

12-2007

Yearbooks as a Genre: A Case Study

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YEARBOOKS AS A GENRE:
A CASE STUDY

A Thesis
Presented to
the Graduate School of
Clemson University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Professional Communication

by
Melissa Ann Caudill
December 2007

Accepted by:
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ABSTRACT

In the United States, high school and college yearbooks are extraordinarily well known as a genre, yet they are largely unstudied. Yearbooks preserve images, stories, and facts from each year for one specific group of people, linked by age and geographic community. Yearbook production is a significant commercial enterprise, yet it involves novice writers, editors, and designers. Blending elements of craft, tradition, business, and media, yearbooks as a distinctive genre bear closer rhetorical study and application of professional communication theories.

This historical case study of production practices for a particular college yearbook positions yearbooks rhetorically as texts and sites of communication practices. The literature review examines the scholarship of yearbooks, rhetorical studies of genre and activity theory, and, because yearbooks are a visual genre, rhetorical studies of design. The research incorporates 1) a rich description of yearbook production from 2003-05, and 2) a rhetorical analysis of the spreads and images of the two college yearbooks produced during that period. The description of production relies on materials used in generating the yearbooks as well as a personal interview with a publishing representative and retrospective description of personal experience. It applies genre, activity theory, and genre ecology theory as a framework for analyzing yearbooks. The visual composition analysis applies the concepts of Kress and van Leeuwen.

The results show that these two yearbooks were produced by a complex and interconnected activity system involving many different people, documents, technologies,

and actions. One change to the system affects all other aspects and influences the entire dynamic of production. An analysis of the images in the two yearbooks revealed that persons were depicted predominantly as making an *offer* in gaze, at *medium* social distance, and at *eye level* with the viewer. What emerged from an analysis of the composition of yearbook layouts was an understanding of information value and the power of yearbook creators in determining the order of importance in the spread.

The conclusion develops avenues for further study including reception, workplace communication, feminist studies, technology, and ideology. Ultimately, additional research might address this genre in terms of ideological critique, investigating Anis Bawarshi's formulation about genres as "sites for cultural critique and change." Yearbooks, with their longevity and adherence to tradition, tend to present positive images and rarely confront questions of who or what is left out of their covers. Cultural critiques of yearbooks might educate future advisers and even publisher's representatives.

DEDICATION

This thesis is dedicated to my family who has provided support and encouragement for me through all my years of school. I thank my parents Carol Ann Liner and Michael Caudill for setting a good example for me to follow! And I thank my younger sisters Sara and Caleigh who encouraged me to set the bar high for them!

I also dedicate this thesis to my 'new' family---Joe Lazorik and our puppy Jack. I thank them for putting up with me as I struggled my way through the 'thesising' process.

ACKNOWLEDGMENTS

This thesis would not be here without the constant guidance and support of my thesis chair, Dr. Susan Hilligoss. She not only helped me conceptualize the idea, but she kept me motivated and provided me with a constant stream of ideas throughout the long process. I am so grateful to her for all the help and I'm so happy I got to work with her! I also want to thank my committee members, Dr. Sean Williams and Dr. Teddi Fishman, who provided me with new sources for research and an interesting dialogue during my defense which helped shape the final thesis.

I appreciate the support of the reference desk at the Clemson University library—they were able to lead me in the right direction when I had no idea where I was going. I also want to thank my interviewee, Barbara Bates, who allowed me to pick her brain about her experiences with the yearbook publishing industry.

I also am greatly indebted to my boyfriend Joe Lazorik and fellow MAPC'ers Jennifer Hall and Megan Nelson who assisted me with proofreading and lent me an ear to run ideas (or complaints) by.

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CHAPTER 1 INTRODUCTION AND LITERATURE REVIEW

Yearbooks are an important part of an individual’s history. In the United States, high school and college yearbooks are extraordinarily well known as a genre, yet the publication of yearbooks is an area largely unstudied by researchers. Students are introduced to yearbooks at an early age. In elementary and middle school students learn what a yearbook is, and at many schools between 60-80 percent of students purchase a yearbook (Walsh “Preserving Student Memories a \$500 Million Industry”). In high school, there is an entire day devoted to yearbook distribution. Students crowd in line to get their copy of the yearbook and find their picture in it. Then, they rush to get all their friends and acquaintances to sign their yearbook—personalizing it and creating a lasting memory of their school year.

References to yearbooks in American popular culture also attest to the genre’s significance. The 1998 movie *Can’t Hardly Wait* featured an obsessive Melissa Joan Hart attempting to get every single student to sign her yearbook. The popular Disney TV show *Lizzie McGuire* has an entire episode dedicated to yearbook distribution day in which Lizzie says she’ll have to write “You rock, don’t ever change!” a hundred times. Another show, *Buffy the Vampire Slayer*, produced a “fake” yearbook documenting characters from the show.

Popular movies have also featured

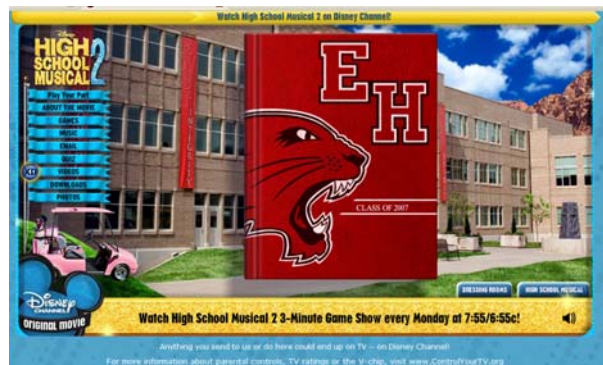


Figure 1.1 A prop yearbook from High School Musical 2, source: www.disney.com

yearbooks—*High School Musical 2* had a real yearbook published by Walsworth to be included in the opening scenes of the movie. A screen capture from Disney.com (Figure 1.1) shows the prop yearbook. Yearbook references are all around, and the genre is taken for granted because it is so common—and possibly because it is associated with young people rather than adults.

In his 1992 study “Secondary School Journalism in the United States,” Jack Dvorak found that 92.6 percent of US high schools publish yearbooks, making them the most popular medium in Dvorak’s study, even more widespread than newspapers, as Figure 1.2 shows below.

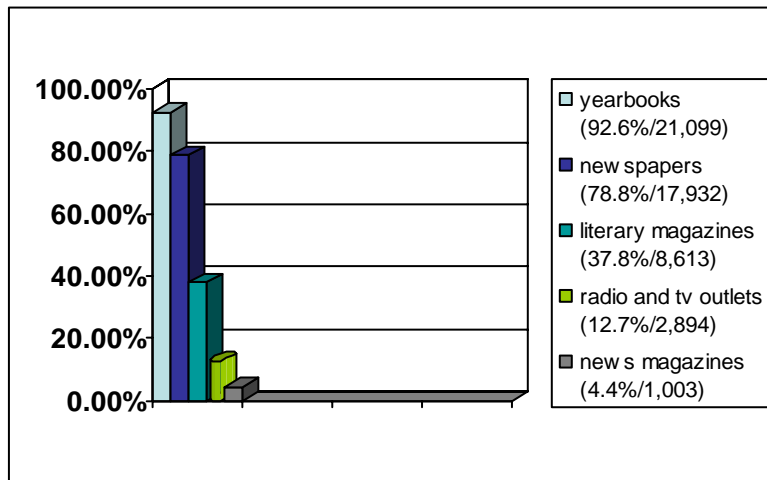


Figure 1.2 US High Schools with Media
Percent of Total (and approximate number of students)
 Source: 1992 study by Jack Dvorak from Insight magazineⁱ

The popularity of yearbooks should not be surprising. Yearbooks, as opposed to newspapers, are lasting pieces of media. They are intended to be kept and cataloged by the school and its students. There are two main audiences for yearbooks—the initial audience is the current students who receive their yearbook each year. The second audience is that same set of students 25 years later when they are trying to remember their school days. Unlike

newspapers, the news and stories do not get outdated—they gain value with time as student’s memories weaken.

Yearbooks touch millions of American high school students. According to the 2005 Digest of Education Statistics, there are 54.7 million elementary and secondary school students and 17.4 million post secondary students. The number of students has risen steadily since the 1980’s—Tables 1 and 2 below illustrate the growing trend.

Table 1 Projected number of participants in educational institutions: Fall 2005 [in millions]

Participants	All levels	Elementary and secondary schools			Postsecondary degree-granting institutions		
		Total	Public	Private	Total	Public	Private
Total Enrollment	72.1	54.7	48.4	6.3	17.4	13.3	4.1

Source: 2005 Digest of Education Statistics

Table 2 Enrollment in educational institutions: selected years, fall 1985 through fall 2004 [in thousands]

	Fall 1985	Fall 1990	Fall 1995	Fall 2000	Fall 2001	Fall 2002	Fall 2003	Fall 2004
All levels	57,226	60,269	64,764	68,671	69,920	71,196	71,760	71,865

Source: 2005 Digest of Education Statistics

With elementary and middle school populations swelling, leading into a surge in high school populations, the yearbook publishing industry can expect big business for a long time. This trend of growing student population, along with popularity of yearbooks in schools, confirms how widely used yearbooks are and that they are an important tradition in American schools.

