

# • • VOCABULARY for YEARBOOK BASICS • •

Fact Sheet (Page 3 in the student workbook)

Goal • • To introduce the vocabulary for yearbook basics

## Closing

Final pages of the yearbook (typically three pages or more) where the theme is concluded.

## Contents

Listing of the pages containing the sections, opening, closing and index. The contents is usually printed on the front endsheet or in the opening, but not on the title page.

## Copy

The story. Every spread should contain a story, also called a copy block. Alternatives to copy include lists, quotes, personal narratives, surveys and other material that accurately tells the story.

## Cover

Outside of the yearbook which protects the contents.

## Coverage

Refers both to the topics featured on individual spreads and how the topics are highlighted. For example, typical coverage in a student life section would include summer, the first day of school and homecoming. In addition, typical homecoming coverage would include photos, copy and captions detailing the event.

## Divider

A spread used to separate each of the sections of the yearbook. A divider is usually theme-related.

## Endsheet

Heavier sheets of paper which hold the pages of the yearbook to the cover. Endsheets may be plain or designed to reflect the theme. The front endsheet typically contains the contents.

## Flat

Eight pages on one side of a signature. In the first signature of the yearbook, for example, pages 1, 4, 5, 8, 9, 12, 13 and 16 make up one flat. Pages 2, 3, 6, 7, 10, 11, 14 and 15 make up the other flat.

## Folio tabs

The page number and the topic of a spread placed as a unit at the bottom left and bottom right of the spread.

## Four color

Printing in magenta (reddish pink), cyan (blue), yellow and black. These colors combine to create full-color pictures.

## Graphics

Elements such as rule lines, gray screens, large initial letters and special type treatments which enhance the book's design.

## Index

A complete alphabetical listing of all students, teachers, advertisers, topics and events covered in the yearbook.

## Ladder

A page-by-page listing of the yearbook's contents. Yearbook staffs use the ladder to stay organized and to plan for deadlines.

## Opening

The first two to four pages of the yearbook which introduce the theme.

## Section

A yearbook is typically broken up into six sections: student life, academics, organizations, people, sports, and ads/index. These sections are used as an organizational tool for the staff and the reader.

## Signature

A 16-page grouping made up of two 8-page flats. Yearbooks are printed in signatures which are then folded, stitched and trimmed to be collated.

## Spine

Area of the yearbook connecting the front and back covers. The name of the school, name of the book, city/state, volume number and year should appear there in a way that mimics the theme.

## Spin-off

A “mini theme” used as a section title. Spin-offs help carry the theme throughout the book.

## Spot color

Printing in (at least) one additional color besides black. Spot color is an effective way to add color to a black and white page.

## Spread

Two facing or side-by-side pages in the yearbook such as 2 and 3, 4 and 5, 6 and 7, etc.

## Theme

A verbal statement and a visual look which tie all parts of the yearbook together. The theme should fit your school and your year.

## Title page

Page one of the yearbook. It should include the name of the book, the name of the school, the complete school address, the volume number and year. The school telephone number, web address and enrollment may also be listed there.

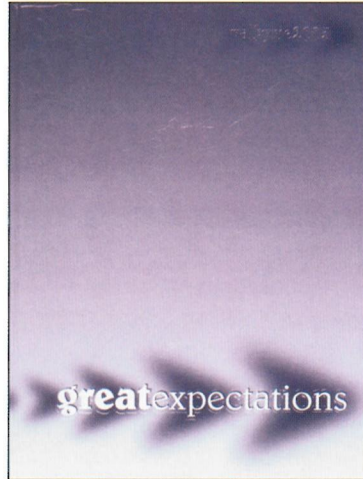
## • • THEME • •

### Fact Sheet (Page 5 in the student workbook)

Goal • • To understand how a theme is developed visually and verbally

Goal • • To know where the theme appears in a yearbook

A yearbook's theme has two main components: the verbal tagline, what the theme says, and the visual presentation, how the theme looks. A theme can be found on the cover, endsheets, title page, opening, divider pages, closing and folio. A staff can choose to present its theme through copy, photography, design, graphics and color. The following spreads from Pleasant Valley High School in Chico, Calif. demonstrate the development and placement of a theme:



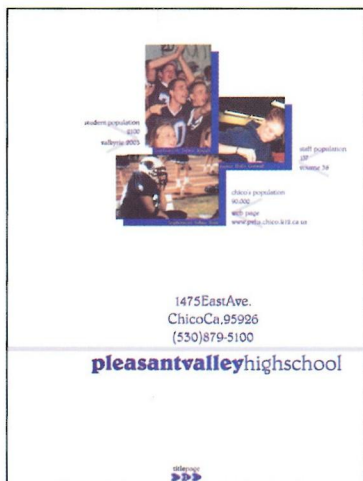
### Cover

- The cover announces the verbal tagline, “Great Expectations.”
- Visually, the staff repeats the “greater than” sign (>), allowing the sign to grow larger as it moves from left to right across the cover. The “greater than” sign will become a dominant graphic element that the staff repeats throughout the theme designs and the remainder of the book.
- In addition, the staff chooses one font in two different weights for “Great Expectations.” These different weights will be used throughout the book.



### Front Endsheet

- The staff chooses to print the contents on the front endsheet.
- The contents are broken into three sections, each with its own spin-off or mini-theme: “great heights,” “great measure” and “great extent.”
- The contents listed below each spin-off are introduced with the “greater than” sign.
- The “greater than” sign is repeated from the cover to the endsheet.
- The same font is used. The heavier weight emphasizes the word “great” in each spin-off.



### Title Page

- The title page includes all pertinent school information including the name of the school, the school address and phone number, the student enrollment, volume number, year and book title.
- The staff mirrors the concept of three sections by including three photographs on the title page.
- The staff also moves the folio tab to the center bottom of the page. The folio repeats the three section concept with three “greater than” signs and the page number.

**greatheights**



**greatexpectations**

### First Opening Spread

- The staff chooses to have three opening spreads, one representing each of the three sections. The first is entitled “great heights.”
- This first opening spread includes only one photo, one caption and one column of copy. The “greater than” sign is repeated in a black screen behind the column of copy.
- The copy is written in first person from the perspective of a student who is struggling and succeeding in the face of great expectations.

**greatmeasure**



**greatexpectations**

### Second Opening Spread

- The second opening spread, entitled “great measure,” includes two photos, two captions and two columns of copy. Again, the “greater than” sign is repeated behind each column of copy.
- The progression from the first to the second opening spreads is continued on the third (not shown) where there are three photos, three captions and three columns of copy. The third spread is also titled after the third section spin-off, “great extent.”

**greatmeasure**

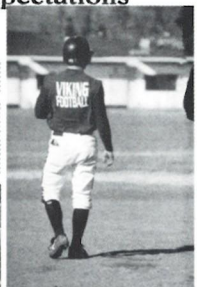


**greatexpectations**

### Divider

- The “great measure” divider introduces three smaller sections: core classes, electives and faculty.
- The staff repeats the two different font weights in the headline “great measure.”
- Small boxes and photos create another version of the “greater than” sign on the right page.

**greatexpectations**



**greatexperiences**

### Closing

- While on previous theme pages the phrase “great expectations” has appeared in the bottom right corner of the spread, on the closing, “great expectations” appears in the top left corner. Now, “great experiences” is in the bottom corner, indicating that students gain great experiences from great expectations.
- The fonts, column design, and folio tab are repeated from previous theme spreads.

## • • EVALUATING a THEME • •

Worksheet (Page 9 in the student workbook)

Goal • • To evaluate another yearbook staff's theme

Directions • • Look through a sample yearbook provided by your adviser or representative. Identify the visual and verbal components of the yearbook's theme. Complete the worksheet below with as much detail as possible. Be prepared to share your observations with the rest of the staff.

**SCHOOL NAME** \_\_\_\_\_

Verbal statement of the theme \_\_\_\_\_

Read the opening copy. How does the theme relate to the specific school and school year?

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List all of the places where the theme appears in this yearbook:

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Sketch a small copy of the cover:



Sketch the visual elements that are repeated throughout the yearbook:

How do the visual elements of the theme relate to the verbal statement of the theme?

