for the photos he takes. It'll improve the photography and is only fair.

### Sports captions

In addition to all the other rules for caption writing, sports captions require even more research to recover the following information. Each sports caption should include the outcome of the play, names of the players for both teams with their uniform numbers in parentheses, and the outcome of the game. Stats about the player of team make great secondary information. For example:

#### PITCHER PERFECT

With a 2-0 count, Jim Tannehill (11) throws a third strike to Matt Worthington of Sherman. Tannehill, who posted a win 7-2, ended the season undefeated and pitched a no-hitter against Flower Mound. "If I throw two strikes in a row," Jim said. "I always get a strike on the next pitch." Photo by Justin Grimm.

A great caption always begins with a great photograph and thorough research, then ends with well-written, polished sentences in active voice and a informative and enlightening quote.

### A good caption has four parts:

#### h e a d l i n e

The headline should be a clever title that is verbally linked to the photograph. While still trying to avoid corny humor, a pun works well here.

#### i d e n t i f i c a t i o n

The identification sentence explains exactly what is going on in the photo, names all visible people and is written in present tense. Avoid beginning with a name and don't overuse gerund phrases.

#### s e c o n d a r y

The secondary information sentence adds information that is not obvious in the photo and is written in past tense. This is the information from the interview and gives the photo more meaning.

#### q u o t e

A quote at the end adds the feeling of being there. Use feelings and opinion in quotes. There's rarely a need to use quotes that simply transact facts.

### Example:

CHEER UP After a 21-20 loss to Judson, varsity cheerleader Janet Beasley cries after Plano misses a last-minute attempt to score three points. "I really wanted them to win to make my senior year extra special." Photo by Joey Lin.

Write in active voice avoiding forms of "to be." Directional words such as above or below are not needed if the captions are placed next to the photos they describe. Caption length should be fairly consistent throughout a spread or story package. Narrow captions should be set aligned to the right or left.

## TAKING PHOTOGRAPHS

- Get there early and plan to stay until it's over.
- Digital is cheap. Take lots of photos. Take way more than you think you'll need.
- Don't take posed photos. Keep shooting until people quit posing.
- Vary the angle. Move around, get high, get low.
- Remember your designer has to place these photos on a spread. The designer will need horizontal and verticals and will need the subjects to face different directions to keep action or movement into the center of the spread.
- Think about the rules of composition.
- Take notes to know where you are, who the people are, what they are doing and why.
- Photographers are responsible for writing captions.
- Don't take pictures of your friends.
- Don't take pictures of people you've already shot.
- If you're shooting an academic classroom, plan to go there on different days. Plan to stay the entire period.
- Focus is not a special effect.
- Crop in your camera.
- Get close to your subject.
- Shoot four kinds of photos.
- Establishing shots: These show the big picture. For example, taken from the top row corner of the football stadium, showing everything that is going on.
- Group shots: Groups of people interacting together. For example, at the football game, shoot the cheerleaders, the drill team, the football team, the parents, kids playing at the rail, the spirit club.
- Close-ups.: One to three people interacting together. For example, guys painting up for the game, three girls sharing a box of popcorn, a parent reading a program.
- Parts of the whole: Extreme close-ups. For example: A trainer's hand wrapping an ankle, a shot of the cheerleader's mouth through the megaphone.
- Shoot the unexpected as well as the expected. You'll be surprised at how much is used.
- Think photo story and remember every time you shoot, you should be shooting a photo story with each photo adding to the body of knowledge and helping tell another part of the story.
- Keep your batteries charged.
- Carry an extra battery and an extra memory card.
- Keep shooting when something unusual happens. You are there to capture the moment, not to be a participant.
- Think about taking action, reaction, emotion shots. Think about where the reaction will be and be prepared to shoot it.

## SELECTING AND EDITING PHOTOS

- Remember, the assignment isn't done until the photos are downloaded and organized. Do that within one or two days.
- Download all photos and save original images in a pre-arranged place. DO NOT touch these.
- Make a second copy of all photos. Go through them and delete the ones that should not be considered.
- Photographs should not show excessive grain.
- Photographs should possess a story-telling quality. Focus on action. Avoid using posed photographs.
- Photographs should exhibit good contrast. For black and white photographs, there should be a mixture of blacks, whites and grays. For color photographs, the colors should be vivid and the lighting should reflect true colors.
- Write preliminary captions and save them into the info box in PhotoShop.
- Batch rename the set of photos according to the way your editors have set up. It may look something like this: HCdancelSharp.10/3/08
- As soon as you have finished editing the photos, make sure they are placed in the proper folder for the designer to use. Tell the designer the photos are there via an e-mail or note or speaking to the directly.
- When cropping photographs, make sure to crop to show the important elements. Always leave room into which the action can move. Don't amputate arms, legs or heads when cropping photos.
- Crop photographs to the center of interest keeping photo composition techniques in mind. Do leave a little wiggle room for the designer.
- Quality is enhanced when photographs are reduced, and flaws are magnified when a small photo is enlarged.
- When placing photographs on a page or spread, position them so the action leads into the page and no one is looking off the page. Redesign rather than flip a photo.
- When bleeding across the gutter, make sure the action or faces are not trapped in the gutter.
- Never force a photo into a preplanned space. Redesign the spread if necessary.
- Group shots should be cropped just above the heads of the back row and at the waist of the front row.
- Your best shot should be your dominant.
- Make sure that the photos tell a variety of stories. If they don't, don't wait for an editor to tell you that you need to re-shoot. Be proactive and you'll be appreciated.



# This and that

The next few pages contain ideas for increasing your income, dealing with delivery, yearbook banquets and more.

## Sell those extra books now

You've probably ordered a few extra books. You want to make sure you sell out when the book arrives and maximize your cash flow for the end of the year. So here's some ideas to sell out.

1. Each staff member has to sell one more book each. Provide each staff member with the names of at least five people who didn't buy a book. Find out why the students on the list don't want a book. This could give you insight into coverage for the next year.
2. Go to the senior class officers and ask them to get the senior class to buy books for their upcoming reunions. It most likely will be too late to find books 10, 20 or 30 years out.
3. Contact dentist, doctors, real estate agents and anyone else with a waiting room to see if they would like to buy a copy for customers to

enjoy while they wait.

4. Church youth group sponsors like to have a copy of the book as a reference. Contact these local churches to see if they would like to purchase a copy.

5. The local police department also likes to use the book for a reference.

6. Ask local banks to sponsor five books each for students who cannot afford a book but who are involved in the school. Counselors could probably alert you to potential students the books would mean a great deal to.

And for next year, you might want to do these tips before you submit your final count. Remember that selling more books is the easiest way to make money for your staff.

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## Parent/Senior ads

These ads have become the bread and butter of yearbook budgets. Carrie Skeen from Coppell High School has one of the best packets for parents. Here are the highlights.

### Do

- use good quality photos, color or black & white. Original photos may be any size; we can reduce, enlarge or crop any photo without damage to the original.
- attach a piece of paper with your name, your senior's name and an address or phone number to the back of the photo; mailing labels are perfect.

### Don't

- Don't send Polaroids
- Don't write on the back of the photograph.
- Don't cut, staple, or fold the photo.
- Don't use paper clips on it.
- Don't send naked baby photos.
- Don't send photos with guns, alcohol or tobacco products.
- Don't send ink-jet or laser-printed images.
- Don't submit photos you don't want to risk. If necessary, have a quality copy made and send it.

Photos will be printed as received; we do not manipulate images in any way to lighten, darken or remove backgrounds.

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## Business ads

Every student should attempt to sell advertising to businesses to finance the book.

- The ads should appeal to student interest rather than being a reproduction of a business card.
- Include community coverage to entice readers to this part of the book.

- Try to get as many photos in ads as possible. The photos preserve the look of the community for that year.