Traditionally, yearbooks are produced by students at the middle school, high school, and collegiate levels. The purpose of yearbooks is to preserve images, stories, and facts from each year. Yearbook publication can be related to magazine publication, but it is in its own unique niche—unlike typical publications, like magazines and newspapers, yearbooks are not produced by professionals. Yearbooks are highly influenced by the popular media, but they are created, crafted, organized, and edited by students. This distinction is important to make because as students, they are learning the publication process and theories as they go along. Students learn how to produce a yearbook with the help of their school adviser and a representative provided by the publishing company. The adviser does not necessarily have experience in journalism and the yearbook staff relies heavily on the publishing representative to guide production.

Producing yearbooks is more than just an after-school activity. The production of yearbooks is a big business. According to a May 2001 article in Education Week, the yearbook industry is a \$500 million dollar industry. There are four publishing companies that control 90 percent of the yearbook market: Jostens, Taylor Publishing, Herff Jones Inc., and Walsworth Publishing (Walsh). Each of these companies was founded between 1897-1939, and each company except for Walsworth produces more than yearbooks (other products include class rings, graduation announcements, diplomas, and caps and gowns) (Business and Company Resource Center). Jostens holds 50 percent of the yearbook market, Taylor Publishing and Herff Jones Inc. account for 20 percent each, and Walsworth Publishing holds 10 percent. Figure 1.3 shows these percentages in a pie chart.

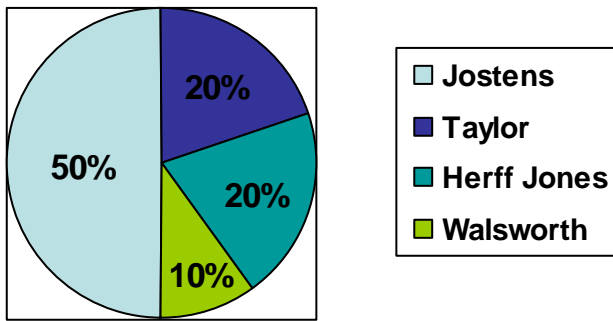


Figure 1.3 Market share of yearbook publishing companies

The four major companies that dominate the market have a specific target audience that their business is geared towards. Dianne Solis, writing in 1999, observed that, “The [yearbook] publishing industry is characterized by the creative role played by unpaid students in conceiving and distributing a popular product with a high keepsake value” (Solis “New York Merchant to Buy Dallas Yearbook-Publishing Company.”). According to an article in Education Week, 60-80 percent of students purchase a yearbook. With the student population continuing to grow (see Table 1), the yearbook business has solidified its place in American schools (Walsh).

The business of yearbooks is not solely the province of the publishing company. The yearbook staff itself is like a small workplace model—the first workplace setting for many students. In her article on the positive and negative aspects of yearbook advising, Sharon Sheya, a yearbook adviser at Hunter High School, said:

Running a yearbook staff is more like running a small business than teaching a language arts class. Its purpose is to market a product and do so without financial drain to the school. The product is oriented to a specific consumer market and constrained by legal and financial limits.... (Sheya 46)

For many students, the delegated tasks, the weekly/daily meetings, the important deadlines and pressures create a vivid picture of the publishing industry. In an article from the *Times Educational Supplement* called “Memories are made of this,” Viv Northall of Tudor Court Primary School said, “It has been a wonderful way of giving pupils a real learning experience. It’s given us an insight into how the publishing industry works” (Roythorne). In addition to editorial tasks, students are responsible for selling advertisement space, selling the yearbooks themselves, and for promoting the yearbook to boost sales. It is important for the staff to raise enough money to cover the cost of production, which easily can reach 30-50 thousand dollars for a high school or college yearbook. Students can develop an interest in the publishing industry and gain valuable experience from working on a yearbook staff.

The unique blend of big commercial enterprise with novice writers, editors, and designers is of interest to and unstudied by professional communicators and rhetoricians. This combination is also what distinguishes yearbooks from other publications such as magazines. How then can yearbooks be examined rhetorically?

THE RHETORICAL SITUATION OF YEARBOOKS

Lloyd Bitzer defines the rhetorical situation as:

...a complex of persons, events, objects, and relations presenting an actual or potential exigence which can be completely or partially removed if discourse, introduced into the situation, can so constrain human decision or action as to bring about the significant modification of the exigence” (304).

Each part of a rhetorical situation has power over the outcome of the text—the exigence, the author, the audience, the context, and the genre. Or, using Carolyn Miller’s terms, the

situation is controlled by genre and meaning derives from the situation. Miller sees exigence as a “social motive” (“Genre as Social Action” 158), a perspective that applies well to yearbook production.

Taking a yearbook from the early stages of development to its final publication most often requires a multitude of people. One person typically does not make a text. Yearbooks generally have corporate authorship, the first part of Bitzer’s “complex of persons, events, objects, and relations.” Creating a yearbook involves a large and complicated ‘activity system’, using a term from Clay Spinuzzi (Spinuzzi “Compound Mediation” 3). In addition to writers, there are copy editors, main editors, publishers, and the audience who are all involved in the yearbook creation process. Editors make decisions of style, word-choice, and grammar; the publishers’ sales representatives offer advice and templates for layouts; and publishers make decisions about printing specifications and costs. The production of yearbooks is necessarily connected with the reception of yearbooks. The yearbook is geared towards a specific audience, so the writers and editors make decisions with the audience in mind. The main audience is the student body, but there are sub-audiences including school faculty, or even organizations within the community that may have input into decisions. Editors, writers, publishers, and audiences all play a part in constructing and creating meaning and significance for yearbooks. There are also many texts and documents that are used in yearbook production, both official and unofficial. Examples include training materials, interview notes, editor notes, the planning ladder, internet, magazines, and books. For a detailed look at the roles of each participant in yearbook production and a view of the yearbook as an activity system, see chapter 3.

The exigence for yearbooks as a genre is interesting because yearbooks are just as prevalent in society as magazines and newspapers, but yearbooks' specific purpose differs significantly from other journalistic genres. The purpose of yearbooks is to *preserve* images, stories, and facts from each year *for one specific group of people, linked by age and geographic community*. Newspapers and magazines typically contain stories from a particular week or month that pertain to a larger audience (for instance *Newsweek* could appeal to adults around the country or even the world while a yearbook appeals to a local school in one community). Yearbooks are intended to record the past—typically they record each school year. Like school newspapers, they can be used as historical documents. Because they are designed to be kept over time, they are often the first document referenced when researching the history of a school or a person, particularly one who has gained notoriety later in life. Yearbooks are a tool for reference, public relations, and education.

While the concept of a photo book or scrapbook will transcend cultural barriers, the specific genre of yearbook is an American concept: “Yearbook authors, designers and photographers capture the school year in a photojournalistic package that differs considerably from the albums, snapshot books and annuals of the past” (Akers 8). As writers about yearbooks have noted, the use or reception of the text is distinctive—especially as a keepsake or memento by the audience. Many people bring their yearbooks to class reunions decades after graduation. They are tools for reminiscing about and preserving the past. Yearbooks are cataloged in school libraries and are often on display in the lobby of the library. This keepsake quality differentiates yearbooks from other similar mediums like magazines and newspapers, and is a main component of the exigence that yearbook producers attempt to address.

Another interesting aspect of reception is the signing of yearbooks—a popular pastime for high school students. A yearbook becomes an altered book in a sense because of the personal comments and well-wishes from the owners' friends, teachers, and acquaintances. Each book becomes contextualized in that specific place based on each specific individual's social group, experiences, and interactions. There are small publications and online blogs that contain excerpts from various yearbooks—the references unknown to all but the owner of the book. There is common yearbook rhetoric that can be seen in many books. Sayings such as “Have a great summer!” and “Don't ever change” are some examples of popular yearbook rhetoric. The placement (whether in the front or back of the book or on a particular page) and rhetorical content of yearbook comments would itself make for an interesting study.

In production, yearbook staff members are well aware of the community they are creating the yearbook for. They continually consider their audience in every aspect of yearbook production—from deciding the theme, the cover design, the topics covered, and the layout designs. Staff members are also a part of this community—they participate in school activities and yearbook signing in addition to controlling the production and design of the yearbook. Therefore it is important for staff members to realize the exigence and constraints of their situation. Some constraints include resources such as time and money, lack of knowledge of production and communication principles, and specific requirements from school administrators. The publishing representative is outside of the community and offers a perspective on a larger scale. The publishing representative can share popular design trends, help the staff create a coherent theme, and fix any problems the staff faces. The

publishing representative is there to guide the novice staff members in all aspects of production.