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How do the colors on the cover, endsheet and theme pages demonstrate the theme?

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How does the typography demonstrate the theme?

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From what you have observed, is this theme effective? Why or why not?

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## • DIFFERENT TYPES OF THEMES •

Fact Sheet (Page 11 in the student workbook)

Goal • • To learn about different types of themes

Goal • • To apply the theme test

### Pride theme

Focuses on school pride and accomplishment

- All About Us
- It's Easy Being Green
- People Are Talking

### Event theme

Bases the theme on a specific event that impacted the school

- Bursting at the Seams (event = overcrowding)
- Block Party (event = block scheduling)
- Mad About Plaid (event = school uniforms)

### Anniversary theme

Focuses on the year, rather than the history of the school

- May we have your atTENTION, please? (10th anniversary)
- The Gold Standard (50th anniversary)
- Initial Reactions (first year at a new school)

### Mascot theme

Uses a unique play on the name of the school mascot

- Knight Vision
- Who Let the Cat Out of the Bag?

### School name theme

Uses a unique play on the name of the school

- @bay (Bay High School)
- Don't Hyde Your Feelings (Hyde Middle School)
- Rocky Run Rules (Rocky Run Middle School)

### Fun theme

Uses contemporary graphics or fun phrases to capture a youthful feel

- It's Like This . . .
- Get Over It
- Takes One to Know One

### Location theme

Relates to a particular place on or near the school's campus that directly affects the student body

- Eastside Story
- Center of Attention
- From East to West

### Change theme

Focuses on major and specific changes occurring around the school

- Just a Little Mixed Up
- What's in a Name?
- Keep the Change

### THE THEME TEST

When your staff has developed a theme of its own, ask yourselves the following questions:

#### Is your theme recognizable?

- Does it make sense as a framework for the whole book?

#### Is your theme repeatable?

- Has it been (or can it be) repeated on every theme spread?

#### Is your theme relevant?

- Is it relevant to each section of the book? Can the theme introduce each section without being forced?

#### Is your theme refreshing?

- Is it contemporary and different or is it the same old thing? Is this theme similar to another theme the staff has used in previous years?

#### Is your theme realistic?

- Is it appropriate for the students at your school this year? Does it relate to the students and the school for this particular year?

For a good theme, the answer to each question is "yes."

## • • BRAINSTORMING a THEME • •

Worksheet (Page 12 in the student workbook)

Goal • • To begin the brainstorming process for your own theme

Directions • • In pairs or individually, brainstorm answers to the questions below. When everyone on staff is finished, share your answers in the large group.

Brainstorm a list of adjectives that best describe your school. Colorful and unique words work best; however, be sure the words accurately reflect your school's identity.

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Brainstorm a list of adjectives that best describe your student body, each class or your generation.

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What is different about this school year compared to previous years?

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What is different about your generation?

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## • • TRADITIONAL COVERAGE • •

Fact Sheet (Page 14 in the student workbook)

Goal • • To understand how yearbook staffs make coverage decisions

Goal • • To list the components typically included in the six basic yearbook sections

The term coverage refers both to the topics featured on individual spreads and how the topics are highlighted. To be successful, a yearbook staff must create coverage of events, trends and people that accurately reflect the school, its community and the students themselves.

As you begin to plan the yearbook's coverage, consider the following issues:

### Who is the audience?

Research the student body. What ethnic backgrounds are represented? What is the boy-to-girl ratio? How many students are in each class? These statistics should guide you throughout the production cycle. Be sure every group is fairly represented by the topics you choose to include and by those students and faculty you choose to interview.

### How does your theme relate to your coverage?

The theme sets the tone for the entire book, and it helps to expand and personalize the coverage of the year and the students. Some yearbook staffs develop spread topics for their sections that relate to their theme.

### How will you involve the uninvolved?

In every school, there are students who choose not to participate in school activities and organizations. How will you include them in the yearbook? You can begin by asking them why they choose not to participate. You can also ask who their friends are and what they do in their spare time. Their answers may reveal some spread topics you have overlooked.

### How will you represent the people behind the scenes?

The people who work behind the scenes of an event can provide a wealth of coverage options. Instead of interviewing the star baseball player, what about the team manager or the statistician? Instead of photographing the lead of the school play, what about featuring the people who designed and built the sets?

### How will you keep track of who you have covered and who you haven't?

Many staffs keep a list of all of the students in their school. Each time a student is quoted or pictured on a spread, the person's name is highlighted. When the person has appeared in the yearbook twice, that person is transferred to the "appeared twice" list. Once on the list, those students may not be featured in any other candid photos, quotes or copy. This list helps you cover as many people as possible in your yearbook.

## COVERAGE ACROSS the SECTIONS

### Student Life

- Traditional events: prom, graduation, summer, back-to-school, homecoming, spirit week/pep rallies, powder puff football, class competitions
- Trends: fashion, technology, music, entertainment
- Current events: local, national and world events
- Other topics: friendship and/or dating, diversity, volunteering, religion

## Academics

- New courses
- Core classes and electives
- Different academic levels: honors or AP as well as standard classes, special education, vocational classes and English for second language learners
- Instead of organizing the Academics section by course, a staff might elect to organize each spread according to different learning styles, class period or area of the school building. Sometimes, it is also helpful to think about academics spreads in an interdisciplinary way, grouping English with history or math with science.

## Organizations/Clubs

- A yearbook staff must decide if the group shots of the organizations will be included within the section or if they will be moved to the index.
- Group different organizations thematically. For example, one spread could be devoted to honor societies while another spread could cover service organizations.
- Continue to design in spreads. Do not devote one page to one group.

## People

- Seniors (or highest class in your school)
- Underclassmen grouped in one alphabetical section or divided by grade level
- Faculty and Staff
- If space allows, include copy, headlines and candids or alternative coverage on each spread to encourage reader interest. Topics in the People section might include embarrassing moments, pet peeves or phobias.

## Sports

- Every sports team should be covered by including a group shot and a scoreboard of the games played.
- A yearbook staff must decide how much space it will devote to each team. Will varsity and JV teams be grouped together? Will varsity teams have their own spreads while JV boys and girls teams will be grouped together? Either way the staff organizes the section, all sports should receive equal coverage.
- If space allows, additional coverage could include sports fans, team managers, athletic trainers and field maintenance personnel.

## Community

- Business advertisements, if appropriate
- Friends and family advertisements, if appropriate
- Ads/index
- To increase reader interest, some yearbook staffs cover community involvement in the school, community organizations or community events. Other staffs choose to highlight local student hangouts.

## • • BRAINSTORMING COVERAGE for YOUR SECTIONS • •

Worksheet (Page 16 in the student workbook)

Goal • • To evaluate the coverage in last year's yearbook

Goal • • To brainstorm new spread topics for the current yearbook

Directions • • Choose one section of last year's yearbook. Carefully go through the section, taking note of what events, topics or groups were covered. Complete the activity below. When you are finished with the brainstorming worksheet, be prepared to share your ideas with the rest of the staff.

**SECTION** \_\_\_\_\_

List the spread topics covered in that section last year:

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

List the spread topics that need to be repeated in the current yearbook. Explain why the repetition is necessary. For example, the student body may expect to see a spread on homecoming. Or perhaps, the staff would not think about excluding the marching band because those students devote so much of their time to their activity.

**Topic to be repeated**

**Why must the topic be repeated?**

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Begin brainstorming new topics for the section. If you need inspiration, look through sample books in your classroom or dig through current magazines for story ideas.

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

## • • **ALTERNATIVE COVERAGE** • •

Fact Sheet (Page 17 in the student workbook)

Goal • • To compare and contrast traditional and alternative coverage

Goal • • To provide examples of alternative coverage

Traditional coverage includes candid photos, copy and captions. It tends to tell different stories in basically the same way. On the other hand, alternative coverage provides a yearbook staff with a variety of ways to tell a multitude of different stories.