## Omitted parent ad

One of the worst feelings after the yearbook arrives is for a parent to call to say the ad she purchased for her senior isn't in the book. The book can't be reprinted so what can you do?

Even though the parent may not have any other children after this one, lots of damage can still be done. If a parent is unhappy, word can spread quickly. Neutralizing this situation and salvaging the parent's feelings is of utmost importance.

1. Admit fault.
2. Always refund the money as soon as possible.
3. Create the ad for an 8 1/2X11 sheet of paper.
4. Print it out in color on acid-free paper.
5. Mount it in a certificate plaque and give it to the parent.

The few times this has happened, the parents were happy with the plaque. We've even considered selling them on the side.

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## Return proofs on time

The timely return of proofs will ensure your book will deliver on time. So when all those pages come in, there's a few steps to take to make the process more efficient.

1. Set up a folder on your server or main computer labeled "Proofs." Inside set up sub folders for each batch that arrives.
2. Move a copy of the files from the CD to that folder. If you submitted PDFs, move a copy of the original files to that folder. Keep the CD in a box near your desk.
3. Use a colorful pen and mark all corrections on the page. As the correction is made on the original document, place a check beside the marked correction so you'll know that each has been addressed.

4. Print out a new copy and staple it to the proof. Check each correction and verify that it was made.
5. Color code the files in the folder to let you know the status for each batch.
  - a. red for in correction stage
  - b. blue for corrections being made on computer
  - c. yellow for needs to be printed
  - d. green for new CD to be burned
  - e. orange for mailed

Get those proofs out as soon as possible. Production on your pages can't continue until this crucial step is complete.

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## It's in the details

A few pitfalls can make your spreads look less professional. Check for these before mailing pages and/or on proofs.

1. Space once after all marks of punctuation. All stylebooks have followed this rule since the flood of desktop publishing software replaced typewriters. Spacing more than once creates "rivers of white" throughout the copy blocks.
2. Copy should be indented one pica when in paragraph blocks. The default is three picas and looks too deep. Reset the tabs to be one pica.

3. Decorative fonts shouldn't be used less than 18 point.
4. Copy shouldn't be wider than 24 picas as a general rule. If the reader's head has to move to complete the line of text, it's more difficult to read.
5. Avoid using the name of your school repetitively. The whole book is about your school.
6. Avoid the phrase "this year." The whole book is about this year.

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## Colophon details

- name of book
- volume number
- theme and its origin
- name of printer and address
- number of copies printed
- price of book to students
- total cost of the book to produce
- number of color pages
- number of spot color pages
- names or numbers of spot color
- cover specifications
- binder's board weight
- paper weight
- endsheet specifications: paper, inks
- programs used
- number of computers and type
- name of photography studio
- number and types of cameras used by students
- fonts used
- scholastic press association memberships
- awards previous volume received

## Plan a banquet now for the end of the year

One of the best ways to end the year is with a banquet. It's a great way to say goodbye, celebrate and thank those involved in making an awesome publication.

### So where do you have it?

- The school cafeteria
- Local country club, check with parents who might be members and can get the fees waived
- Local restaurant with a reserved room
- Local church fellowship hall

### Who should you invite?

- Staff members
- Their parents
- Yearbook rep
- Photography rep
- Principal
- Superintendent
- School board members
- Former staff members

### What should you serve? Think catering

- Barbeque
- Local Italian recipe
- Fajitas

### What should be on the program?

- Give out staff awards on plaques for Photographer of the Year, Writer of the Year, Leadership Award, etc.
- Hand out any awards won at state, regional and national conventions and competitions.
- Do fun staff awards.
- Hand out appreciation plaques to the principal, school board, photography company and yearbook company.
- Award any scholarships you're able to give.

And the best part is a slide show of all of the photos from camp, staff trips, the classroom and everything else yearbook. You can even have a special slide for each senior. Let the kids make it. They love that kind of stuff.

Appoint a decorating committee of parents and/or students and let them develop a theme. Make sure the decorations include toys on the table. The kids love it.

Charging for the food is acceptable and can help you better predict numbers for the food and seating arrangements.

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## Prepare the school for delivery

Hey guys,

Looks like yearbooks will deliver Thursday, May 10 and we will pass them out Friday, May 11 during fourth period. So I will need my yearbook staff and JI kids you can spare all day Thursday and 4th period Friday. I'll send a list next week.

We will need to interrupt your class the minute we knock to pass out books. We have to distribute 1,200 books in 50 minutes and will need your cooperation to do so. If you will be in the library or in some other remote location, please let me know. If you have switched lunches from the published list, please follow the one from the first of the year. We need to deliver everything in one hall at one time for efficiency.

Just wanted to give you a heads up for making plans for next week.

I've seen all the printed pages and am quite pleased. The color reproduction is outstanding and true to what we sent in. We have a copy of the cover in the room and everyone has loved it. And the endsheets have this cool little strip that pulls in and out. We're real excited. The photography is the best we've ever had, and the coverage still amazes me. The DVD in the back

is packed with stories and is the best it has ever been. So help us out... I doubt anyone would criticize a football player's fumble in class on Monday after the game. I know no one would tell a theater student how he forgot his lines in the play. We would never criticize a student's essay in another class. However, people tend to love to find errors in a book. The nature of the printed document is for people to find errors. Remember that these yearbook students worked diligently on this book all year. As soon as we get a copy, we look for the mistakes. When we find one, we're sick. But at that point, there is nothing we can do. So please, do not criticize the book in front of the students or allow other students to criticize. It's our baby, and no parent likes to hear that his/her child is ugly.

If you have a concern about the book, please stop by my room and talk to me privately. If you love the book, tell the world and all these kiddies who spent long, hard hours up here late into the night to make one of the best yearbooks in the nation.

Thanks.

# AP Style

Here is a list of the most common items high school students are likely to encounter when addressing style issues.

## CAPITALIZATION

### Do not capitalize

- names of classes: freshman, sophomore, junior, senior
- names of school subjects unless it is the official course titles or the name of a language. Example: math, Algebra I, science, Biology II
- the word varsity
- district or state when referring to sports unless referring to a specific meet in its complete official title. Example: The 325-A District Meet but not the district track meet.
- a.m. and p.m.
- words that are not proper nouns

### Do capitalize

- the name of athletic teams: Hawks, Cardinals, but not football team, varsity soccer team
- college degrees when abbreviated after a name but not when spelled out. Use bachelor's, master's, doctorate rather than saying "She has her B.A.")

## ABBREVIATIONS

### Do abbreviate

- names of colleges in your area or that have been previously mentioned in a story. Abbreviate names in all caps with no periods (UT, SMU, TCU)
- states when preceded by the name of a city. (Exceptions: All states with five or fewer letters and Alaska and Hawaii). Abbreviations are found in the AP Stylebook. DO NOT use U.S. Postal Service abbreviations)
- United States when it is an adjective. Spell it out when it is a noun.
- Months when they are followed by a date. Months with no abbreviated form are March, April, May, June, July.
- versus as vs. (with a period)

### Do not abbreviate

- state names that stand alone
- days of the week.

### Other rules

- Lower case abbreviations: a.m. and p.m., c.o.d., mph
- Use all caps without periods of accepted and well known abbreviations: PTA, NHS.
- Avoid referring to an organization by abbreviations when it is not commonly known. Instead of Students Against School Rules (SARS), refer to the group as the anti-rule group or something else that makes it easy for the reader to understand.