Historically, yearbooks have been constructed by female non-professionals through an active style of learning. Students learn journalism principles as they produce the book. In fact, many high schools offer course credit for participation in yearbook. Jack Dvorak's study revealed that there are twice as many women as men teaching journalism at the high school level. Figure 1.4 below illustrates this trend.

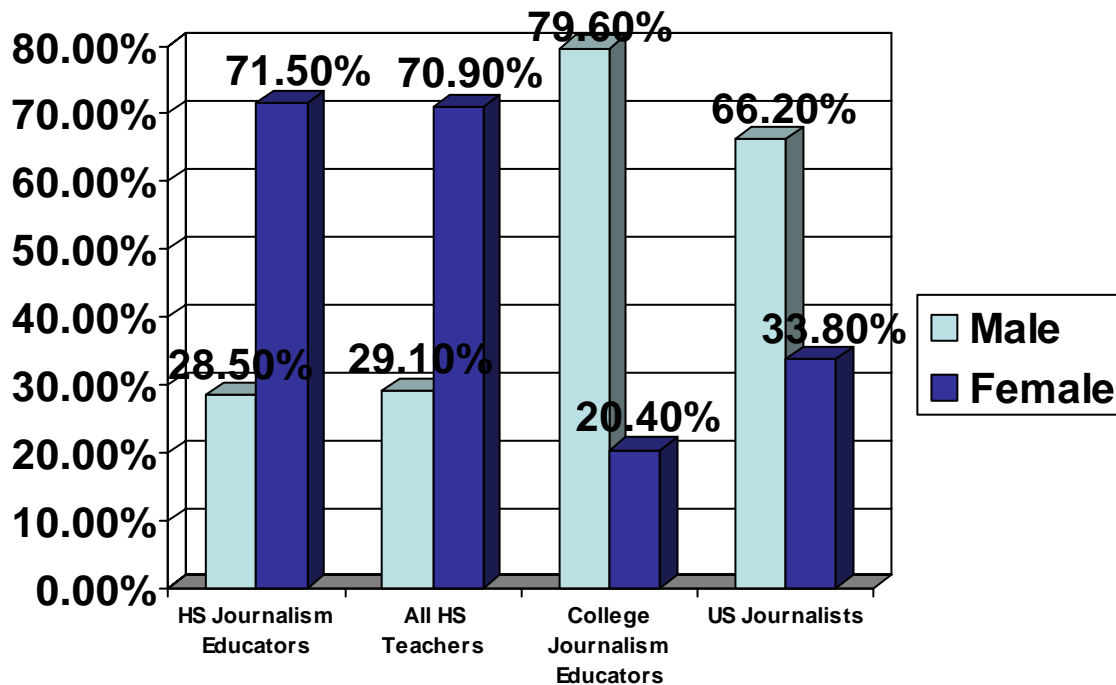


Figure 1.4 Percent of Males-Females in Education, Journalism
 Source: 1992 study by Jack Dvorak from Insight Magazine

However, this trend only applies at the high school level. The number of male journalism educators at the college level is higher than the number of female. And in the professional field of journalism, there are twice as many men than women. It is important to note that there is not necessarily a connection between the number of educators in journalism and

yearbook advisers. While there is an obvious benefit for a journalism educator to advise a yearbook staff, a yearbook adviser does not have to be a journalism educator; in fact, they may have no knowledge of the production process or communication theories. They may even be reluctant to lead the yearbook staff if they have no prior publishing experience. The publishing representative can provide needed assistance to the yearbook adviser.

The subject of gender is an interesting aspect of production. The industry trend has been for women to participate in the activity more than men—as publishing representatives, yearbook advisers, and staff members. This trend has been observed by Lynn Hoffman in her 2002 study “Why High Schools Don’t Change: What Students and Their Yearbooks Tell Us.” Hoffman states that 67-95% of each yearbook class in her study was female. These findings were also confirmed by a yearbook publishing representative in a March 2007 interview. She speculated that women typically constituted 75% of a yearbook staff—sometimes up to 100%. The school’s adviser was also more likely to be a woman—working hand-in-hand with the students to produce the yearbook. It is interesting to speculate on the reasons why yearbooks appeal to female students. Scrapbooking is a popular hobby of women. Creating a yearbook in a sense is like making a scrapbook. This may partially explain why women are more drawn to the activity than men. In any case, the experience of creating a yearbook is very personal for each school—there are traditions to uphold, school events to cover, memories of the year to preserve.

Blending elements of craft, tradition, business, and media, the yearbook as a distinctive genre bears closer rhetorical study and application of professional communication theories. Through studies of yearbooks as texts and as the site of workplace communication practices, professional communicators can learn more about a pervasive rhetorical activity

that interconnects with the larger media and the workplace. This study is an attempt to position yearbooks rhetorically as texts and sites of complex communication practices. The following literature review elaborates on rhetorical concepts of genre and design as well as other scholarship to offer a vocabulary for examining particular yearbooks and yearbook production.

LITERATURE REVIEW

Bitzer's work proves integral for any research dealing with texts. His definition of the rhetorical situation serves as the foundation for theories in literature and communication because it builds upon the traditional views of rhetoric. His concepts have nonetheless been refined by a number of studies about genre as social action. This review of the literature briefly examines the scholarship of yearbooks and then focuses on rhetorical studies of genre and activity theory in order to develop concepts that pertain to yearbook production and reception. Because yearbooks are a highly visual genre, the review includes rhetorical studies of design as well.

There is only a small amount of literature about yearbooks themselves. These studies are either from the perspective of education and the advising of student yearbook staff, or from the perspective of the business of yearbook publishing, as cited earlier in this chapter. Although the focus of this thesis is on the college yearbook, actual studies of yearbooks located for this literature review focus on the high school level. For example, Lynn Hoffman of Bucknell University gives an anthropological perspective in her article "Why High Schools Don't Change: What Students and their Yearbooks Tell Us." Hoffman says:

The high school yearbook is unique because it serves to document elements of high school culture while being a significant element of the high school traditions it reflects. It is an integral piece of almost every traditional high school (Dvorak, 1992). A high school yearbook is a piece of material culture, a physical object or artifact that can be used as data to interpret ‘past and present human activity’ (Schlereth, 1985, p.6).
(Hoffman)

According to Hoffman, yearbooks are both a historical artifact and a school tradition. A yearbook is contextualized by the current design trends, popular colors, popular expressions, current news and events, current fashion and hairdos. Yearbooks encapsulate the experience of one school’s students.

What Makes a Genre?

Jon Swales, in his book Genre Analysis provides a definition of genre. Swales writes:
A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focuses on comparable rhetorical action. (Swales 58)

Conventionally, literary genres have been the most popular subject of study, but alternate genres are important to focus on because, according to Gunther Kress in Linguistic Processes in Sociocultural Practice, the meaning of texts develops from both the discourse and the genre that text represents (Kress 20).

Swales and Kress are scholars of applied linguistics. Genre is also a topic of study for scholars in the field of communication, education, rhetoric, and composition. Anis Barwarshi lists many of these scholars of genre in his article “The Genre Function” (Barwarshi 1). In his study of the role of genre in the construction of texts and in the contexts of construction, Barwarshi claims “that communicants and their contexts are in part functions of the genres they write” (Barwarshi 1). Through his study, Barwarshi hopes to combine literary and nonliterary methods of analyzing genre as a means of “synthesizing the multiple and often factionalized strands of English Studies, including literature, cultural studies, creative writing, rhetoric and composition, and applied linguistics” (Barwarshi 2). Barwarshi lists three questions that are central to his study: 1) How and why texts as cultural artifacts are produced; 2) how they in turn reflect and help enact social actions; 3) and how they can serve as sites for cultural critique and change (Barwarshi 2).

In the field of rhetoric, Carolyn Miller provides an important study of genre in her article “Genre as Social Action.” Miller defines a genre as having similarities in audience, similar modes of thinking, and similar situations. According to Miller, “The urge to classify is fundamental...” (151). Both language and learning depend on a classification system. Our society gains meaning from genre, without it we could not communicate effectively. In “Multimodality, Multimedia, and Genre,” Gunther Kress amplifies Miller’s conception:

...it is not possible to imagine communication which does not encompass the meanings realized in genre. That is, no message or text is conceivable which does not respond to such social facts. Hence all representation and communication must be generically shaped; it must carry these social meanings. (Kress 39)

Kress's words coincide with Anis Bawarshi's thoughts in "The Genre Function." Bawarshi says that genre is more than a descriptive activity—it is an explanatory activity. Our language is filled with classifications and divisions. Humans use these classifications to communicate and to learn. Without a classification system society would have nothing with which to base communication, there would be no standard or clear way of presenting information. Each social situation provides the explanation behind the communication. Bawarshi's article, written in 2000, synthesizes a number of theorists about genre, and so will be brought in at several points in this discussion.