### Alternative coverage has several advantages:

- It allows the topic to dictate its coverage. Some ideas are hard to take pictures of while other topics are difficult to write interesting copy about. Alternative coverage allows a yearbook staff to cover one topic, such as PE classes, in photos and cover another topic, such as creative writing, in copy.
- It includes more students in the book. The yearbook staff should try to include every student in the yearbook. Alternative coverage makes that goal possible because quote boxes, picture packages and personal profiles all incorporate more students into the book.
- It helps the staff cover more topics. Not every topic deserves its own spread. For example, it might be difficult to devote an entire spread to homework. With alternative coverage, the staff can include a Q and A about homework in the academics section, or it can conduct a survey about finishing homework at lunch and place the survey results on the lunch spread.

### EXAMPLES OF ALTERNATIVE COVERAGE

#### Spread Topic • • Homecoming

He said/she said - Compare and contrast one couple's homecoming preparations. Use a picture of the couple at the dance as your photograph.

Interview story - Interview the student who was in charge of dance decorations. Include the questions, answers and a headshot of the student.

Map - Provide a map of the homecoming parade route.

Photo package with caption - Photograph different parade floats, and package them together with a group caption.

Timeline - List all of the homecoming activities and the time each activity started.

Top ten - Interview the DJ to find out what the top ten most requested dance songs were.

#### Spread Topic • • Friends

Personal profile - Interview a set of best friends: How did they meet? What do they have in common? What do they fight about?

Q and A - Interview boys and girls from every grade to find out what people look for in their friends.

Quiz - Create a quiz to rate your friendships: Are you an acquaintance, a friend or a best friend?

### TYPES OF ALTERNATIVE COVERAGE

- He said/she said
- Top ten
- Quote box
- Q and A
- Candid photo package
- Photo package with group caption
- Survey/poll
- Quiz with answers
- Quotes with headshots
- Chart/graph/bar graph
- Diagram
- Map
- Checklist
- Step-by-step guide
- Timeline
- Personal profile
- First-person narrative
- Interview story



# • • BRAINSTORMING ALTERNATIVE COVERAGE for YOUR SPREADS • •

Worksheet (Page 19 in the student workbook)

Goal • • To brainstorm alternative coverage ideas for a spread topic

Directions • • Choose a spread topic that will appear in your yearbook. For that topic, answer the questions below with as much detail as possible. At the end of the worksheet, decide which forms of alternative coverage will work best for your topic.

**SPREAD TOPIC** \_\_\_\_\_

When you start thinking about this topic, what comes to mind? List related topics in the space below.

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

## Photo Ideas

From your list of related topics, brainstorm five specific photo ideas.

_____
_____
_____
_____
_____

## Interview Questions

From your list of related topics, brainstorm five interview questions. They should be questions that will encourage meaningful responses.

_____
_____
_____
_____
_____

Think about the different types of alternative coverage. Consult the list on the Alternative Coverage Fact Sheet, if necessary. Which of those coverage ideas will work for this spread topic? List five different coverage ideas and explain why they would interest the reader.

## Coverage Idea

## Why would the idea interest the reader?

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

## • • STYLE SHEET • •

Fact Sheet (Page 39 in the student workbook)

Goal • • To introduce the guidelines of the journalistic writing style

Use this style sheet as a starting point for your staff. You will need to set rules that pertain to your school. Keep in mind that the ultimate goal when observing style rules is to be consistent within your publication. If you wish to keep a professional style guide on hand, check with Quill and Scroll or the Associated Press for their latest versions.

### NAMES and TITLES

- Use Mr., Mrs., Ms. or the proper title with names of teachers and other adults: Mrs. Carol Amos; Athletic Director Bob DeLorenzo.
- The first time a name appears in a story, use the full name as the person signs it. Never use a single initial. Be sure names are spelled correctly.
- The first time a name appears in a story, identify the person with his or her proper title. Short titles usually precede the name, but longer titles usually follow the name. They are not capitalized unless they replace Mr., Mrs. or Ms.: Mr. John Myers, superintendent of schools; Student Body President Pete Fuscaldo.
- After the first time a name appears, use Mr., Mrs. or Ms. with the last name for adults. Use the first name for students, but the last name is preferred in sports stories.

### CAPITALIZATION

#### Capitalize the following

- All proper nouns, months, days of the week and holidays.
- Names of sections of the country, but not directions: the Midwest, but he walked west.
- Short titles when they precede the names of adults: Principal Joe Johnson
- Full names of schools, clubs, organizations, streets, geographical areas or companies: North High School Chess Club, National Honor Society, First Street, Big Ten Conference, Westinghouse.
- Proper names for races and nationalities: American, Indian.
- Nicknames of athletic teams: Bearcats, Bees, Huskies.
- Principal words in titles of books, plays, movies or songs, including “a,” “an” or “the” when they appear first in the title.

#### Do not capitalize the following

- School subjects except languages or specific course titles: algebra, journalism and language arts, but Algebra I, Journalism III and English.
- Personal titles used without names: The principal spoke.
- Street, company, club or other words unless they are part of a specific name: The Science Club met yesterday. The club elected officers.
- Abbreviations for the time of day: a.m., p.m.
- Seasons of the year: fall, summer.
- Academic departments except for words derived from proper nouns: English department, math department.
- Names of classes: ninth grade, senior.

### ABBREVIATIONS

- Abbreviate Jr. and Sr. following a name. Do not use a comma between the last name and Jr. or Sr.: Thomas Myers Jr.
- Abbreviate long names of organizations or other familiar names when there can be no confusion. Use no spaces or periods: NHS, FBLA, DECA, FHA.
- Use the abbreviations Ave., Blvd. and St. only with a numbered address: 3514 Locust Ave. Spell them out without a number: Locust Avenue.
- Always use numerals for an address number: 9 Morningstar Lane.
- Spell out and capitalize First through Ninth when used as street names; use numerals with two letters for 10th and above: 137 Fifth St., 459 12th St.
- Do not use signs or abbreviations for percent, distances, weights or degrees.

## DATES and TIMES

- Dates are written one way only: July 28. Never July 28th, 28 July or the 28th of July.
- Never use the year for a date within the current year, nor for the preceding or coming year unless there would be confusion: December 12, last May 5, next June.
- Do not use o'clock to show time. Omit zeros when possible: 3:10 p.m., 2 p.m., noon.

## NUMBERS

- Always use numerals for ages, dimensions, money, percentages, days of the month, degrees, hours of the day, scores, room numbers, page or chapter numbers and street numbers.
- Except for those in the preceding rule, spell out numbers one through nine and use numerals for numbers 10 and greater.
- For money under \$1, use numerals and the word cents; for \$1 or over, use the dollar sign. Omit zeroes when possible: 25 cents, \$10, \$1.50.
- Do not begin a sentence with a numeral. Spell it out or rewrite the sentence.

## PUNCTUATION

### Use a comma in the following instances

- To separate all words in a series: French, algebra, journalism and English. Do not use a comma before the "and."
- To set off appositives or nonessential phrases: Mr. Ray Smith, the journalism teacher, will be there.
- To set off nouns of address: Lisa, will you be there?
- To separate a quotation from the rest of the sentence: "I'll invite you," Mike said, "to my party."
- In addresses: Mrs. Gordon Blake, 233 South 17th St., Richmond, CA
- In numbers over 999, except for street numbers, telephone numbers or item numbers: 1,798 but 1305 First St.
- To connect two sentences with a coordinating conjunction (and, or, nor, so): I am not going to work today, and I do not plan to go tomorrow, either.
- After an introductory adverb or adjective clause: If you are interested, I will give you more information about yearbook camp.

### Use a semicolon in the following instances

- To separate independent clauses not connected by a conjunction: He wrote the story; she typed it.
- Between main divisions of a list: Officers are Lisa Smith, president; Chuck Wilson, vice president; and Bill Callihan, secretary.

### Use a colon in the following instances

- To introduce a series after the phrase "as follows" or "the following," but not after verbs such as "are" or "include." The club elected the following officers: President Kate Ashber and Secretary . . .
- In time of day, but not on the hour: 3:15 p.m., but 2 p.m.
- To separate minutes from seconds in sports times: 6:17.6.

### Use an apostrophe in the following instances

- To form a possessive: Lisa's book. To form a possessive of a plural word not ending in "s," add an apostrophe and "s": children's toys. To form the possessive of a plural word ending in "s," add an apostrophe after the "s": students' notebooks.
- In contractions or to show omitted letters or figures: can't, don't, '84.
- In plurals of single letters and numerals: 3's, 7's, A's, F's.