## NAMES

- On first mention of a person in a story, use his/her first and last name and appropriate identification (English teacher Carolyn Brown, sophomore Jody Smith).
- After first mention, refer to students by their last names in all stories. Some high school publications refer to the adults with an appropriate courtesy title (Mr., Mrs., Dr.). If your staff decides to use last names without courtesy titles, be consistent.
- Short titles should precede the name and be capitalized. If long, place behind the name and do not capitalize. Principal Joe Jones. Mary Smith, director of student involvement.
- When identification follows the name, it is set off by commas and is not capitalized: Sue Smith, junior; Gil Tello, assistant principal.

## NUMBERS

- With the exceptions noted below, numbers one through nine are written out and numbers 10 and up are numerals. This is true even in a sequence: 9 boys, 11 girls and three teachers.
- Spell out ninth, tenth, etc. when referring to grades
- Use figures when referring to ages, weights, sizes, dimensions, scores, prices, degrees, percents, time ratings and hours of the day.

- Use a hyphen in scores. The Cardinals edged the Hawks, 25-22.
- Use the numeral and the word cents for any amount less than a dollar.
- For even amounts of money or times, eliminate the extra zeros. \$10, 7 p.m.
- Spell out fractions.
- Use noon and midnight rather than 12 a.m and 12 p.m.
- When writing out a date span, use a hyphen instead of the word to: April 11-30.

## PUNCTUATION

### Apostrophe

- Use an apostrophe to indicate possession in singular and plural nouns that do not end in s. boy's shorts, Margie's books, Francis's telephone.
- Use an apostrophe to indicate omitted letters or numbers: '03-04 school year.
- Do not use an apostrophe behind a year unless you are showing possession.
- The possessive form of personal pronouns such as its and yours do not need an apostrophe.

### Comma

- In a series, don't use them before an "and."
- Use one in a sentence after a conjunction IF the part of the sentence following the comma would be a complete sentence (it must have its own subject).

### Exclamation point

- Don't use exclamation points. Use a period instead.

### Period

- Rather than building a complicated sentence, consider a period.

### Semicolon

- Use the semicolon to separate phrases containing commas, statements of contrast and statements too closely related.
- Do not use a semicolon when a period would work just as well.

## INTERNET

- Capitalize Internet and Web and World Wide Web.
- Do not capitalize intranet, a private network within an organization.
- dot-com, not dot.com.
- dpi does not take periods.
- e-mail is hyphenated.
- online is NOT hyphenated.
- chat room is two words.
- home page is two words.
- login, logon, logoff are all one word.
- screen saver is two words.
- search engine is two words.
- server is not capitalized.
- shareware is one word.

## MISCELLANEOUS

- Use the word "said" instead of commented, related, stated etc. The only exception to use of the word "said" is if it is truly descriptive. The coach screamed, the teen whispered, etc.
- Place the attribution at the end of short quotes or in the middle of two or more sentences.
- Place the attribution in subject verb order. He said, she said.
- Don't end with a summary or a conclusion or an editorial statement.
- Avoid passive voice (and "to be" verbs).
- Spell out percent as one word.
- Avoid partial quotes, but don't be afraid to paraphrase. If you can say something clearer and better, do it.
- Use quotes for reactions rather than to state facts.

For other uses, please consult an AP stylebook. It's a good idea to look up brand names, store names and the like to make sure you are correct. Be consistent.

## OTHER ERRORS TO AVOID

- Use only one space after a period, colon, exclamation, question mark, etc.
- Titles are italicized, not underlined.
- Use smart quotes, not ditto marks. In InDesign, select “Use Typographer’s Quotes” in the Preferences menu.
- Apostrophes belong where the letter is missing: i.e. rock ‘n’ roll (both the a and d are missing); or the ‘90s (there is no apostrophe before the s). Note: don’t let the computer automatically type an opening quote before the n rock ‘n’ roll); this is incorrect. To type an apostrophe: Mac: option+shift+’ PC: alt+[
- Use single and double prime marks when referring to measurements. 5’ 8” is wrong; 5’ 8” is correct. *single prime mark*: Mac: option + shift + e PC: ctrl+alt+’ *double prime mark*: Mac: option + shift + g PC: ctrl+alt+shift+’
- Learn to punctuate quotations. Periods and commas are always placed inside the “ ” Colons and semicolons are always placed outside “ ”: and are followed by one space. Exclamations and questions are placed based on logic. If the mark belongs to the quoted matter, it goes inside. Otherwise it is set outside.
- Learn to punctuate parentheses: if the text inside the ( ) is an aside within or at the end of a sentence, the punctuation goes after and outside the closing parenthesis. If the text inside the ( ) is a complete sentence that starts with a capital letter and ends with a period or other ending mark, then the punctuation goes inside the ( ). There are no extra spaces surrounding parentheses or between the closing parenthesis and any punctuation that follows.
- When using acronyms, it is easier on the eye when you use small caps: FBI rather than FBI.
- With principals and vice principals, capitalize if used as a proper noun: (Principal Mike Jones; Vice Principal Sally Adams); do not capitalize if used as a common noun: (the principal had a meeting with the vice principal). Note: vice principal (n); vice-principal (adj)
- Know the difference between an en dash (–), em dash (—) and hyphen (-). Use a hyphen in hyphenated words, compound adjectives, etc.; en dash is used to show duration: October–December; 3:30–5 p.m. Mac: option+- (hyphen) PC: alt+- (hyphen); em dash is used to set apart a phrase: “Hold on — I have to get my purse.” Mac: option+shift+- (hyphen) PC: alt+shift+- (hyphen)
- Use the keyboard commands to type ellipsis and bullets. For ellipsis ... Mac: option+; PC: alt+0133 For a bullet, • Mac or PC: option+8

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## What makes a successful teacher

A successful, effective teacher has few classroom problems. It’s no accident. That teacher has good classroom management skills.

1. Get to know all the students. Find a point of contact for positive interaction before a negative one arises.

2. Be fair and consistent. The student who sees another get away with what he was punished for will soon cause more trouble. The student is measuring where he stands with the teacher.

3. Never argue. If the conversation continues, repeat the expected behavior. Introduce no new material. Keep the focus on the behavior. Once the teacher argues back, he immediately loses ground.

4. Praise appropriate behavior. This technique is often called “caught doing good.” Those who need special attention especially respond well to this type of behavior.

5. Interact with all students. Students who sense favoritism will often act out to prove that the teacher does not like them. The negative reaction from the teacher sends this message.

6. Post clear rules, list each consequence and be consistent in the enforcement.

7. Stay out of the teachers’ lounge. (my personal favorite) Don’t believe anything you’ve heard about a student until you witness it firsthand. And most importantly, never talk about a student in a negative fashion to anyone else, ever. Comparing notes should be done only to plan an intervention to help that student.

# It's all about me...

## Completion schedule

### • Thursday, Aug. 30

Lecture: brainstorming  
Bubble sheet example in class.  
Finish your bubble sheet for homework. Begin collecting your photos.

### • Friday, Aug. 31

Lecture: types of sidebars  
Bring bubble sheet to class and mark it with highlighters. Begin developing sidebars.

### • Tuesday, Sept. 4

Lecture: color balancing photos  
Work on sidebars or color balancing.

### • Wednesday, Sept. 5

Lecture: caption writing  
Continue working on spread.

### • Thursday, Sept. 6

Wedding and cake (my birthday)

### • Friday, Sept. 7

Lecture: story writing  
Complete interviews and begin writing.

### • Monday, Sept. 10

Lecture: preflighting your work/  
missing links  
Work on spread.

### • Tuesday-Friday, Sept. 11-14

Finish spreads.

### Spread due Monday, Sept. 18

## Develop a yearbook spread about yourself

You will choose the photos, color balance them, write the captions, develop and write sidebars, and write a story for your spread.

## Fill out the bubble sheet

Begin by completing a bubble sheet about yourself. (All of these steps/forms must be attached to your completed spread.) This bubble sheet must be completed by the beginning of class Wednesday.