The most important aspect of Miller's piece is the idea that genre is not defined merely by form as one would assume, but rather is based on the action or use of the intended discourse. This distinction is important because it could be assumed that a memo looks like a memo, a letter looks like a letter, and a yearbook looks like a yearbook—but it is more than that. It is about how and why we use that specific means of communication rather than another means. This idea relates to Bitzer's rhetorical situation discussed earlier: the mode of communication must fit the exigency of the situation.

Kenneth Burke and Lloyd Bitzer are both referenced by Miller because of their work with the rhetorical situation. Burke describes the motive and situation involved in defining the social action of genre (Miller 152). Further, a comparison can be made between Bitzer's

work and Miller's concept of "social action." Bitzer views rhetoric as more than persuasion: he sees it as related to action – the purpose is to make the audience do something. This is similar to Miller's view that genre is more than just form—it is about the function of the text.

According to David Jolliffe in the Encyclopedia of Rhetoric and Composition, Carolyn Miller's definition of genre in "Form and Genre in Rhetorical Criticism: An Introduction" builds on Karlyn Kohrs Campbell and Kathleen Jamieson's work. Campbell and Jamieson define genre as "composed of constellations of recognizable forms bound together by an internal dynamic."ⁱⁱ Miller takes this definition a step further in "Genre as Social Action" saying that the definition of genre should not be based on the "form of discourse but on the action it is used to accomplish" (Miller 151).

Miller distinguishes Burke's and Bitzer's view of genre. In both Bitzer's and Burke's view, genre becomes a rhetorical act. They are similar in their treatment of the rhetorical situation, but Burke uses the term "motive" and Bitzer uses the term "exigence" in relation to the situation. Miller also discusses another key difference between Bitzer and Burke. "Burke's emphasis is on human action, whereas Bitzer's appears to be on reaction" (Miller 155).

Miller's "social actions" are also referenced by Anis Bawarshi in his definition of genre, in his article "The Genre Function":

[A genre is]...typified rhetorical ways communicants come to recognize and act in all kinds of situations, literary and nonliterary. As such, genres do not simply help us define and organize kinds of texts; they also help us define

and organize kinds of social actions, social actions that these texts rhetorically make possible.” (Bawarshi 335)

In Bawarshi’s definition, the text, audience, subject, and context (Bitzer’s rhetorical triangle) constitute the genre. Genres enable people to interpret and respond to every situation, whether in school or everyday life. Genres connection with rhetoric, also connect it to actions (through Miller’s definition of genre as a social action).

Amy Devitt continues with Miller’s idea of “social action” in Writing Genres, where she explains that people “use genres to ease their way, to meet expectations, to save time” (Devitt 1). Using past experience and a set of established rules from the community, people are able to communicate effectively with other citizens who share their same definitions: “Genres have the power to help or hurt human interaction, to ease communication or to deceive, to enable someone to speak or to discourage someone from saying something different” (Devitt 1). Genres can be a helping factor, a driving force, or an inhibiting force. For example, even the very format for this thesis has been defined for graduate students like me by the academic discourse community. These definitions of genre aid in the learning process by creating a structure for students to follow. As Carolyn Miller said at the end of “Genre as a Social Action,” “...for the student, genres serve as keys to understanding how to participate in the actions of a community” (Miller 165). Without genres, it would be difficult to communicate effectively across or within discourse communities.

Naming a work as a specific genre can lead to certain assumptions about that work. Writers can be shuffled into categories and may find it hard to break through into another genre. For example, Stephen King is known as a “horror” writer and Nora Roberts is known as a “romance novel” writer. There are certain expectations that come with being

associated with a genre, and deviance from the accepted practices is not easily accepted. In Chapter 1 of Writing Genres, Devitt calls for genres to be defined by the users – the people directly involved with the text. This idea counters traditional view of genre defined by rhetoricians or literary critics. Devitt says:

Because genre so significantly impacts how people use language, read literature, and write and read nonliterary texts, theories of genre can contribute new perspectives and approaches to many endeavors within English studies as well as a better understanding more generally of how people operate and have operated within their societies and cultures.” (Devitt “Writing Genres” 2)

Bawarshi agrees with Devitt in the sense that genre encompasses both literary and nonliterary texts, and the study of genres is an important strand of English studies: “Genres can and should serve as the sites for such inquiry because genres, ultimately, are the rhetorical environments within which we recognize, enact, and consequently reproduce various situations, practices, relations, and identities” (Bawarshi 336).

In Chapter 2 of Writing Genres, Devitt analyzes genre by means of its social settings. In order for a genre to be established it must be accepted by both the writer and the reader, and it must be repeated over and over until it becomes normalized (Devitt 33). In other words, genres become part of a convention. As Gunther Kress said, quoted in the Encyclopedia of Rhetoric and Composition, genres are “conventionalized forms of texts that emerge from conventionalized forms of the occasions of a community” (Jolliffe 283). This is comparable to the “generic contract” that Bawarshi discusses in “The Genre Function.” Borrowing from Heather Dubrow, Bawarshi uses the term “generic contract” to define the

relationship between the author and the reader. This contract enables the receiver to correctly interpret the message sent by the author by following a set of generic guidelines. These generic guidelines are determined by the situation which, according to Miller, is where the meaning derives. Just as Bitzer and Burke emphasize the importance of the situation, Miller and Devitt agree that the mode of text is driven by the situation and the use or action of the text. When discussing the situational use of genre, Devitt says:

The multiple actions that comprise genres are constituted and interpreted within particular social structures and particular groups....genres function for a group of language users to fulfill the group's needs. The rhetorical situation to which a genre is related arises from the functional needs of a particular group; hence those who encounter that situation are those who need and use that genre. Genres function for people in their interactions with one another in groups and through social structures; they are social actions. (Devitt "Writing Genres" 34)

Devitt is using Miller's "Genre as Social Action" here to explain how genres fit within the context of a social situation. She argues that "genres need to be understood in terms of their social structures and groups" (Devitt "Writing Genres 35).

In "A Theory of Genre," Devitt presents three theories of genre: genre as a classification system, genre as a form, and genre as a response to a recurrent rhetorical situation. These three theories of genre serve as the basis for current genre theory. Devitt says, "Genre pervades human lives" (Devitt "Writing Genres" 1). People are familiar with traditional genres such as a letter, email, lecture, comedy, tragedy, etc. There are as many genres as there are situations. In "Genre as Language Standard" Devitt argues that both

constraint and choice are necessary components of genre. The traditional view of genre is that constraint is bad and choice is good. Instead of this dichotomy, Devitt argues that the “complementary relationship between constraint and choice within genre can be clarified by comparing it to standardization and variation within language” (Devitt “Genre as Language Standard” 45). The language standard is writing etiquette known as rules in punctuation, grammar, usage. This standard could be viewed as the upper class keeping the lower class out of the loop, or it could be viewed as a way for the lower class to reach the upper class by learning the rules of usage and applying them successfully. Language standards, like genre are socially constructed influences on discourse (Devitt “Genre as Language Standard” 46).

There are as many genres for as many situations –the process is infinite because each is inherently tied to the situation (as per Burke and Bitzer): “Since genres function to fulfill the needs of their users, different situations for different users in different social and cultural contexts create different genres. The multiplicity of genres is inherent in a functional view of genre” (Devitt “Genre as Language Standard” 50). Genres are constantly adapting to their environment, and new genres are formed from subgenres—personal narrative and nature writing are two examples. It is important to tie constraint and choice together. Too much of one or the other is debilitating (Devitt “Genre as Language Standard” 53). Genres are both a matter of function and epistemology. They help us understand how to function in society and they also explain how to identify the generic conventions of a particular situation (Bawarshi 340).

For the purpose of this thesis, I will create my own definition of genre encompassing the material of Barwarshi, Devitt, Kress, Miller, and Swales. Genre is a necessary part of human interaction deriving from recurring situations. It provides a standard set of

guidelines accepted by both parties—and is sometimes adhered to subconsciously. Each guideline determines what is said, how it is said, how it is interpreted, and what the response will be. There are other factors in situations that influence the interpretation. These include tone, style, imagery, symbolism, and emotion. Anis Bawarshi gives an example from Heather Dubrow’s “Genre.” She quotes a paragraph of a novel out of context and then asks readers to interpret it. Then, given two different titles, she shows how the interpretation of the paragraph changes according to the generic conventions associated with each title. For example a mystery novel will have different conventions than a history or a romance novel. This point is to show that the generic conventions are a set of guidelines rather than set-in-stone rules. There can still be different interpretations for the same text, but genre gives both the author and reader a place to start.

Barwarshi, Devitt, Kress, Miller, and Swales establish the social nature of genre, explaining that meanings do not derive merely from the text itself. The following section elaborates how genre arises and is negotiated in the social process of creating the text.