### Use quotation marks in the following instances

- To show the exact words of a speaker: "That was a great game," Tracy Russ said.
- If a quotation includes several paragraphs, use quotation marks at the beginning of each paragraph and at the end of the last.
- Periods and commas are always placed within the quotation marks. Start a new paragraph each time there is a change of speaker.



### Use a hyphen in the following instances

- Use with compound adjectives, but not with the same words as nouns: 50-yard line, cherry-red dress; but he ran 50 yards, the dress was cherry red.
- Use in sports scores: West won, 6-3.
- Use between syllables only to divide words at the end of a line.

### TITLES

Apply the guidelines listed below to the titles of books, movies, computer games, operas, plays, poems, songs, television shows, speeches and works of art.

- Capitalize the principal words, including prepositions of four or more letters.
- Capitalize articles - "a," "an," "the" - if they are the first or last word of a title.
- Put quotation marks around the names of all works except the Bible and reference works or catalogs:  
"The Star-Spangled Banner," "Gone With the Wind," "For Whom the Bell Tolls" and "CBS Evening News."

## • • WRITING HEADLINES • •

Fact Sheet (Page 43 in the student workbook)

Goal • • To know the guidelines for writing a headline and subhead package

A headline grabs your attention, pulling you into the spread. The subhead, or secondary headline, provides additional information to identify the topic of the spread and to explain the headline. Together, the headline and subhead work as a single package.

### An effective headline package meets four requirements

- 1 It identifies the content of the spread
- 2 It attracts the reader's attention
- 3 It reflects the mood of the spread
- 4 It ties into the action of the dominant photo

To write an effective headline package, try following these steps

- Read the copy: as you read, write out a list of key words and phrases.
- Describe the action in your dominant photo: does it match any of the words in your key word list?
- Choose your favorite key words and phrases from your list.
- From your favorites, write a first draft of your headline. Use literary techniques you learned in English class – alliteration, assonance, onomatopoeia, pun and rhyme – whenever possible.
- Reread your copy: what factual details from your copy will help you write your subhead?
- Draft your subhead: write a sentence that identifies key information from the spread.
- Pair your headline and subhead together: do they work together? The headline and subhead should be similar in tone – both should be playful, serious or informative.
- Edit the headline and subhead: eliminate unnecessary words or information. Make sure your verbs are strong and active. Write all headline packages in present tense.

### Tools to Help You Write Headlines

- Dictionary
- Idiom Dictionary
- Rhyming Dictionary
- Thesaurus

Consider the following examples from West Henderson High School – Hendersonville, N.C.:



### Gone Fishin'

Students enjoy global getaways for the summer

- Reflects action in the dominant photo; the subject of the photo is proudly holding a salmon he caught.
- Includes the topic of the spread, summer, in the subhead.
- Term "global getaways" highlights the diversity of the students' destinations.

**Cost of car, insurance and extras adds up for students**

## MOTIVE

By [Name]

For many students, the cost of a car, insurance and other expenses adds up for students. The cost of a car can range from \$10,000 to \$20,000, and insurance can add another \$500 to \$1,000 per year. Other expenses like gas, maintenance, and parking can also add up. Many students who own cars find themselves with a lot of extra expenses. Some students who don't own cars find themselves with a lot of extra expenses. Some students who don't own cars find themselves with a lot of extra expenses.




**DEADLINE**  
The deadline for the car is [Date].

**TALK**  
I wanted to see if my truck could do it.

### Auto Motive

Cost of cars, insurance and extras adds up for students

- "auto MOTIVE" reflects the topic of the spread, cars, but it also serves as a play on words - owning a car often motivates students to earn money.
- Subhead lists the pitfalls of owning a car. These pitfalls are discussed in the copy.

**SCOREBOARD**

Team	Score
Varsity	100
Junior	110
Senior	120
Other	130

## WAVES of CHANGE

**New coach leads men's swim team to state championship**

By [Name]

The men's swim team has a new coach and a new state championship. The team has been coached by [Name] for the past [Number] years. Under his leadership, the team has achieved a state championship. The team has been coached by [Name] for the past [Number] years. Under his leadership, the team has achieved a state championship.




**REPORT**  
The report on the swim team is [Text].

**COMMENTARY**  
The commentary on the swim team is [Text].

### Waves of Change

New coach leads men's swim team to state championship

- The key word in the headline, "change," is defined in the subhead. The coaching change led to the team going to state competition.
- As a water-related word, "waves" ties the headline into the subject of swimming.

**REPORT**

**ONE step FURTHER**

**Returning players set their sights on the top prize**

By [Name]

The women's varsity soccer team has returned players and set their sights on the top prize. The team has been coached by [Name] for the past [Number] years. Under his leadership, the team has achieved a state championship. The team has been coached by [Name] for the past [Number] years. Under his leadership, the team has achieved a state championship.




**REPORT**  
The report on the soccer team is [Text].

**COMMENTARY**  
The commentary on the soccer team is [Text].

### One Step Further

Returning players set their sights on the top prize

- The previous year, the women's varsity soccer team advanced to the state semifinals, so "one step further" is the state championship.
- The headline package clearly relates back to the copy, which focuses on the goal of state contention and the number of returning players.

**COLD FEET:**

**Love of dance takes students to New York to participate in annual holiday event**

By [Name]

The love of dance takes students to New York to participate in the annual holiday event. The event is held in New York City and is a major event for the city. The event is held in New York City and is a major event for the city. The event is held in New York City and is a major event for the city.



**FACTS**  
The facts about the event are [Text].

**REPORT**  
The report on the event is [Text].

**COMMENTARY**  
The commentary on the event is [Text].

### Cold Feet

Love of dance takes students to New York to participate in annual holiday event

- "Cold Feet" is two-sided - it can reflect the dancers' nervousness at performing, and it can refer to the reality of cold feet when marching in Macy's Thanksgiving Day Parade.
- Subhead provides facts that draw the reader into the copy.

## • • PRACTICE for HEADLINE WRITING • •

### Activity

*Goal • • To write a variety of headlines and subheads for a single feature*

*Materials • • Sample yearbooks, index cards or sticky notes, access to a photocopier, paper and writing utensils.*

### Activity

Before you meet with the students, choose some sample spreads out of the yearbooks in your classroom. The activity tends to work more effectively if you use sample yearbooks provided by your representative rather than your school's previous books because the students are not as familiar with the sample books as they are with their own.

Cover the headlines with index cards or sticky notes, and photocopy the spreads so the students can read the copy but they cannot read the headline and subhead package.

After teaching the students the guidelines for writing headlines, distribute the sample spreads. To begin, ask the students to read the copy and write headlines and subheads following the guidelines you've previously taught. As the students become more proficient at writing headlines, you can make the activity more difficult by setting up certain parameters. See the samples below:

- Write a four-word headline; write a one-sentence subhead.
- Write a six-word headline; write a two-sentence subhead.
- Write a headline that rhymes or uses a sound device such as alliteration or assonance; write a one-sentence subhead.
- Write a three-word headline that relates the spread back to the book's theme; write a one-sentence subhead.

Peer review is an effective tool with this activity as students can trade spreads, read the copy and evaluate one another's headlines.

### Assessment

Ask students to turn in their best headline at the end of the activity.

## • • WRITING CAPTIONS • •

Fact Sheet (Page 45 in the student workbook)

Goal • • To know the guidelines for writing an informative caption

Your audience will read the captions in your yearbook more often than they will read the copy. People read the captions because, while “a picture is worth 1,000 words,” they will need at least a couple of sentences to remember the details of a particular scene. Below are the basic guidelines for writing an informative caption.

### The first sentence

- The first two to five words will be the caption lead-in; these words will grab the reader’s attention and link the photo with the rest of the caption.
- Write the sentence in present tense.
- Identify the people and the action of the photograph.
- Avoid stating the obvious.
- Avoid starting the sentence with a person’s name.
- If there are more than seven people in the photo, identify the main participants.