## Get out those photos

In the meantime, begin collecting photos to include on your spread. You need to have at least 20 photos to choose from. Remember we always want material there just was no room to include. We're going to use the best stuff. If the photos need to be scanned, you'll have to do. We have two scanners. You'll also want to create a folder on the server to store your photos and other files. Save it to the server in a folder with your full name.

## Highlight your ideas

After the bubble sheet is complete, use three highlighters and color code them into story ideas, sidebar ideas and photo ideas. Choose five of the sidebars and begin writing these. You can sketch out the designs and look through magazines for design ideas. You must complete five sidebars and use three of them.

## Write the details

You may choose to write your own story or swap with someone and write each other's stories. It must include both dialog and quotes. Complete, three-sentence captions with headlines must be written for each photo. Write a headline for the spread.

## Move to the computer

After all of your materials are collected, captions and stories are written, you may begin your spread. You must show your work to one of the editors or adviser before you can move to this step. There will be a template on each computer called "All about me" in the documents folder. Open it and "save as" to your name in your folder you created. If you don't remember your InDesign training, we'll help you one-on-one.

## Print it out

Run spell check on all written materials. Print out one copy scaled to fit on one sheet. Have a second-year staff member or adviser approve the spread. Make corrections and print it out for a final copy. We will laminate these and put them up.

# Staff Commitment

**PUBLISHING A YEARBOOK** is a complicated, creative, time-consuming process. However, this job is one of the most rewarding that you will do during your high school years. You will be involved in making the only complete historical record of this school year. Your work will remain a part of our high school students' lives forever. For many, this yearbook will be the only written and pictorial record they have of this time in their lives.

## Staff Commitment

Use this form at the beginning of the school year.

**I'M SO PROUD** that you want to be a part of the yearbook staff. You have an awesome task ahead of you as you will record the history of the school year, report the news, entertain the readers, and sway people's opinions. We will all count on each other to do our parts.

You must be willing to give a **time commitment**. As with all things that have deadlines, yearbook usually requires time outside of class to make deadlines. Usually two or three week nights and one weekend day per deadline is sufficient. This doesn't mean you can't be involved in other activities. As a matter of fact I like for you to **be involved** in other activities because it keeps you up-to-date on what is happening in and around school.

**Please initial the following statements. They will be kept on file in the publications office.**

\_\_\_\_ I understand that I may be asked to leave campus on staff-related assignments and will act responsibly and accordingly as a representative of the publication and school.

\_\_\_\_ I understand I will be devoting time outside of class (including nights and weekends) in order to complete assigned tasks by deadline. I commit to my availability during those times. If I am involved in other activities, I will make up the time by agreement with the yearbook adviser.

\_\_\_\_ I understand the importance and value of the publications department's equipment and supplies and will treat them with respect. Should I neglect or abuse the materials, I will pay for repair or replacement.

\_\_\_\_ I understand the importance of my being in class. For whatever reason, when absent during production, I will call the journalism room to report my absence so alternate plans can be made for deadlines and materials may be located.

\_\_\_\_ I will sell advertising to support the financial structure of the publication.

**Please have your parents initial the following statements.**

\_\_\_\_ I grant permission for my child to leave campus on journalism-related errands, relieving the school and the adviser of all permission and liabilities.

\_\_\_\_ I understand that my child will need to devote time outside of school (after school and on weekends) in order to complete assignments by deadlines.

\_\_\_\_ I understand that my child will be working with specialized equipment and supplies and will be held responsible for any damage and/or waste due to negligence.

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Parent's Signature

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Student's Signature

# Journalism Staff Rating Scale

Staff members are rated 1-5 points on each of the following criteria:

\_\_\_\_\_ **1. Initiative**

\_\_\_\_\_ **2. Performance**

\_\_\_\_\_ **3. Cooperation**

\_\_\_\_\_ **4. Responsibility**

\_\_\_\_\_ **Total score X 20**

## **I. Initiative**

**5** Actively seeks to find work that will contribute to the publication.

**4** Volunteers for assignments when they are needed and/or uses own resources to fulfill duties.

**3** Accepts assignments when they are made, and follows instructions adequately in carrying them out.

**2** Consistently needs directions and is casual about carrying them out.

**1** Shows no ability or willingness to discern what is needed on the publication and/or to figure out ways to contribute.

## **II. Performance**

**5** Consistently does superior or excellent work — on time or early. Happy to rewrite, reprint, or redo to achieve superior quality.

**4** Work is usually very good or excellent and meets the deadlines. Will redo or polish willingly.

**3** Work is fairly good, but insufficient in quality and/or quantity.

**2** Work is often late. Reluctant to work or put forth effort.

**1** Performs little or no use to the publication.

## **III. Cooperation**

**5** Cooperates at all times with other student staff members, with sponsor and with faculty, showing maturity in all relationships.

**4** Consistently cooperative with both staff and faculty.

**3** Gets along adequately with most persons most of the time

**2** Frequently uncooperative. Hard to get along with; requires special treatment.

**1** A troublemaker; presence is definitely detrimental to the staff.

## **IV. Responsibility**

**5** Dependable and trustworthy in all situations. Demonstrates ability and willingness to do what needs to be done at all times.

**4** Consistently dependable.

**3** Inclined to take advantage at times, whether the situation involves working in class, taking care of property and equipment, obeying rules, etc.

**2** Careless about meeting assignments. A goof-off and/or discipline problem.

**1** Thoroughly untrustworthy most or all of the time.

### **Individual Staff Member Rubric.**

This rubric allows you to grade the impossible. Tangible, observable action can be evaluated to measure initiative, performance, cooperation and responsibility.



# Yearbook Staffer Evaluation

Staffer's Name \_\_\_\_\_ Grade you think you deserve for the six weeks \_\_\_\_\_  
*You will automatically lose 10 points if you do not fill this in*

Pages due on this six weeks grading period (Page # first, then topic)	date due	date in	date will be in	What's the holdup? (use space below if necessary)

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

Justify the grade you think you should receive this six 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.

**A+ A A- (100-90) – Met all deadlines**

- If deadlines were missed, editors and adviser 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

**B+ B B- (89-80) – Almost met most or all deadlines**

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

**C+ C C- (79-70) – Has not met a deadline yet, but is 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

**F (69-0) – 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

# Glossary

## ADVERTISING

Space in a publication sold to other businesses; display ads usually contain headlines, illustrations, copy, a call for action and information to identify the business; classified ads are set small with little decoration.

## ALIGNMENT

Refers to the justification of text at its margins; left, right, centered or justified.

## ANGLE

The approach a writer takes in a story which results in more interesting feature copy.

## ARTWORK

Any hand-produced, illustrative or decorative material submitted for printing, i.e., display typography on borders, grids and combination of typography and photographs.

## ASSIGNMENT

Story topic to be developed by the writer.

## ATTRIBUTION

Statement of the source of information; the most common verb for attribution is 'said.'

## BACKBONE (SPINE)

That part of a book's cover that connects front to back.

## BACKGROUND

Research done before completing a story that gives a reporter more information.

## BINDER'S BOARD

A stiff, fiber-woven board that gives strength and rigidity to the covers of hardbound books.

## BLEED

Extending a picture beyond the edge of the page on one or more sides.

## BODY COPY

see text.

## BYLINE

Copy that indicates who wrote a story; often includes the writer's title; for example: 'By John Doe.'

## CAMERA READY

A finalized condition of material submitted by the staff so that it does not need retouching or finalizing by the printer before being sent to the camera department.

## CANDID

An unposed photograph which shows action.

## CAPTION

Portion of a layout which explains what is happening in a photograph. Captions are placed touching the photograph. Also called cutlines. Often includes a kicker and photo credit.