Activity Theory

Activity theory, explained by Devitt in Writing Genres was introduced by David Russell. According to Russell, activity theory can be compared to social constructionism and dialogism:

Like social constructionism, activity theory traces cognition and behavior, including writing, to social interaction. Like dialogism, activity theory does not posit some underlying conceptual scheme or deep structure for explaining behavior (including writing), but it does look at the reciprocal

mediation of behavior in mutual exchange and negotiation. Both dialogism and activity theory move from the social to the individual in their analyses. The object of analysis is neither texts nor minds nor conceptual schemes per se but what is in between—the social intercourse. (Russell 4)

Devitt uses Russell's activity theory to describe genre as a tool rather than an action (as defined by Carolyn Miller). Treating genre as an action creates a problem and reduces the importance of people in creating and using genres (Devitt "Writing Genres" 47). Russell attempts to bridge the gap between writing in school and writing in the professional world. He quotes Holquist saying, "Discourse does not reflect a situation, it is a situation" (Russell 2). Using Miller's social action he positions discourse within a situation as part of an action or activity.

According to Russell, students learn genres in school that eventually become natural to them—a science lab report for instance, with its introduction followed by the methods, results, and discussion sections. These accepted genres give students a means to position themselves within the discourse community, and eventually within the professional world. The use of genres becomes the use of a tool: "The first time one or more persons in an activity system (or between activity systems) are confronted with a need to carry out a specific action, to achieve a specific goal, the person(s) must choose some means of action, using some tool(s)" (Russell 9). If a particular tool is successful, then the student will continue to choose that "tool." Genres become both the means and the end. They inform decisions during the publication process and the final product is itself part of that genre. This "tyranny of genre" is well described in the article "The Filing Cabinet has a Sex Life" by Lee Clark Johns. Johns explains that in an office setting the first step in creating a document

is to go to the filing cabinet and see what was done before. This creates a genre cycle that is difficult to break.

Russell uses Bazerman's theory of genre to argue that analyzing genre as a social action can help explain both individual and collective behavior: "It [activity theory] emphasizes the dynamic functional circulation of texts through intertexts—the shifting mediation of change and power over time, historically, among different but interacting social practices" (Russell 10). Genre is an integral part to the activity system—both in the educational and professional setting. This "activity system" is made up of "genre sets" which interact with one another instead of being separate entities (Bawarshi 351).

David Russell is referenced by Anis Bawarshi in his article "The Genre Function." When speaking of Russell's "activity systems." Bawarshi writes, "Within such activity systems, genres not only constitute particular participant roles and texts, but they also regulate how participants recognize and interact with one another" (Barwarshi 351). Each social interaction involves genres—it is the genre that determines the action and result of the communication.

The 'activity system' is central to understanding activity theory. Activity theory is defined by David Dayton as "structured collaboration with long-term and/or continuously renewed objects, such as building a house..." (Dayton 2) Activity theory is commonly applied to studies of workplace settings because of the theory's ability to explain the "individual cognition and social activity" (Dayton 1). A yearbook staff operates like a mini-workplace allowing this theory to be applied to the process.

In his article "Compound Mediation in Software Development: Using Genre Ecologies to Study Textual Artifacts" Clay Spinuzzi defines an activity system as "a sphere of

activity, [in which] one or more collaborators use artifacts to transform a particular objective with a particular outcome in mind” (Spinuzzi 3). Spinuzzi is interested in studying the effect of textual artifacts in creating a finished product. Texts and artifacts are just as much a part of the activity system as people. Spinuzzi writes, “In practice, workers appear to make use of many diverse textual artifacts in complex, coordinated, contingent ways to get their work done. These texts range from official to unofficial, specialized to mundane, and are often pressed into service in unpredictable, idiosyncratic ways” (Spinuzzi 1). Spinuzzi developed diagrams to show the complexity of the activity systems. Figure 1.6 shows examples of activity systems from Spinuzzi’s article.

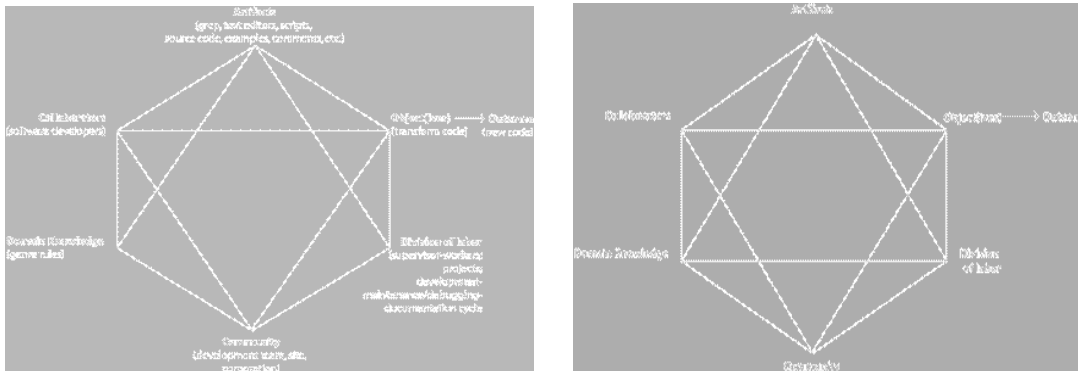


Figure 1.5 Spinuzzi Activity System Diagrams

source:<http://wac.colostate.edu/books/selves_societies/spinuzzi/>

Spinuzzi’s article reports on a study of the documents produced and used by software developers—he wanted to show that the instructional documents produced by technical communicators are not the only textual artifacts that help software developers with their work. Spinuzzi uses the term “compound mediation” as the way the people, artifacts, and activities connect together. His work is based on a combination of genre and activity theories, a framework called “genre ecology” that was developed by Spinuzzi and Mark

Zachry in the early 2000's. Spinuzzi and Zachry's theory will help bridge activity theory with genre theory and have inspired some of the thinking for this thesis.

Genre Ecologies

Genre ecologies are “dynamic and unpredictable clusters of communication artifacts and activities” (Spinuzzi and Zachry 171). Figure 1.6 is an example of the ‘genre ecology’ or activity system of a software company. Genre ecologies are constantly changing and adapting. In their article “Genre Ecologies: An Open-System Approach to Understanding and Constructing Documentation,” Spinuzzi and Zachry argue that genre ecologies are “ruled by contingency, decentralization, and relative stability” (171). Contingency means that writers must understand that a document will have uses unintended by the designers. Decentralization means that genres are not isolated; they constantly act and react with other genres. Spinuzzi and Zachry believe that texts cannot be seen as a closed system because there are other genres (formal and informal) that guide processes and interact with the main genre. These supporting documents are just as necessary as the main document. “In practice, then, the technology-in-use is not documented by a closed document set; it is documented by a perpetually open-ended, dynamic, shifting, and always unfinished ecology of resources encompassing a variety of media and domains” (Spinuzzi and Zachry 170). Each part of the activity system is connected to the other parts, so there is not one element working in isolation.

The final argument, of relative stability, refers to the purpose of all genres—to make texts usable across boundaries and to help people create and understand texts they come in contact with. A genre is never completely stable, but it reaches a relatively stable position

once it becomes a conventional method of writing in business, school, or personal writing. Spinuzzi and Zachry write, “And, once genre ecologies become stable, genres tend to survive in durable constellations, even though individual genres might move across media or take on additional functions” (Spinuzzi and Zachry 175). Genres can change, but typically stay the same because they become conventionalized in society.

Spinuzzi and Zachry, quoting Rijken and Mulder, write that “An individual user not only interacts with a system, but rather acts inside an information ecology” (Spinuzzi and Zachry 172). The reception of the document drives the process, and the audience’s expectations for the genre also shape the final text. The final section of this literature review deals with reception and genre theory and their connection to visual design.

Design: Reception and Genre

We live in a visual world. The design of everyday objects and publications such as magazines, newspapers, and yearbooks affect our view as much or more than the plain text itself. In fact, according to Daniel Pink from his 2005 book *A Whole New Mind*, in an age of abundance, automation, and Asia, the design of objects has achieved greater importance than ever before (as opposed to the movements in the past toward cheaper products of the Information Age and mass produced products of the Industrial Age). Right centered thinking is key to success in this Conceptual Age. And the right side of the brain is known as the artistic, creative, and innovative side—capable of looking at the big picture rather than the small details.

Design is an important aspect to consider with reception and genre because in addition to the discourse, the presentation and combination of the discourse with images

into a multimodal layout has a large affect on reception and genre definitions. In any published work the photographs and composition of layouts needs to be visually stimulating and appealing. There are certain traditional design rules to adhere to and visual conventions to follow. Scholars of genre recognize the multi-modal rhetoric of texts and now regularly allude to visual as well as linguistic features of texts. In the Encyclopedia of Rhetoric and Composition David Jolliffe writes, "...the term genre denotes a power, a dynamic, ideally shared contractually by writers and readers, that bundles together features of texts..."ⁱⁱⁱ There are certain audience expectations, like Bawarshi's "generic contract" that guide design practices. Part of the "generic contract" between the creator and the audience is the look and design of a document. The visual layout and individual images provide contextual clues as to the type of document the author(s) and the audience create together.