### The second and any remaining sentences

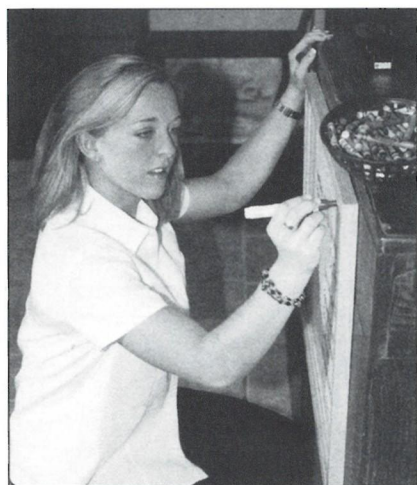
- Write the sentence(s) in past tense.
- Provide background information; consider the action before the photo and reactions after the event.
- Interview the people in the photograph to gain their perspective on the moment.

Consider these examples from Brookwood High School – Brookwood, Ala.:



After fielding a routine ground ball, shortstop Brooke Franklin releases her throw to first baseman Sandy Short in hopes of beating an Oak Grove runner. Brooke finished the season with 46 put-outs and 56 assists. Oak Grove visited the Panthers on March 14 and returned home after losing, 3-5.

- *Identifies action in the picture as well as action after the picture.*
- *Provides Brooke’s overall season statistics.*
- *Includes date and final outcome of the game.*



Kneeling in front of the hostess stand at the Plaza Cafe in Bucksville, Laura Mink writes the daily specials menu. Laura worked three days a week during the evening shift. “Lots of time when I come in, the day shift will have everything scattered. I like having my work space neatly organized so I can find what I need,” Laura said.

- *Identifies the person, the action and the place.*
- *Includes background about Lisa’s work schedule.*
- *Lisa’s quotation relates to the action of the photo.*



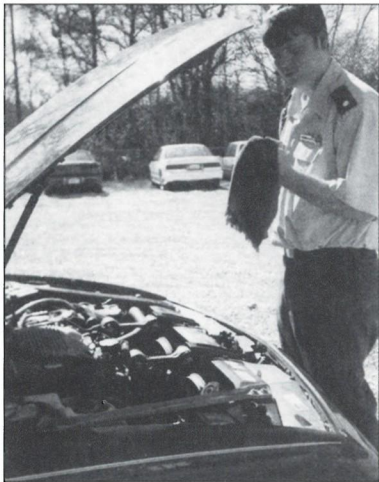
At Alabama Honor Band, Amber Twinn listens to Dr. Gerald Welker give directions. “As a sophomore, it was weird to beat out all the seniors for first place,” Amber said.

- *Identifies action as well as both people in the picture.*
- *Quotation highlights Amber’s reaction to being in the Alabama Honor Band.*



Being Brave. Searching for a footing notch, Josh Kizziah hangs suspended high above the ground. The National Guard brought “The Wall” to campus for the JROTC classes. Later, they returned and allowed anyone interested to try his or her luck. “I was happy about making it to the top. The first time I tried, I fell off,” Josh said. “I think bravery is a willingness to do dangerous things and not be easily scared.”

- *“Being Brave” serves as a separate caption lead-in.*
- *Josh’s quotation relates to the spread topic - bravery.*



Dipstick in hand, Chris Jones, 11, checks the oil in his Grand Prix. He invested over \$4,000 in new stereo equipment, an exhaust system and additions to his motor. “During the summer, I wash my car two or three times a week. I never let people in my car who have mud on their shoes,” Chris said.

- *Identifies the action as well as the person in the photo.*
- *Includes background information - \$4,000 investment - that is not evident by looking at the picture.*
- *Chris’s quotation relates to the spread topic, personal space.*

### Additional guidelines for writing informative captions

- Vary the caption lead-ins on a single spread; you don’t want every caption on a spread to begin with an “-ing” word.
- Do not use “gag” or joke captions. They cause a variety of ethical and legal problems.
- Avoid editorializing. Allow the action in the photo and the background information to tell a complete, factual story.

## • • CAPTIVATING CAPTIONS • •

### Worksheet

*Directions • • Look closely at the picture you are writing about. Answer as many of the questions as you can, then conduct research or interviews to get all of the facts. Next, write a draft of your caption. Be prepared to trade captions with another person.*

Who? \_\_\_\_\_

What? \_\_\_\_\_

Where? \_\_\_\_\_

When? \_\_\_\_\_

Why? \_\_\_\_\_

How? \_\_\_\_\_

Caption \_\_\_\_\_

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## • • CAPTIVATING CAPTIONS • •

### Worksheet

*Directions • • Look closely at the picture you are writing about. Answer as many of the questions as you can, then conduct research or interviews to get all of the facts. Next, write a draft of your caption. Be prepared to trade captions with another person.*

Who? \_\_\_\_\_

What? \_\_\_\_\_

Where? \_\_\_\_\_

When? \_\_\_\_\_

Why? \_\_\_\_\_

How? \_\_\_\_\_

Caption \_\_\_\_\_

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### Remember

- Begin with an introductory phrase, not the names of the people in the picture.
- Write the first sentence in present tense, and be sure to identify the action in the picture.
- Write the second sentence in past tense while providing background information for the picture.
- Avoid stating the obvious.
- Avoid editorializing.

## • • CAPTION PEER REVIEW SHEET • •

### Worksheet

*Directions • • Read the caption that your classmate wrote and examine the picture. Fill out the form below, circling "yes" or "no" for each question. Write out your comments or suggestions.*

- |   |     |    |
|---|-----|----|
| Does the caption have at least two sentences?           | yes | no |
| Is the first sentence written in present tense?         | yes | no |
| Does the caption begin with an introductory phrase?     | yes | no |
| Are the following sentences written in past tense?      | yes | no |
| Does the caption have colorful, active verbs?           | yes | no |
| Does the caption state the obvious?                     | yes | no |
| Does the caption writer give an opinion in the caption? | yes | no |

### Comments or Suggestions

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## • • CAPTION PEER REVIEW SHEET • •

### Worksheet

*Directions • • Read the caption that your classmate wrote and examine the picture. Fill out the form below, circling "yes" or "no" for each question. Write out your comments or suggestions.*

- |   |     |    |
|---|-----|----|
| Does the caption have at least two sentences?           | yes | no |
| Is the first sentence written in present tense?         | yes | no |
| Does the caption begin with an introductory phrase?     | yes | no |
| Are the following sentences written in past tense?      | yes | no |
| Does the caption have colorful, active verbs?           | yes | no |
| Does the caption state the obvious?                     | yes | no |
| Does the caption writer give an opinion in the caption? | yes | no |

### Comments or Suggestions

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# • • VOCABULARY for DESIGN • •

Fact Sheet (Page 47 in the student workbook)

Goal • • To introduce the vocabulary for design

In yearbook, two facing, side-by-side pages are a spread. A spread is designed as a single unit, and it's also known as a layout. Examine the sample spread below. Examples of the vocabulary are labeled, and their definitions are listed.

## 1 Column Structure

The structure created when the spread is divided into a number of equal divisions. Pictures, headlines, copy and captions are designed to fit within the columns. Column structure creates visual organization for the spread.

## 2 Gutter

The fold between two pages where the pages are bound together.

## 3 Dominant Photo

The largest photo on the spread, at least two to two-and-a-half times larger than any other photo on the spread. In many cases, the dominant photo crosses the gutter.

## 4 Candid Photo

An unposed photo. Most spreads have at least five to seven candid photos. Some spreads have more than ten candid.

## 5 Bleed Photo

A photo that breaks the spread's external margin and runs to the edge of the page.

## 6 Internal Margin

The one-pica spacing between all of the elements on a spread. A pica is the equivalent of one-sixth of an inch, and it is the unit of measure used in graphic design.

## 7 External Margin

The white space around the outside of the spread. All layouts should have a consistent external margin.

## 8 Headline

A line of large type used to gain the reader's attention; the title of the copy or story.

## 9 Copy

The story. The copy and the headline are placed together as a single unit. Copy is typically broken into columns to make it easier to read.