## CATCH PHRASE

A group of words which are incorporated into the visual presentation of a theme to catch the reader's attention and compel him to consider the rest of the material

## CLOSE REGISTER

The printing of two or more colors within six points of each other, either partially or completely overlapped, resulting in increased printing precision to assure proper alignment of all elements.

## COLLAGE

A grouping of photos, often trimmed around subjects and overlapped which is run without captions.

## COLOPHON

A statement giving publishing credits and technical information.

## COLUMN

Vertical division of a layout which aides in giving structure to the page.

## COMPOSITION

Part of the criteria on which a photograph is judged; very subjective; includes Rule of Thirds .

## CROPPING

Editing and making a photograph to indicate to the printer area to be included in the year-book.

## COPYRIGHT

The exclusive right for the creator or owner of original literary, artistic or photographic material to make, distribute and control copies of that work for a specified number of years, as guaranteed by law.

## CUSTOM EMBOSSED COVER

Cover with a raised or uneven surface of a specific design.

## CUTOUPS

Blacking out all background in a photo so that only the person or persons are shown. Use with large picture for impact on a spread. Also called a COB (cut out background).

## DEADLINE

Time when an assignment is due to be completed.

## DESKTOP PUBLISHING

Form of technology that allows a publication to be produced entirely on personal computers including writing stories, producing graphics and composing pages.

## DINGBAT

A small, abstract or naturalistic ornament on the printed page, used to indicate directions, instructions or simply used as a motif of the subject matter.

**DOMINANT**

Largest photograph on a layout.

**DOUBLE-PAGE SPREAD**

Facing pages with continued subject matter.

**DUST JACKET**

A plastic or paper wraparound protection for the cover of a book.

**EDITOR**

Has overall responsibility for the publication.

**EDITORIALIZING**

When a reporter draws a conclusion for the reader.

**ELEMENT**

Copy, headline, art, photo -- anything to be placed on a layout.

**ENDSHEET**

Heavy sheet of paper that attaches the book to its cover. There is an endsheet in the front and the back of the book.

**EXTERNAL MARGIN**

The outside margin of a page established by the layout mat.

**FEATURE**

Type of story written with some interpretation that goes beyond just reporting the facts.

**FLAT**

Eight pages of a signature printed one side at a time.

**FOLIO**

A page number, best located at the bottom of each page to the outside and parallel to the bottom of the page.

**FOUR COLOR**

The printing of a color photograph using the four process colors

**FONT**

Group of letters designed similarly; for example: Helvetica, Garamond.

**GHOSTING**

Photographic images printed lightly to form a background for other elements.

**GRAPHICS**

Use of lines, screens, boxes, extra leading, large initial letter set. to enhance a design by breaking up gray areas.

**GREASE PENCIL**

A pencil with a waxlike base. Marking can easily be removed with a tissue. Used to make crop marks on photographs.

**GRID SYSTEM**

System of layout in which the page is divided into small units.

**GUTTER**

The inner space between two pages of a spread where the paper runs into the spine.

**HALFTONE**

The printed reproduction of a black and white continuous tone original, the image being reproduced with a pattern of tiny dots that vary in sizes.

**HEADBANDS**

Decorative cloth edging applied to top and bottom of book's spine.

**HEADLINE**

Portion of a page layout with large type designed to summarize a story and grab the reader's attention.

**INDEX**

A detailed listing of every topic and person included in copy or photography and the page numbers where they can be found.

**INDIRECT QUOTE**

see quotation.

**INFOGRAPHIC**

Graphics which provide information, types: bar graphic, pie graphic, map graphic and the fever graphic (shows the rise and fall of simple numbers through a connection of dots), table.

**INITIAL LETTER**

Oversized character used at the beginning of a block of text to draw the reader in.

**INTERVIEW**

Question and answer session between a reporter and source used to get information for a story.

**ISOLATION**

The intentional use of white space as an element of design, used to showcase elements by setting them apart.

**KERNING**

Space between letters of type.

**LADDER**

A chart representing the pages in a signature or a book, used for planning book sections, page content and color placement.

**LAYOUT**

Drawing which indicates the placement of elements on a page; could be a rough or final draft.

**LEAD**

Beginning of a story which serves to summarize the story and/or grab the reader's attention.

**LEAD-IN**

The first words of a caption or story which draw attention to the copy and which are set apart typographically for emphasis.

**LEADING**

Space between lines of text measured in points.

**LIBEL**

Written defamation; damaging false statements against another person or institution that appear in writing or are spoken from a written script.

**LOGO**

Use of distinctive typography and/or artwork as a trademark for a theme or design concept.

**MARGIN**

The white space between page elements and the edge of the page.

**MATTE FINISH**

A photographic or printing paper, characterized by a dull, smooth surface.

**MINI-MAG**

Special section that often contains more copy than pictures.

**MONTAGE**

Printing two or more negatives on one piece of paper, or cutting and mounting two or more photos to make one illustration.

**MUG SHOT**

Portrait, a photo of a person's head and shoulder area only.

**NATURAL SPREAD**

The two center pages of a signature, so named because they are the only two pages in a signature that are printed side by side.

**ORPHAN**

The beginning line of a paragraph that falls at the bottom of a column or page. Considered undesirable.

**OVERPRINT**

The printing of one color over another color or the same color such as printing black type over a black and white halftone. Select its use with care; use only if type can be placed on a solid light background. Also called overburn.

**PACKAGE**

A group of like elements, i.e., a photo or type package.

**PAGE PROOF**

Simulated version of a page showing copy, pictures and artwork which is used for checking/editing purposes prior to printing.

**PHOTO CREDIT**

Part of the photo caption which states the name of the photographer or the organization responsible for the photograph.

**PICA**

One-sixth of an inch. A printers' measurement used primarily for column widths.

**PLAGIARISM**

Presenting the works of another as your own.

**POINT**

One seventy-second of an inch. A printers' measurement used primarily for measuring type and leading (72 points= 1 inch).

**PRESS RUN**

The running of a printing press for a specific job.

**PRIMARY HEAD**

An attention-grabbing headline that is printed larger than the secondary headline; often is a play on words and/or is related to the dominant photo.

**PROPAGANDA**

Systematic attempt to get people to believe in a cause or idea; usually used in a derogatory sense connoting deception.

**PULL QUOTE**

Short phrase or sentence pulled from a story, set in larger type than the text.

**QUARTER BINDING**

The vertical division of the front cover of a book into parts, each with a different base material and/or decorative application.

**QUOTATION**

Statement made by another person included in a published story. A direct quotation is exactly what a person said and appears inside quotation marks. An indirect quotation is a paraphrase of what a person said and does not appear inside quotation marks.

**RAISED INITIAL**

Initial letter projecting above first line of text type.

**READABILITY**

Relative ease with which a printed page can be read.

**REGISTER**

The correct relation or exact superimposition of two or more colored inks.

**REVERSE**

Reproduction of an image by printing around its basic shape but not inside; type is reversed out a background area. (White type against a dark background.)

**ROUNDED AND BACK**

A quality binding process that rounds the spine into a convex shape and forces edges slightly concave to allow the book to lie flat when open.

**RULE LINE**

Thin line separating graphic elements.

**SANS SERIF**

A type style distinguished by characters that have not short finishing strokes at the end of the main strokes, such as Helvetica, Arial, Univers

**SECONDARY HEAD**

Smaller headline set near the main headline that adds information.

**SCOREBOARD**

Copy listing the season record and game-by-game results of a sports team.

**SERIF**

A small finishing stroke at the end of the main stroke of a letter, such as Palatino, Times, Century.

**SHIP DATE**

Date on which the yearbook company contracts to ship the yearbook if all conditions of the contract have been met.

**SIDEBAR**

A small feature story which complements the main story on a spread.

**SIGNATURE**

All the 16 pages printed on a single sheet of printing paper.