In her essay "The Multiple Media of Texts: How Onscreen and Paper Texts Incorporate Words, Images, and Other Media," Anne Wysocki observes: "The visual presentation of a page or screen gives you an immediate sense of its genre" (Wysocki 123). Thus, design is a major component of genre and reception is an integral part of their connection. There are many assumptions that Wysocki outlines in her essay. The first is that genre is revealed through the visual makeup of a document. There are many visual conventions associated with genres that derive from the time period and social context. Another assumption is that all texts, whether printed or digital, are visual and their arrangements can be analyzed in a systematic manner. A final assumption is that visual elements are persuasive and a designer considers certain visual strategies to direct the reader's attention in a certain way. (Wysocki 123-126). Each of these assumptions will apply to this thesis.

The work of Gunther Kress and Theo van Leeuwen titled Reading Images: The Grammar of Reading Images describes and defines visual images in terms of “social semiotics” (Kress and van Leeuwen 1-15). Kress and van Leeuwen place visuals of all types in social terms:

...texts, literary and artistic texts as much as mass media texts, are produced in the context of real social institutions, in order to play a very real role in social life—in order to do certain things to or for their readers, and in order to communicate attitudes towards aspects of social life and towards people who participate in them...Producers, if they want to see their work disseminated, must work within more or less rigidly defined conventions, and adhere to the more or less rigidly defined values and beliefs of the social institution within which their work is produced and circulated.” (Kress and van Leeuwen “Representation” 120)

This idea of the importance of context and social situations is comparable to Carolyn Miller’s point of genre being a “social action.” The form and typical conventions should be followed, but the role the text, visual or linguistic, plays in social life—the action involved—also plays an important role. Kress and van Leeuwen proceed to offer a detailed set of approaches for analyzing visuals in social semiotic terms. They argue that images, like text, can be read.

In “Representation and Interaction: Designing the Position of the Viewer” Kress and van Leeuwen provide a thorough list of criteria for examining images by means of design decisions that convey the relationship between the viewer and the represented. One example is gaze. Eye contact and gesture between the represented and the viewer establishes

a relationship, and this relationship can either be a ‘demand’ or an ‘offer’. In a ‘demand’ image “the producer uses the image to do something to the viewer” (Kress and van Leeuwen “Representation” 122). An ‘offer’ image “offers the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case” (Kress and van Leeuwen “Representation” 124).

Another factor in reading images is the size of the frame and the distance between the viewer and the represented. Social relationships play a factor in the distance—ranging from ‘close personal distance’ to ‘public distance’. Figure 1.7 below illustrates this.

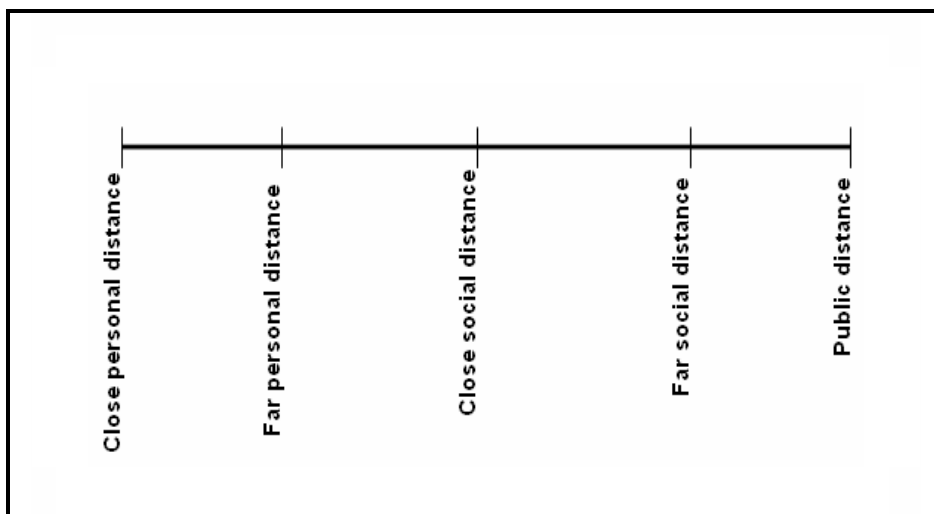


Figure 1.6 Distance determined by Social Relationships

Source: Kress and van Leeuwen’s Reading Images: The Grammar for Visual Design. (pg 130-131)

According to Kress and van Leeuwen, a close up picture establishes a personal connection between the viewer and the represented. In a close personal distance the head and shoulders would be shown; far personal distance would show a person from the waist up; close social

distance would show the entire figure; far social distance would show the entire figure with space around it; and finally, public distance would show multiple people (Kress and van Leeuwen “Representation 131).

A final factor in reading images involves angle, position, and power. The point of view of the photographer sets up power relationships between the photographer (and by association the viewer) and the subjects. If the photographer shoots from the top down then power is established over the subjects. If the photographer shoots from the bottom up then the subjects have greater power than the photographer. The role of the photographer can also be characterized by the angle of the shoot—whether it is from the front or the side. A side view implies that the photographer is not an active part of the scene but rather a passive observer that is detached. A frontal view implies that the photographer is an active observer that is involved. (Kress and van Leeuwen “Representation” 143).

Chapter 6 of Reading Images, “The Meaning of Composition,” provides a method for looking at the composition as a whole. Kress and van Leeuwen give three systems for looking at the composition: information value, salience, and framing. Information value refers to the item’s placement within the page—whether it is on the left or right side, the top or bottom, or center or margin. Salience refers to the emphasis given to certain elements using placement in the fore or background or using light or sharpness. Framing is either actual or implied and is created using lines to divide or connect certain elements of the composition (Kress and van Leeuwen “Meaning” 183). The placement on the page has many societal implications. The left and right side of the page are the ‘Given’ and ‘New’ respectively. Kress and van Leeuwen observe:

For something to be Given means that it is presented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message. For something to be New means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention.

(Kress and van Leeuwen “Meaning” 187)

The message of a particular layout can be determined by the placement of objects on the page. In addition to the left and right side of the page there is the top and bottom. Objects placed at the top are more important than those at the bottom. This is called ‘ideal’ and ‘real’ according to Kress and van Leeuwen. Another aspect is centre and margin. Objects in the center are the most important and objects in the margin depend upon the objects in the center. Figure 1.8 illustrates Kress and van Leeuwen’s dimensions of visual space.

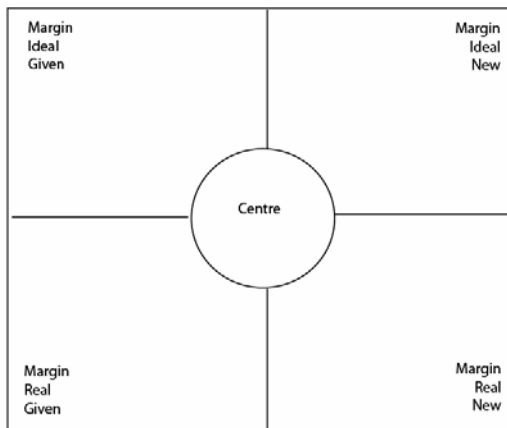


Figure 1.7: The dimensions of visual space

Source: Reading Visuals: The Grammar of Visual Design (Figure 6.21 page 208)

Another factor for determining importance in a visual or layout can be determined by the focal point of the page—something larger, brighter, or closer to the foreground will

stand out against the background. This object is given salience. Regardless of the positioning on the page, an object with greater salience is more important. The more “weight” an object has, the greater its salience. Weight can be achieved through color, size, saturation, sharpness, contrast, placement, and overlapping (Kress and van Leeuwen “Meaning” 212).

The third and final factor discussed by Kress and van Leeuwen is framing. Elements in the composition are either connected or disconnected. This effect can be achieved using vectors. Kress and van Leeuwen said, “Vectors can be realized by depicted elements (structural elements of buildings, perspectively drawn roads leading the eye to elements in the background, etc.) or by abstract graphic elements, leading the eye from one element to another, beginning with the most salient elements that first draws the viewers attention” (Kress and van Leeuwen “Meaning” 216). All three of these systems—information value, salience, and framing—influence the design and meaning of a composition and provide important clues to its genre.

The combination of genre, activity theory, and genre ecologies provides a useful framework for analyzing yearbooks: further, because yearbooks are heavily visual, this framework can be supplemented with a social approach to visual analysis. Genre ecology, again, is Spinuzzi and Zachry’s term that draws on both genre theory and activity theory. Spinuzzi writes, “...the genre ecology framework highlights the interpretive and cultural-historical aspects of compound mediation” (“Compound Mediation in Software Development” 2). Compound mediation is derived from Bazerman’s “Activity System.” The activity system creates a way of looking at all aspects of production, not just the finished text. The people, documents, technology, and other elements combine to form the system.