## 10 Caption

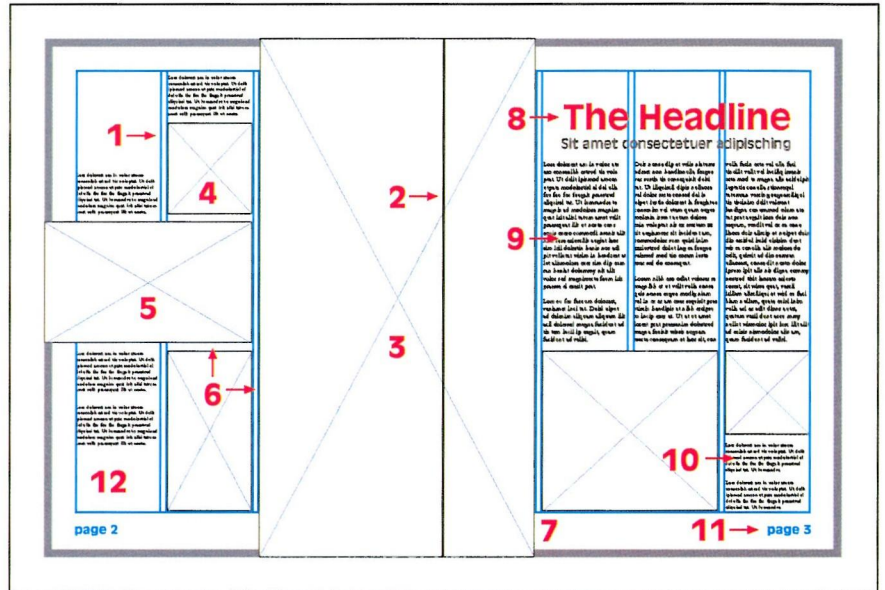
The copy that describes a picture. Captions are placed next to the pictures they describe.

## 11 Folio

The page number and spread identification which are usually positioned in the bottom corner of each page.

## 12 White Space

Empty area of a spread that is not covered by type or pictures. White space is kept to the corners of a spread.



# • • STEP-BY-STEP COLUMN DESIGN • •

Fact Sheet (Page 48 in the student workbook)

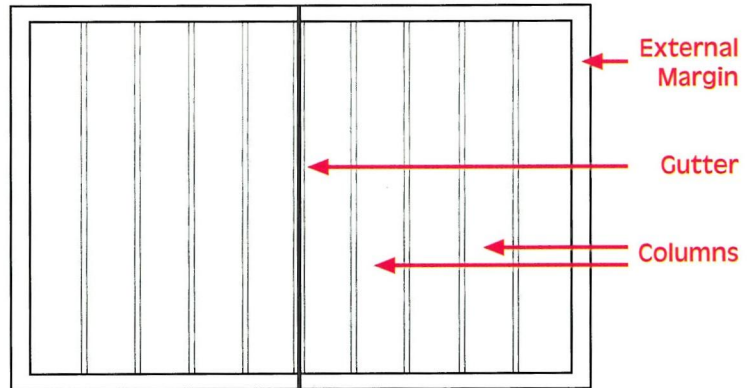
Goal • • To demonstrate the steps for designing a 10-column spread

Goal • • To identify the common pitfalls of column design

## Step 1

*Decide on your columns.*

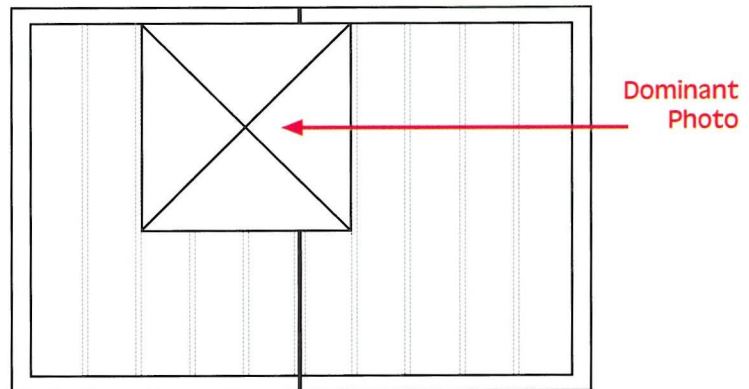
Determine how many columns you will have on your spread. Use three, four or five columns per page when you begin. All copy and captions will be one column wide, and all photographs will align with the width of the columns. The columns are one pica apart.



## Step 2

*Place the dominant photo.*

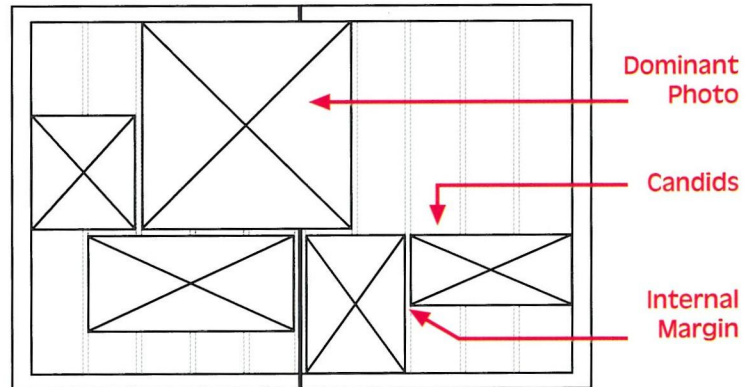
The dominant photo is two to two-and-a-half times larger than any other photo on the spread. The dominant usually crosses the gutter. The dominant photo helps to unify the two pages of the spread.



## Step 3

*Place the remaining candid photos.*

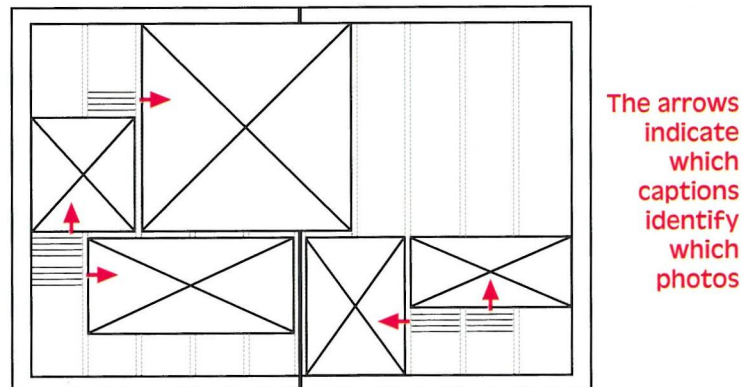
A typical spread has five to seven additional photos of varying shapes and sizes. Place these additional photos around the dominant photo. Use a consistent internal margin of one pica to separate the photos. Make sure the photos touch the external margins on the page. Remember to leave room for the copy and headline.



## Step 4

*Place the captions.*

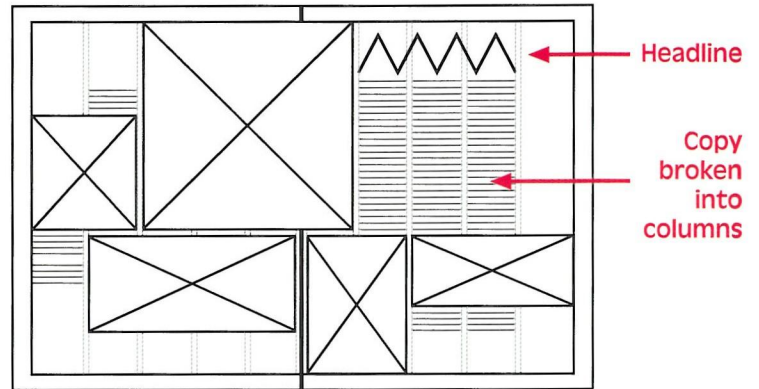
Each photo needs a caption. Place each caption so that it "touches" the photograph it describes. Captions can be placed above, below or next to the photos. Never place more than two captions together.



## Step 5

### *Place the copy and headline.*

The copy and headline are a single, rectangular unit. They should be placed in one of the four corners of the spread.