**SILK SCREEN**

A technique of applying opaque lacquer to a book cover by forcing the lacquer through desired areas of a fine mesh screen, made of silk, with a squeegee.

**SMALL CAPS**

Smaller capital letters provided by font's x-height, usually used in combination with regular caps.

**SMYTH SEWN**

Signatures sewn together with nylon thread through the folded side so the book will lie flat.

**SPECS (SPECIFICATIONS)**

A description of the count, dimensions and materials needed for the final production of any printed piece. Accurate specifications tell the printer precisely what to print.

**SPINE**

The backbone of a book; that part which connects the front to the back.

**SLANDER**

Spoken defamation; damaging false statements against another person or institution that are spoken.

**SPOT COLOR**

The use of colored ink in printing other than for full-color reproductions.

**SPREAD**

Two facing pages in any publication that are designed as one unit.

**SUMMER SUPPLEMENT**

Section of pages sent to printer shortly before/after school is out to be added to a spring delivery book.

**STORY**

Block of text on a single topic beginning with some form of lead followed by the body that contains quotations and transitions.

**STYLE**

Consistent approach to the presentation of a publication including the design, type choices and writing.

**TEMPLATE**

A master page that maintains consistency within a design or section.

**TEXT**

A story. Also called body copy. Usually set in 9-12 point type.

**TEXT WRAP**

Adjusting the appearance of text to follow the shape of an encountered graphic.

**THEME**

A central idea or concept, usually repeated throughout the yearbook on dividers that unify the message of the publication and give the book a personality.

**TIP-IN**

An insert, often on a different paper stock than the rest of the book, glued to a bound page of the book.

**TITLE PAGE**

Usually the first page in the book containing the title, year of publication, school name, location (address, city, state, zip code), phone and fax, student and staff populations and volume number in Arabic numerals.

**TRANSITION**

Portion of a story which helps the reader move from one point to the next. Transitions serve three purposes: to help the story flow, to add information, and to explain other items in the story.

**TRAPPED WHITE SPACE (UNPLANNED WHITE SPACE)**

An area of white space more than two picas by two picas by two picas separating two or more photographs or copy blocks and giving the appearance of disunity to the layout page.

**TRIM SIZE**

The final trimmed dimensions of a book. Yearbook usually use the standard trim sizes of 7 3/4" x 10 1/2", 8 1/2" x 11", and 9" x 12."

**TYPEFACE**

Set of characters that share the same design, also called font.

**TYPE SPECS**

File containing specifications of each use of type on a page.

**WHITE SPACE**

Portion of a page with nothing on it used to draw a viewer into the other elements on the page. All white space should be planned.

**WIDOW**

A short line of type, usually the end of a paragraph, that ends up at the top of a column or on another page. This is considered undesirable.

**X-HEIGHT**

Height of the body of lower case letters, not counting ascenders and descenders.

# Resources

## Advertising

The Bare Bones of Advertising Print Design

Robyn Blakeman

In an ideal handbook for beginning designers and students of advertising design/layout and desktop publishing, the author gives step-by-step instruction to the use and design of advertising in magazines and newspapers. This well-illustrated book is an invaluable resource that new designers will refer to for tips on creative and effective print ads.

184 pages / paper / 2005

ISBN 0742529622 / Rowman & Littlefield Publishers Inc.

## Design

Newspaper Designer's Handbook, 5th ed.

Tim Harrower

In this must-have book, Harrower begins with the basic building blocks of newspaper design — headlines, texts, photos and cutlines — and moves on to the more advanced teasers, logos, charts and graphs. Chapters cover four-color design and designing online media. A CD-ROM contains exercises to reinforce the concepts in the text.

272 pages / wire coil / 2002

ISBN 0072492910 / McGraw-Hill

505 — \$57/\$51.30 JEA

Non-Designer's Design Book, 2nd ed.

Robin Williams

Robin Williams wrote this for people with no formal training in design who find they now need to design pages. Follow her basic principles and your work is guaranteed to look more professional, organized, unified and interesting. Witty and easy to read, this book is full of practical information, exercises and quizzes. You'll never look at a page in the same way again.

192 pages / paper / 2004

ISBN 0321193857 / Peachpit Press

Design Basics Index

Jim Krause

Cover your basics with the book that covers everything from typography and color to layout and business issues! Krause guides you through the understanding and practice of the three elements every successful visual design must have: components, composition and concept.

360 pages / paper / 2004

ISBN 1581805012 / How Design Books

Creative Sparks

Jim Krause

Ignite your design ingenuity. Krause provides the friction with 150+ mind-bending concepts, images and exercises that will help you find new sources for inspiration and encouragement; make your time at work more productive, and uncover the secrets of creative fulfillment. Creative Sparks will have a explosive impact on your designs - and your life.

310 pages / cloth / 2003

ISBN 1581804385 / HOW Design Books

Color Index

Jim Krause

Create more effective graphics for print and the Web. Color Index makes choosing hues for any job easy!

358 pages / paper / 2002

ISBN 15818002366 / How Design Books

Layout Index

Jim Krause

Break through design dilemmas to create eye-catching layouts. End layout woes with these visual and written idea generators.

312 pages / paper / 2001

ISBN 1581801460 / How Design Books

Idea Index

Jim Krause

You'll discover thousands of ideas for graphic effects and type treatments via hundreds of prompts to stimulate creative thinking.

312 pages / paper / 2000

ISBN 1581800460 / How Design Books

Pantone Guide to Communicating with Color

Leatrice Eiseman

You'll find everything you need to make color work in your designs. Learn about the psychology of color and how to create meaningful color combinations to get your message across. Color swatches and publication design examples provide numerous idea starters.

144 pages / paper / 2000

ISBN 0966638328 / Design Books

## Law and Ethics

First Amendment Curriculum Guide

Illinois First Amendment Center

This unit offers a panoramic view of the First Amendment and aims to inspire students and others to honor it as an essential protection of individual freedom and American democracy. Lessons and activities provide a brief background of the Bill of Rights, examine the five freedoms, illustrate the nine categories of unprotected speech, present examples of how the Supreme Court has interpreted the First Amendment, focus on ethical considerations of the First Amendment; and show the status of the First Amendment in public schools. Two CD-ROMs include a teacher's curriculum guide and newspaper print campaign.

Posters and broadcast campaigns may be obtained at <http://www.illinoisfirstamendmentcenter.com>.

2 CD-ROMs / 2005

ISBN None / Illinois first Amendment Center

Center

200 — Free (Limit 1 set) from JEA

Media Ethics: Where Do You Draw the Line?

Rosalind Stark

Understand the how and whys of journalistic decision-making. Play the roles of reporter and editor and learn how journalists make the tough calls. Media Ethics uses a case-study approach. Activities and case studies are reproducible for easy use. Contains 72-page teacher's guide; four overhead transparencies, and a booklet on background issues about media coverage of violent tragedies.

72 pages / wire coil / 1999

ISBN None / The Freedom Forum

Press Law Pack

Student Press Law Center

This packet includes model guidelines for student publications, JEA board-adopted policies, resource lists, SPLC Hazelwood Packet, answers to frequently asked questions about student media law and the Internet, tips on covering controversial topics and more.