The combination of activity systems and genre ecologies reframes genre as an open, dynamic, and social system, rather than a closed set of rules. Each element of the system integrates with the others; the genre remains open-ended and is constantly being reinterpreted. Genres cannot be used in isolation, but rather in connection and response to surrounding genres (Spinuzzi 174). For that reason, the final document is not examined on its own, but is examined within the entire system of activity.

RESEARCH QUESTIONS

The following research questions were inspired from the genre research of Barwarshi and Miller, the genre ecology of Spinuzzi and Zachry and the activity theory of Russell and Bazerman. These questions guided my research and analysis for this thesis.

- What are the rhetorical and socially constructed elements of a particular yearbook's production? What are the components of an activity system?
- What is the genre ecology of yearbooks?
- What is the rhetorical effect, visually, of two yearbooks at a particular college? What does the yearbook project in terms of a visual and analytical system?

Genres are a socially constructed and dynamic system. As Miller and Devitt argue, genres are determined by the social action involved in creating a text. Russell and Bazerman call this social action “activity systems” and Spinuzzi and Zachry take the activity system one step further with “genre ecologies”. Positioning actual yearbooks as instances of a socially constructed genre and the center of an activity system, this thesis, a historical case study, combines a rich description of the production process of two yearbooks with a visual analysis.

CHAPTER 2 METHODOLOGY

INTRODUCTION

The best research method, according to Ann Hill Duin in her article on usability, involves methodological triangulation—using multiple methods to collect data and arrive at a greater understanding of the topic. Accordingly, I investigated my research questions using a combination of methods drawn from qualitative case study methods and rhetorical analysis. The research for this historical case study of production practices for a particular college yearbook incorporated 1) a rich description of yearbook production from 2003-05, and 2) a rhetorical analysis of the spreads and images of the two college yearbooks produced during that period. The description of production relies on materials and documents used in generating the yearbooks as well as a personal interview with a publishing representative and retrospective description of personal experience. The rhetorical analysis of yearbook spreads and images is of two yearbooks from 2004 and 2005, applying the concepts of Kress and van Leeuwen.

WHY THESE METHODS?

The combined rich description and image/composition analysis can be seen together as a case study. According to Mary Sue MacNealy, the aim of a case study is “to provide a rich description of an event or of a small group of people or objects (usually not more than 12)” (MacNealy 195). My intent with this study is to provide a vivid picture of the college yearbook process and the rhetorical effects created by the layouts and individual pictures. I

treat the yearbook as the center of a genre ecology and the staff as a small workplace model—in which the staff strives to run the campus organization as a small business. The study also incorporates strategies and insights from professional communication studies of documentation in workplaces, such as those by Spinuzzi and Zachary.

A case study provides many benefits for investigating this topic. First, it allows a comprehensive picture of yearbook publication—from conception to design to implementation. Second, my experience as the editor-in-chief of the yearbook helps to provide rich detail in developing a rhetorical model for this genre. Using a case study allows insiders' information to be collected, as from the publishing representative and my own retrospective observations. The visual rhetorical analysis of the actual yearbooks, the center of this activity system or genre ecology, is a version of text analysis (MacNealy 141). A visual approach was chosen to investigate the area of highest impact (presumably) in this very visual genre. Kress and van Leeuwen's multiple approaches to visual analysis are based on social semiotic assumptions, which are appropriate for this study of social context. (Kress and van Leeuwen 5). The combination of rhetorical analysis of the yearbooks as artifacts with the rich description of the production context provides two angles from which to view these particular examples of the yearbook genre. As yearbooks have not been the subject of scholarship in rhetoric and professional communication, a case study can point the way and help future researchers “formulate hypotheses and add to the development of theory” (MacNealy 199). All of these reasons make a case study an appropriate choice for this research.

LIMITATIONS OF THIS STUDY

The reason these methods were used instead of other methods, such as direct observation or ethnography, arises from a combination of constraints. This is a retrospective study, so data and evidence have been collected after the fact. Therefore, it is necessary to work within the time constraints this presents. Observations could not be collected because the members of this group that produced the yearbooks have graduated and moved. A current staff was not chosen for observation because I do not have the same intimate knowledge that adds to the study with my experiences and documents with the previous group. Ethnography was not implemented because of the limits of time and resources for the researchers. It is difficult to gain IRB approval for each of these techniques because of the human element. It would have been difficult to gain informed consent for both the current yearbook staff and the previous yearbook staff. That is why direct observation and ethnography were not implemented in this study.

The methods described in this study are only one possible type of analysis. Many other methods could have been chosen to examine yearbooks. The reception of yearbooks—in particular the customs of signing yearbooks—could have had a larger focus in this study. Also, more focus could have been given to the individuals who created the yearbooks—interviews with other involved members would have been beneficial. Interviews with college students regarding their school yearbook might also have yielded salient results.

Finally, there were many materials missing that would have contributed to the depth and understanding of this topic. For example, meeting notes, previous drafts of designs, sketches, emails, and other related documents would have been useful. The biggest

limitation of this study was that it was retrospective. If it was a concurrent case study then the documents, interviews, and other artifacts would have been easier to collect.

As a retrospective case study, this research will not draw any large-scale generalizable conclusions, but it will allow for a deeper understanding of the yearbook publication process and the social context of a little-studied, ubiquitous genre. Focusing on the rich description of the production context and the rhetorical analysis of the two books, small-scale conclusions can be drawn. The findings will offer many areas for further study, and the ideas could be applied to similar regions around the country.

RESEARCHER'S ROLE

It is important to understand my unique role in this study and the potential ethical implications associated with that role. For the purpose of this study I have three differing roles. The first role is as a complete participant recollecting the experience; then my role became complete observer in collecting data, interviewing, and analyzing materials for this thesis. Since June 2007 I have again become a participant in a new way, as a sales and service representative for a yearbook publishing company. According to Mary Sue MacNealy, it is common to change roles throughout the study, and this role change has allowed different types of data to be collected.

As the editor-in-chief for my college yearbook for two years, 2003-2004 and 2004-2005, I was a complete participant in the topic of this study. This allows me a high level of insight as a researcher because I am experienced and familiar with the production process of yearbooks. However, due to my closeness to the subject I will also have reduced objectivity. This problem will be addressed in further detail in the section entitled Ethical Implications.

As a former complete participant I produced two yearbooks and associated documents such as my own editorial notes. I also attended a summer workshop for yearbook staff and used training materials provided by the publication company. This “insider’s” access will provide valuable material for the second role of complete observer.

As a graduate student in a professional communication program, I am now looking at yearbook publication as a complete observer. Taking knowledge gained from my coursework in this program, I am able to view the process in a different light. This role involves systematic analysis of the yearbook process at the college without direct interaction with members. I am observing the materials and the products of a yearbook staff from many years ago. My fellow staff members are not aware of my study, but since the yearbook was published and distributed to the students and faculty of the university and is on display in the university’s library, their lack of knowledge for my study does not violate any ethical guidelines set forth by the Institutional Review Board.

This second role provided me with increased objectivity due to the distance between myself and the participants. However, I will also have fewer insights into the thoughts, opinions and reasoning of my fellow staff members. I have fully considered the ethical implications of this role and it will also be addressed in the Ethical Implications section.

During the course of this study I also have undertaken a third role—I now work for a yearbook publishing company as a sales and service representative. This gives me another view of the publishing process and also provides me access to yearbook materials and publisher knowledge. I have used this final role to insert commentary into the profession and provide background stories for topics discussed. Each of the three roles complement each other and allow me to see the topic from all angles.

DATA COLLECTION

Each method relies on data from the same site: a small, liberal arts college in the southeast. For the purposes of this study, I will call the school Crag College. In order to protect the identities of those involved, all names and identifying features have been changed (see the Ethical Implications section for details). Crag College has a student population of approximately 3,000. The yearbook staff for the two years in the study (2004 and 2005) fluctuated between 7 and 15 members throughout the two years. Both years were led by the same publishing representative, editor-in-chief, and adviser. It should be noted that the office where work on the yearbook was conducted has been moved so the site in the study is no longer in existence. The following methods of data collection were used:

Rich Description of the Context of Yearbook Production

The rich description of the social context for Crag College's yearbook production will be based on my retrospective knowledge as editor, an interview with the publisher's representative who worked with Crag College, and staff documents related to its yearbook production from 2003-05.

Interview—According to Mary MacNealy in her book Strategies for Empirical Research in Writing, “The most popular method of collecting data in feminist research is the interview” (MacNealy 237). An interview with a yearbook sales representative serves as part of the qualitative discussion. See appendix B for a list of the interview questions. The 90 minute interview took place on March 16th at the home of the interviewee. I transcribed a written record of the interview to my personal laptop throughout the interview. This interview allowed me to test various hypotheses and allowed my research questions to be validated.