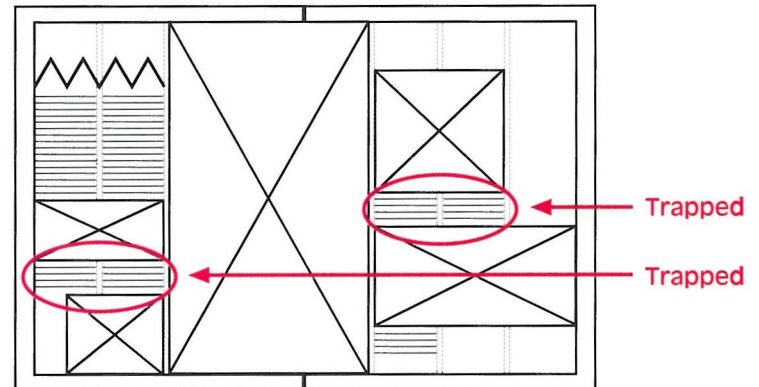


## THREE COMMON PITFALLS OF DESIGN

### Pitfall 1

#### *Trapped Captions*

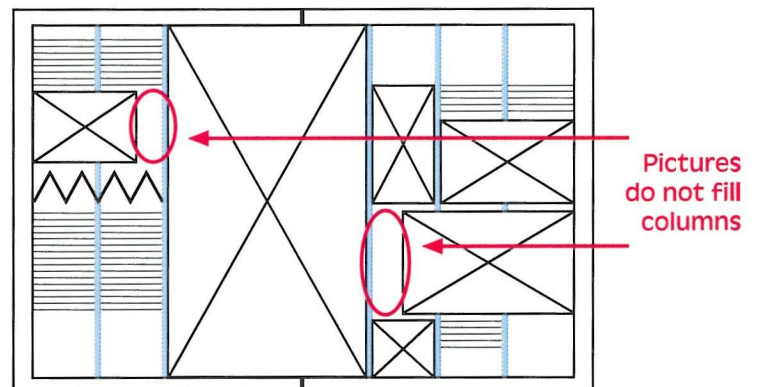
Captions should be placed to the outside of the spread. Captions should never be sandwiched between two or more photos or between the copy block and a photo. To avoid this pitfall, place captions after all of the photos have been arranged.



### Pitfall 2

#### *Elements do not fill the columns, creating more than one pica of white space between elements.*

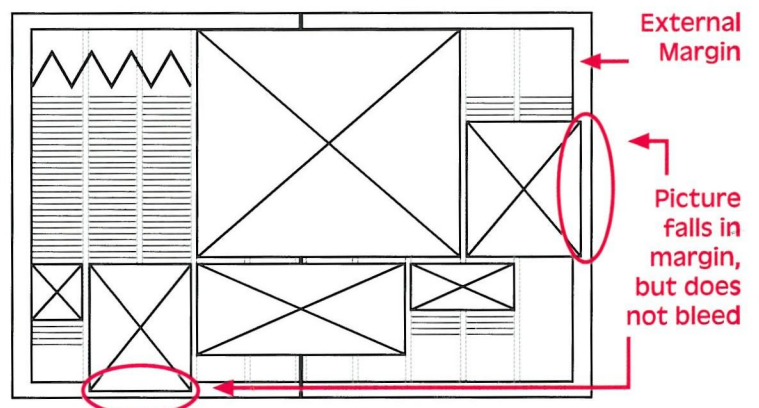
When you begin designing on paper, you may find it helpful to fill in the one pica between columns with a highlighter. That visual cue will remind you to extend the width of your photos to the highlighted column marker.



### Pitfall 3

#### *Elements violate the external margin.*

There are two common problems with the external margin. First, when you bleed a photo, you may not extend the photo to the outside of the bleed line. The bleed line is the dark gray one-pica line to the outside of spreads on the computer, and it is the dark one-pica line on Making It Final sheets. You might also place other elements in the external margin. On the computer, the design should stay within the colored margin guides surrounding each page of the spread. On Making It Final forms, you should place elements within the shaded picas. The white picas indicate the external margin.



## • • STUDENT CHECKLIST for COLUMN DESIGN • •

Assignment (Page 50 in the student workbook)

Goal • • To design a 10-column spread using a checklist as a guide

Directions • • Design a 10-column layout with a horizontal or a vertical dominant photograph. Be sure to include a copy block with a headline, five to seven candid photos, and a caption for each photo. As you work on your design, use the checklist below to guide you. You may design your layout on paper or on desktop.

### Checklist for Photos

- The layout includes a dominant photo. The dominant is two to two-and-a-half times larger than any other photo on the spread. The dominant may or may not cross the gutter.
- The layout includes five to seven candid photos.
- Photos vary in shape and size. No two photos are the same.
- If a photo bleeds, it extends to the outside edge of the bleed line.

### Checklist for Copy and Captions

- The copy and the headline package are placed together in one of the corners of the spread.
- The copy block is broken into columns.
- Every photo has a caption.
- Every caption is placed next to, above or below the photo it describes.
- Every caption is placed to the outside of the spread. No caption is trapped between two or more photos.
- No more than two captions are stacked on top of one another.
- Each caption is one column in width.

### Checklist for White Space

- One pica separates all elements on the spread, maintaining the internal margin.
- The external margin is maintained.
- Any extra white space is left to the outside of the spread.

## TYPE TREATMENTS

### Copy or Caption Starter

A change in font, point size, or style at the beginning of a copy or caption block. A staff sometimes chooses to use a dingbat or symbol as the copy or caption starter.

### Dropped initial

A larger letter embedded in the copy.

### Pulled quote

Words “pulled” from the text and displayed as a quotation in a larger typeface. A pulled quote is usually embedded in the copy, and a change in font or color emphasizes the statement. A staff will often text-wrap the copy around a pulled quote.

### Raised initial

A larger letter which extends above the copy block. Dropped and raised initial letters can pull the reader into the copy.

### Serif and Sans Serif typefaces

Serifs are short strokes that extend from major strokes of a letterform (some of them are circled on the word “serif” in the example to the right). Sans serif fonts do not have these strokes.

### Reverse type

White type on a black or color background. Be aware: reverse type works better in larger point sizes and with sans serif fonts. Six-, eight-, and ten-point type can be very difficult to read in reverse. Serif fonts are typically more difficult to read as reversed type.

### Typeweaving

Using more than one font, color or size in a headline design. At times, it requires that each word or set of words has its own text block so the designer can arrange the words to create the desired effect.

## EXAMPLE

**Simply changing the font** on the first few words of a paragraph or caption can pull the audience away from the pictures and into the text.

**H**ere is an example of a dropped initial letter. The letter sits inside the block of type, and the top of the letter lines up with the top of the line of type.

**“A staff will often text wrap the copy around a pulled quote.”**

**T**his is an example of a raised initial letter. The letter rises extends above the copy. Some designers prefer to use a large initial word.

**Serif**  
**Sans Serif**

**Reverse type works better in 12<sup>o</sup> point and larger, and with sans serif fonts.**

Smaller type and serif fonts do not work as well when reversed.

all about type • all about design • all about

**YEARBOOK**

all about type  
all about graphics  
all about design

**YEARBOOK**

## • • INCORPORATING GRAPHIC ELEMENTS and TYPE • •

Assignment (Page 57 in the student workbook)

Goal • • To incorporate at least one graphic element and one type treatment into a column design

Directions • • Design a 10-column layout with a horizontal or a vertical dominant photograph. Be sure to include a copy block with a headline, five to seven candid photos and a caption for each photo. As you work on your design, use the checklist below to guide you. You may design your layout on paper or on the computer.

For this design, you will add at least one graphic element and one type treatment to your spread. If you are designing on paper, be sure to draw in the type treatment so that it is obvious to your audience.

### Checklist for Photos

- The layout includes a dominant photo. The dominant is two to two-and-a-half times larger than any other photo on the spread. The dominant may or may not cross the gutter.
- The layout includes five to seven candid photos.
- Photos vary in shape and size. No two photos are the same.
- If a photo bleeds, it extends to the outside edge of the bleed line.

### Checklist for Copy and Captions

- The copy and the headline package are placed together in one of the corners of the spread.
- The copy block is broken into columns.
- Every photo has a caption.
- Every caption is placed next to, above or below the photo it describes.
- Every caption is placed to the outside of the spread. No caption is trapped between two or more photos.
- No more than two captions are stacked on top of one another.
- Each caption is one column in width.