45 pages / paper / 2004

ISBN None / JEA

Ethics in Action: Resources for high school journalism courses

Donna Lee Olson

These curriculum materials will help improve the ethical decision-making process for high school journalists. Real cases of ethics in action in high schools are revealed by those who experienced them — advisers and student editors. Exercises will encourage critical thinking skills and allow students to compare and contrast their decisions with others.  
46 pages / looseleaf / 2003  
ISBN None / Quill and Scroll

### **Photography**

Photoshop CS2 Book for Digital Photographers

Scott Kelby

This book gives you the inside tips and tricks of the trade that today's leading pros use to correct, edit, sharpen, retouch and present their photos to clients. You'll be amazed at how easy and effective they are - once you know the secrets.  
459 pages / paper / 2005

Capture the Moment: The Pulitzer Prize Photographs

Cyma Rubin and Eric Newton, editors  
Collected here are the Pulitzer Prize winning photographs (updated to include winners through 2003). Pictures document that we have lived in a violent age, showing brutalities of war, racism and despotism. But the Pulitzer photojournalists also recorded tender and compassionate moments, as in Brian Lanker's pictures of joyous parents at birth of their child, or Scott Shaw's photographs of the rescue of a little girl trapped in a well. In coming centuries, these indelible images will inevitably be used to illustrate the triumphs and tragedies of our era.  
208 pages / paper / 2003  
ISBN 0393322823 / W.W. Norton & Co.

Digital Photography: The Camera

Brian Ratty

This program, for those new to digital cameras, has 14 educational chapters covering f-stops and shutter speeds, digital history, how digital works, choosing and using a digital camera, files and memory, using light, lenses, depth of field, exposure control and more. Text files include a 22-page teacher's guide, quick quiz, list of key terms and a digital photography glossary.  
98 minutes / DVD / 2003  
ISBN None / Media West

### **Teaching and Advising**

UIL Contest Package

University Interscholastic League  
Enclosed are five years worth of UIL's high school journalism contests, beginning from each year's invitational contests and concluding with the Texas state contest. Each contest includes its tip sheet as well as a sample story. Also included are rubrics from news, feature and editorial contests, as well as judging criteria for news, editorial, feature and headline writing. Use these as class writing assignments, to set up your own grading system, or to prepare students for regional, state and national contests. You don't have to live in Texas to benefit from this resource.

615 pages / three-ring notebook / 1999-2003  
ISBN None / UIL

### **Style and Editing**

Associated Press Stylebook and Briefing on Media Law, 40th ed.

Norm Goldstein, editor

This is the working journalist's bible — the authoritative word on the rules of grammar, punctuation and general meaning and usage of more than 3,000 terms. Sections cover media law, sports, business, photo captions, Internet guidelines, punctuation and a bibliography.

413 pages / wire coil / 2005  
ISBN 0917360249 / The Associated Press

The Elements of Style, 4th ed.

William Strunk Jr. and E.B. White

No classroom or teacher should be without a copy of The Elements of Style, the classic guide to writing with style. A new glossary of the grammatical terms used in the book provides a handy reference. The revised discussion of pronoun use reflects the contemporary concern with sexist language.

92 pages / paper / 2000  
ISBN 020530902X / Allyn & Bacon

109 — \$7.95/\$7.15 JEA

Championship Writing: 50 Ways to Improve Your Writing

Paula LaRocque

This is a fun-to-read guide to writing well by a master writing educator. Learn how to write graceful, concise sentences, how to make your writing speak to readers, and how to add flair to your writing. Whether you write professionally or just for pleasure,

you will learn tips that will enhance your writing for the rest of your life.

206 pages / paper / 2000

ISBN 0966517636 / Marion Street Press

### **Writing**

The Coverage of Interscholastic Sports  
Bobby Hawthorne

This major revision of Bobby Hawthorne's text covers the entire spectrum of high school sports coverage, writing and photography. Packed with excellent examples, the book is a perfect complement to Hawthorne's The Radical Write.

88 pages / paper / 2001

ISBN None / ILPC

The Interviewer's Handbook A Guerrilla Guide

John Brady

This book deals with the practice of journalism, serving up a mix of lively anecdotes and practical advice. It includes how to land the hard-to-get interview; get answers to tough questions; become a better listener; employ e-mail and telephone tactics.

Lists of ready-to-use questions for your next interview are provided.

856 pages / paper / 2004

ISBN 0871162059 / The Writer Books

### **References**

The Associated Press Guide to Punctuation

Rene J. Cappon

From the when and how of the apostrophe to the rules for dashes, slashes and brackets; from the correct moment for the overused exclamation point to the rules of engagement for the semicolon, this easy-to-use guide will be your invaluable source for information on one of the most important aspects of clear and persuasive writing.

96 pages / paper / 2003

ISBN 0738208753 / Perseus Publishing

The Dictionary of Concise Writing: 10,000 Alternatives to Wordy Phrases

Robert Hartwell Fiske

This handy book is your guide to clean, strong prose. This compendium lists thousands of common, wordy phrases that too many writers rely on, and offers concise alternatives.

410 pages / paper / 2002

ISBN 0966517660 / Marion Street Press Inc.

Dictionary of American Idioms, 4th ed.  
Brenda Belmonte, Adam Makkai, M.T. Boatner and J.E. Gates  
This updated and expanded edition defines more than 8,000 idiomatic words and phrases. Each entry has a grammatical explanation and an example sentence. Here is an ideal tool to help writers and yearbook staffers who need theme ideas.  
460 pages / paper / 2004  
ISBN 0764119826 / Barrons

Order 25 of this one  
The Radical Write, 2nd ed.  
Bobby Hawthorne  
A humorous, no-holds barred examination of the content of student publications, this bestselling text suggests alternatives to the content cliches that dominate high school journalism. Both newspaper and yearbook writing are covered.  
216 pages / cloth / 2003  
ISBN 0961557001, Jostens, Inc.

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## Great Web site resources

### The Elements and Structure of Narrative

Steve Buttry developed this handout for a workshop for the South Asian Journalists Association, New York, July 13, 2006. Buttry is API's Director of Tailored Programs, and can be contacted at: sbuttry@americanpressinstitute.org.

<http://www.notrain-nogain.org/Train/Res/Write/sbnar.asp>

### You Can Quote Me On That

A discussion of attribution issues. This handout was developed as part of an API Tailored Programs seminar funded by a grant from the Ethics and Excellence in Journalism Foundation. Our Readers Are Watching, Spokane, Wash., July 26-27, 2006 To learn more, contact API's Director of Tailored Programs, Steve Buttry, sbuttry@americanpressinstitute.org  
<http://www.notrain-nogain.org/Train/Res/Ethics/Eattrib.asp>

### Collection of 50 quotes on writing compiled by the Poynter's Chip Scanlan (my hero)

<http://www.poynter.org/column.asp?id=52&aid=105980>

### 300 Words, an Occasional Series by Brady Dennis

Brady writes features in you guessed it, 300 words. What a great resource for writing samples for yearbook students as well. There's a link on the page to past articles in the series as well.

[http://www.sptimes.com/2005/01/28/Tampabay/After\\_the\\_sky\\_fell.shtml](http://www.sptimes.com/2005/01/28/Tampabay/After_the_sky_fell.shtml)

### Fifty Writing Tools: Quick List

If you or your kids are going to Nashville, be sure to print this one out. Go ahead and buy the book as well because you're going to want it. Copies will be available at the convention. Here's the list in short form. Every writer should look at this list from time to time. I find a new inspiration each time I do.  
<http://www.poynter.org/column.asp?id=78&aid=103943>

### A guide to feature writing

This one looks a little dry on first examination; however, there's some good stuff here.  
[http://www.ypp.net/pdfs\\_writers-guide/unit4.pdf](http://www.ypp.net/pdfs_writers-guide/unit4.pdf)

Active and passive voice explained  
[http://owl.english.purdue.edu/handouts/grammar/g\\_actpass.html](http://owl.english.purdue.edu/handouts/grammar/g_actpass.html)

More about the active and passive voice  
<http://www.unc.edu/depts/wcweb/handouts/passivevoice.html>

Passive to active voice quiz  
[http://esl.about.com/library/quiz/blgrquiz\\_passive2.htm](http://esl.about.com/library/quiz/blgrquiz_passive2.htm)