### Checklist for White Space

- One pica separates all elements on the spread, maintaining the internal margin.
- The external margin is maintained.
- Any extra white space is left to the corners of the spread.

### Checklist for Graphic Elements and Type Treatments

- At least one graphic element and one type treatment are included on the spread.
- Graphic elements and type treatments do not distract; they add unity to the spread.

## • • VOCABULARY for PHOTOGRAPHY • •

Fact Sheet (Page 65 in the student workbook)

Goal • • To introduce the vocabulary for photography

### Candid photo

An action photo that tells a story or captures a moment. With the exception of group pictures or individual mug shots, yearbook photos are candid photos.

### Center of interest

The subject of a photo.

### Cropping

Marking a photo to indicate which area of the picture you would like reproduced in the yearbook.

### Dominant photo

The largest, most dynamic photo on a spread. Typically, the dominant photo is two- to two-and-a-half times larger than any other photo on the spread.

### Framing

To surround or frame the center of interest with another object (for example, a doorway) to attract the audience's attention to the primary subject of the photo.

### Leading lines

Lines the eye follows in a photograph, particularly lines running from the foreground to the background.

### Photo composition

The arrangement of objects in a photograph.

### Scaleograph

The photo cropping tool used by graphic arts professionals.

# PHOTO SELECTION

Fact Sheet (Page 68 in the student workbook)

Goal • • To choose photos for a yearbook spread

Photo selection refers to the process of choosing photos for a yearbook spread. This process begins when the glossy prints arrive in the yearbook room or when the digital images are downloaded from the camera to the computer. To make photo selection easier, sort the photos as they are taken.

## Step 1

Throw away any pictures that:

- are out of focus
- are too dark or too light
- have technical imperfections
- do not tell a story
- lack a strong center of interest

## Step 2

Keep photos that display a clear center of interest, especially if those photos capture an interesting angle.

Now, examine the photos in the examples below:



Kansas State University - Manhattan, Kan.

- The dominant photo: The athlete is a clear center of interest, and the photo is cropped according to the rule of thirds. The athlete's eyes direct the audience's attention to the headline on the facing page.
- The action of every photo faces the gutter, drawing the audience into the spread.



Downey High School - Downey, Calif.

- The dominant photo: The action is captured from a unique angle, and the center of interest faces the gutter and the headline on the opposing page.
- The action in the two candid on the left page leads the audience to the gutter and the copy.
- The candid are closely cropped with very little wasted space, and yet, no one's arms or legs have been cropped out.



## • • PHOTO SELECTION CHECKLIST • •

### Assignment

Goal • • To choose photos for a spread using a checklist as a guide

Directions • • You will need to collect the photos and the layout for a spread. Choose the photos for the layout using this checklist as a guide. When you are finished, share your photos, layout and checklist with a classmate to gain additional feedback.

- Each photo is candid – none of the pictures are posed.
- Each photo has an obvious center of interest.
- Every picture faces the gutter.
- No arms, legs and faces are cropped out of any picture.
- Wasted, empty space is eliminated.
- Objects that distract from the center of interest are avoided.
- Horizontal photos are cropped into horizontal spaces, and vertical photos are cropped into vertical spaces.
- The overall spread has a variety of subjects engaged in a variety of activities.
- When appropriate, both boys and girls appear on the spread.
- When appropriate, all grade levels are represented.
- The photos on the spread reflect the diversity of the student body.



## • • PHOTO SELECTION CHECKLIST • •

### Assignment

Goal • • To choose photos for a spread using a checklist as a guide

Directions • • You will need to collect the photos and the layout for a spread. Choose the photos for the layout using this checklist as a guide. When you are finished, share your photos, layout and checklist with a classmate to gain additional feedback.

- Each photo is candid – none of the pictures are posed.
- Each photo has an obvious center of interest.
- Every picture faces the gutter.
- No arms, legs and faces are cropped out of any picture.
- Wasted, empty space is eliminated.
- Objects that distract from the center of interest are avoided.
- Horizontal photos are cropped into horizontal spaces, and vertical photos are cropped into vertical spaces.
- The overall spread has a variety of subjects engaged in a variety of activities.
- When appropriate, both boys and girls appear on the spread.
- When appropriate, all grade levels are represented.
- The photos on the spread reflect the diversity of the student body.

## • • PHOTO COMPOSITION • •

Fact Sheet (Page 70 in the student workbook)

Goal • • To learn basic principles of photo composition

In yearbook, photography tends to be candid photography – all of the photos are action shots that tell a story or capture a moment. Yearbook photographers avoid posed photos where the subjects are mugging for the camera, for example, students grinning with their arms draped across one another's shoulders.

In taking candid photos, photographers use the elements of photo composition to make their photos more visually appealing to their audience. In formal terms, photo composition is the study of the arrangement of objects in a photograph. Look at the examples below:

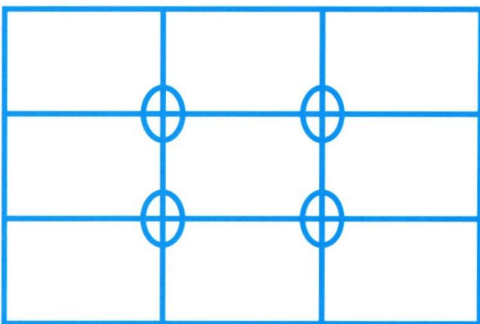


*Kansas State University - Manhattan, Kan.*

### Center of Interest

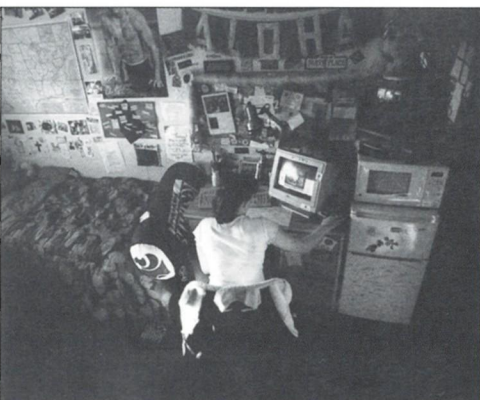
To have a dramatic impact on the audience, the center of interest should be obvious. Even with a photograph of a large crowd at a sporting event, there should be only one subject of the photo.

- *The pole vaulter is the center of interest, while the spectators are out of focus in the background.*



### Rule of Thirds

You can balance your photographs by using the rule of thirds – the circles to the right indicate the visual hotspots. Position the camera so the center of interest lands on one of those areas to create a more visually exciting photograph.



*Kansas State University - Manhattan, Kan.*

### Angle

Photographers can make their photos more appealing by choosing a unique angle. A low angle can isolate your center of interest with a background of sky or ceiling while a high angle can provide the audience with a different perspective.

- *The dominant photo for a personal profile spread, this high angle gives the audience a look at the subject's dorm room.*

## Framing

A frame can be made up of either objects or people that surround or “frame” the center of interest. For example, if a student is standing in a doorway, the door frame acts as a frame to draw attention to the center of interest.

- *The three players frame the fourth, making him the center of interest.*



*Center High School - Antelope, Calif.*

## Leading Lines

The eye follows leading lines to the center of interest, especially from the foreground to the background. A road, a chalk line on an athletic field or painted lines on a track, all act as leading lines.

- *The white trim on the building acts as a leading line to the student on the platform.*



*East Lansing High School - East Lansing, Mich.*

## Peak of Emotion

Photographers take pictures that tell great stories when they take them at the peak of emotion – at the moment when something happens. The peak of emotion is often the reaction to the event.

- *The first baseman tags the runner out, and the peak of emotion is evident in the expression on the runner's face - frustration and disappointment.*



*Lawrence High School - Lawrence, Kan.*

## THREE TIPS for TAKING GREAT PHOTOGRAPHS

- 1** Pick a good subject. Look for interesting or expressive people.
- 2** Move in close. Many beginning photographers take pictures from too far away. Zero in on your center of interest by moving closer. Look through your view finder to see if the center of interest fills the frame. If not, move even closer.
- 3** Wait for something to happen. Be patient. At a football game, wait for the coach's reaction to a fumble. At a band competition, wait for the announcement of the first-place winner, then shoot a band member's reaction.