Another online quiz  
<http://web2.uvcs.uvic.ca/elc/studyzone/410/reading/exercises/dogqz.htm>

A great view into a creative journalism teacher's class  
Copyright 2003, Hunterdon Central Regional High School, 84 Route 31, Flemington, NJ, 08822. (908)782-5727. Comments or questions should be sent to the webmaster.  
<http://central.hcrhs.k12.nj.us/mcjournalism/>

Copy Desk Resources including editing and headline writing.  
<http://www.notrain-nogain.org/Train/Res/CopyD/COP.asp>

The elements and structure of narrative  
<http://www.notrain-nogain.org/Train/Res/Write/sbnar.asp>

Writing exercises for journalists  
<http://www.notrain-nogain.org/Train/Exer/Writ/WRIT.asp>

Which vs. that...  
<http://www.getitwriteonline.com/archive/103103.htm>

Typing rules that might have changed since the last time you checked.  
<http://www.getitwriteonline.com/archive/011803.htm>

Cliché finder  
<http://www.westegg.com/cliche/>

Rubrics and portfolio assessment guidelines and samples (love this one)  
<http://www.sasked.gov.sk.ca/docs/journal20/assess.html>

More rubrics for journalism assignments and publications  
<http://www.webenglishteacher.com/journ.html>

100 most often misspelled words in English  
<http://www.yourdictionary.com/library/misspelled.html>

3,300 cliches indexed. For yearbook people, this is a great place to find



# Scholastic Press Organizations

## **NATIONAL**

### **Columbia Scholastic Press Association (CSPA)**

Columbia University  
Mail Code 5711  
New York, NY 10027-6902  
212.854.9400  
212.854.9401 fax  
Edmund J. Sullivan, Director

### **Journalism Education Association (JEA)**

Kansas State University  
103 Kedzie Hall  
Manhattan, KS 66506-1505  
785.532.5532  
785.532.7309 fax  
www.jea.org  
Linda Putney, Executive Director

### **National Scholastic Press Association (NSPA)**

University of Minnesota  
2221 University Avenue SE, Suite 121  
Minneapolis, MN 55414  
612.625.8335  
612.626.9720 fax  
Tom Rolinicki, Executive Director

### **Quill and Scroll Society**

School of Journalism and Mass Communication  
University of Iowa  
Iowa City, IA 52242  
319.335.5795  
319.335.5210 fax  
Richard P. Johns, Executive Director

## **REGIONAL**

### **Southern Interscholastic Press Association (SIPA)**

School of Journalism and Mass Communication  
University of South Carolina  
Columbia, SC 29208  
803.777.6284  
803.777.4103 fax  
Beth Dickey, Executive Director  
beth\_dickey@usc.jour.sc.edu  
State

### **Interscholastic League Press Conference (ILPC)**

University of Texas at Austin  
Box 8028  
Austin, TX 78713-8028  
512.471.5883  
512.232.7311  
Jeanne Acton, Director  
jeacton@mail.utexas.edu

### **Texas Association of Journalism Educators (TAJE)**

P.O. Box 150185  
Austin, TX 78715-0185  
www.taje.org  
rhonmoor@tenet.edu  
Rhonda Moore, Executive Director

### **Texas High School Press Association (THSPA)**

Abilene Christian University  
Department of Journalism and Mass Communications  
ACU Station P.O. Box 27820  
Abilene, TX 79699  
Kirk Macon, Director

## **ADVISER RESOURCES**

### **Dow Jones Newspaper Fund**

P.O. Box 300  
Princeton, NJ 08540  
609.452.2820  
George Taylor, Editor

### **Student Press Law Center (SPLC)**

1101 Wilson Blvd., Suite 1100  
Arlington, VA 22209  
703.807.1904  
splc@splc.org  
www.splc.org  
Frank Daniel LoMonte, Executive Director



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McCallum HS,  
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CONVENTION  
DIRECTOR**  
MacArthur H S,  
San Antonio

**TAJE  
Yearbook  
Curriculum  
Guide**

## Make good choices

Every journalism adviser has his or her personal set of classroom guidelines. Some are in jest, some may seem to be in jest but they are in no way to be broken. We really do know life isn't yearbook and in fact, encourage students to have life after yearbook. At the same time, we expect students to get their work done and on time and for it to be the best they are capable of doing.

The following rules are those Lori Oglesbee had for 2008. Enjoy!

1. What happens in the yearbook room stays in the yearbook room.
2. What happens outside the yearbook room goes in the yearbook.
3. Borrow pens/pencils from the box, not from Ms. O's desk.
4. Rolling chairs stay at their computers; do not roll around the room; use your legs.
5. We do not use the vending machines during class time.
6. Yearbook students are the best in school.
7. Don't prop your feet in the chairs. Do that at home.
8. Do not sit on the tables.
9. Do not whine.
10. Do not lie.
11. No comma before "and" in a series.
12. We use the AP Stylebook.
13. Keep all your notes from interviews. People will forget what they said.
14. Never, under any circumstance, should you make up a quote.
15. If Ms. O calls for you from her office, don't act like you can't hear her. Everyone can hear her.
16. The journalism room is your sanctuary.
17. There is always work to be done on the yearbook.
18. Don't take drinks from the refrigerator without permission from Ms. O each time.
19. Don't open a new box of tissue without getting permission from Ms. O.
20. Don't play with tape, staples or other supplies. We have to buy those, and even though you say you'll buy some more, you never do.
21. There is no perfect yearbook.
22. You never know who you'll end up being friends with.
23. It's OK to cry in the journalism room.
24. Don't ask, "Can I go to the bathroom?" Say, "May I go to the bathroom?"
25. Don't change songs on Ms. O's computer.
26. If Ms. O calls, answer the phone.
27. Be where you are supposed to be, be on time and act right when you get there.
28. Never miss yearbook class.
29. Yearbook is life.
30. It's a sin to misspell anyone's name.
31. Ms. O talks loud; when she's yelling you will know. Ask Zach Foster.
32. We follow school rules.
33. Everyone hates each other on deadlines.
34. You can have what you need out of the Mommy Box. It's in the wooden cabinet.
35. Don't talk when Ms. O is.
36. When Ms. O says, "Lookin' at me." Do it fast.
37. Everyone has a story.
38. You really do have to earn your grade.
39. Ms. O does not like student-written poetry. Ask Dylan.
40. Ms. O will write you awesome letters of recommendation for college and scholarships if you earn them.
41. Take a trip with the journalism kids at least once in your high school years.
42. We make good choices.
43. Yearbook class gets better every day.
44. Cool, free ringtones: [www.myxer.com](http://www.myxer.com) Make the one for Ms. O "Pick up the phone, it's yo momma."
45. Don't sneak out early before the end of class. Ms. O will turn you in for truancy. Ask Zach, once again.
46. Don't stand by the door waiting on the bell. Ever.
47. Words on your butt look like a billboard.
48. We don't want to see your underwear, thong, bra straps or any objects meant to be incased in these items.
49. If you leave class, you must have your orange vest on. One orange vest per kid.
50. If you are going to be late for one of our meetings, come bearing gifts.
51. Ms. O's current Sonic drink of choice: Route 44 Unsweetened peach iced tea with four Sweet-N-Lows.
52. Your 18th birthday or any other birthday event is no excuse for missing deadline nights. If you want to be excused, be finished. You've known for almost 18 years when your 18th birthday is.
53. If you don't have anything good left over and weren't able to use when you finish a spread, then the content is weak.
54. Our goal is to be the best not be finished.
55. If you make a mess, clean it up.
56. No hats in the classroom.
57. Help a needy family at Christmas.
58. Scrabble and Spades are great games to learn.
59. If you are close to the phone, answer it.
60. Nail polish is either on or off. Not cracked or chipping. There's nail polish remover in the cabinet, help yourself.