MacNealy quotes a novel by Lorraine Code in saying that the best interview model is one in which the researchers and the interviewees are equal—the friendship model (237). The representative interviewed was in fact a former colleague and friend of mine. We had established a working relationship a few years ago when I was editor-in-chief of my college yearbook. Because of this previous relationship, my personal experience with yearbook production will add to my study. I will closely examine my experience and relationship with former staff members and use my ‘insider’s’ view of the entire process to draw small-scale conclusions about the publication of yearbooks.

Rhetorical Analysis

There will be two sections to the visual rhetorical analysis. Both apply concepts from Kress and van Leeuwen in *Reading Images: the Grammar of Visual Design*.

Image Analysis—In order to analyze the yearbook images I will implement theories discussed by Kress and van Leeuwen in *Reading Images: the Grammar of Visual Design*. The sample chosen for the image analysis is multiples of 10. In other words, I will look at the photographs found on the layouts of page 10-11, 20-21, 30-31, 40-41, 50-51, etc. ---up to page 160. Each photograph on the layout will be numbered from left to right and from top to bottom. Figure 2.1 below illustrates my numbering system.

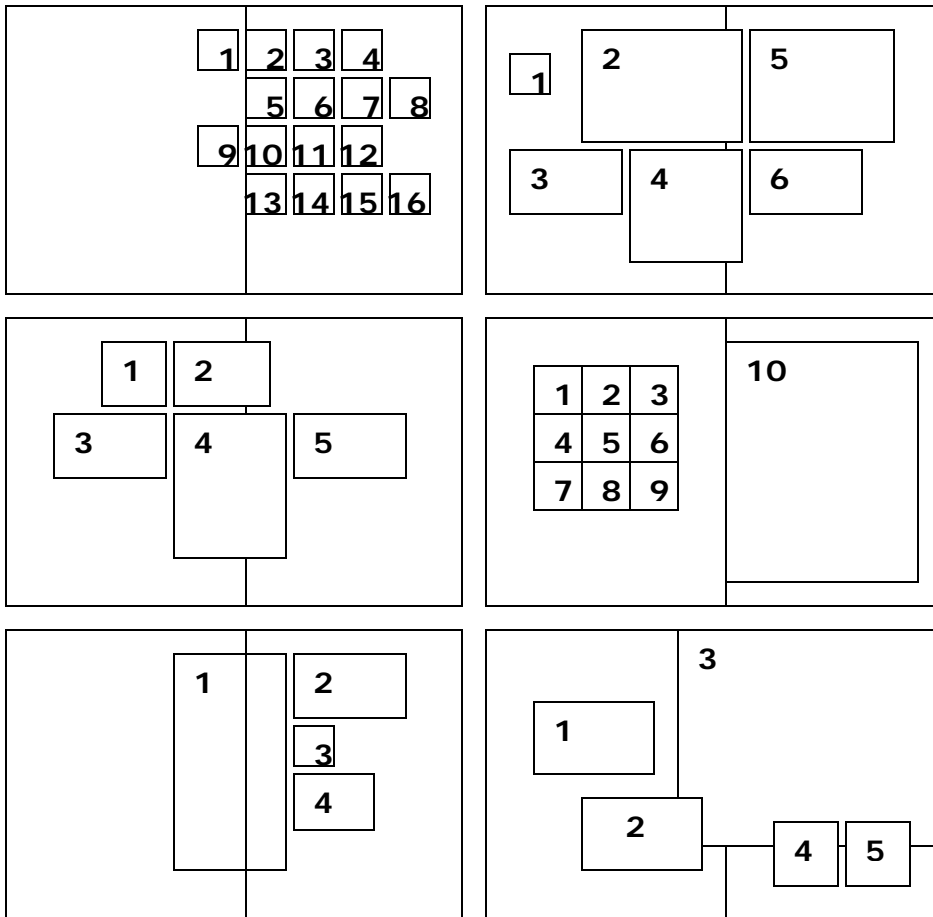


Figure 2.1 Illustration of the numbering system for the image analysis

The numbering system will also be influenced by visual eyelines where necessary, so it will not strictly go from left to right and top to bottom. Each of the layouts used for this study can be found in Appendices G and H.

A number of the sample pages are “portrait pages,” that is these pages only contain the small headshots of all the students at the school. Figure 2.2 is an example of portrait pages. The portrait pages will not be included in the study because of the similarity between each image on the page and the ‘cookie cutter’ nature of the layout.



Figure 2.2 Example of portrait pages

The photographs will then be cataloged in three different areas: gaze, size of frame and social distance, and perspective or angle. The gaze of the image is either demand or offer. According to Kress and Van Leeuwen, an image which depicts the subject looking at the camera is demand and an image with an absence of eye contact is an offer. For an example of gaze and demand images see Figure 4.4 in Chapter 4. The size of the frame, or social distance, determines whether an image is personal, social, or impersonal. An image can be close, medium, or long. A close shot is personal and intimate, the audience feels as if they are a part of the action, a medium shot is social, and a long shot is impersonal. Figure 4.6 shows an example of close, medium, and long images. The final aspect of images to be analyzed is perspective and angle. An image will be catalogued as either low, eye level, or high and either frontal or oblique. Figures 4.8 and 4.9 provide examples of these types of images. The results for the image analysis can be found in Chapter 4.

Composition Analysis—The second chapter of analysis (Chapter 5) also uses Kress and van Leeuwen's Reading Images: The Grammar of Visual Design. The data was collected in a

similar way to the image analysis. The same samples used for the image analysis were used for the composition analysis. As with the image analysis, portrait pages are excluded. Three categories were studied to understand the composition: information value, salience, and framing. In order to determine information value a chart created by Kress and van Leeuwen was labeled as different zones (see Figure 5.1). These zones were then compared to the yearbook spreads. Figure 5.2 is an example of this numbering system. The previous image analysis looked at the effect of the individual photographs. The composition analysis looked at the big picture—the effect of the combination and arrangement of all the elements (headline, subhead, images, copy, captions, etc.) Because salience is a subjective category, two different raters were used and a holistic scoring system was establishing—1 was a low score and 4 was a high score (MacNealy 132, 134). For the results of the composition analysis see chapter 5.

ETHICAL IMPLICATIONS

Because of the human element in this research, it was critical to consider ethical implications for each aspect of the study. The first line of duty for this research was to gain approval from the Institutional Review Board (IRB). In order to gain approval for the personal interview the IRB had to approve my research and the interview questions. The interviewee was fully aware that her participation was voluntary and could be withdrawn at any time. To ensure confidentiality, the name of my participant was changed. I also changed the publishing company's name and the state where the participant lives. Data was stored on my personal computer and only the principal and co-investigators had access.

I contacted the interviewee through email, phone, and in person. The in-person interview lasted approximately 90 minutes and the responses served as the foundation for my thesis. This research meets the exemption criteria for the IRB because: the participant's identity was fully disguised, the company name, city/state, and individual name of the participant were changed, and the participant willingly agreed to participate in the interview and was fully aware that participation was voluntary.

Another ethical aspect that needs to be considered is my closeness to subject and the lack of objectivity this creates. It will be impossible for me to separate myself from my past experience, but this will be a substantial benefit rather than a burden. I will be afforded a much more detailed picture of yearbooks because I have experience actually creating two of them. I also have a deeper understanding of yearbooks so I will understand the technical details of the process and am able to interpret research and data in a more perceptive way.

Because of the nature of yearbooks and their public nature, the lack of notification to all involved subjects is not an ethical concern. Their names will not be mentioned, nor will they be accessible to possible damage. Yearbooks are available in the University library and accessible by a wide range of individuals connected to the school. My use of the books and materials will not be for insult or ill intent, rather I am interested in the social nature of this activity.

CHAPTER 3

THE SOCIAL CONTEXT OF YEARBOOK PRODUCTION

To develop a “rich description” of yearbook production, this thesis is examining all the components of one particular college yearbook over two years. The following chapter includes description and commentary to provide a better understanding of the social context of yearbook production. This chapter includes background information—a site description and site history. It also includes detailed information about the participants of yearbook production—the structure of participation and an interview with a publishing representative. The remaining sections explain the main process and other factors that influence that process—publishing process, training, recruiting, coverage, student participation, and ethical issues. The final section—summary of the entire process—brings together all of the components of this chapter into one activity system. Diagrams visually show the system, and the components of the system are explained and defined in the previous sections of this chapter.

SITE DESCRIPTION

The site used for this retrospective study is a small liberal arts college in the southeast United States. For confidentiality purposes, the name of the school will be changed to Crag College. The yearbook staff for this school worked in a small office central to the university—due to construction this site no longer exists as it was during the two years that are the focus of this study. The office contained two long tables, two computers, one desk, many chairs, one filing cabinet, two bookshelves, and an archive of most of the school’s old yearbooks. The yearbook publishing process began each summer (June-August)

and lasted until the final deadline in February and the final set of proofs in March. Official meetings for the yearbook staff were once a week with the exception of school holidays. The meetings were held in this office and the staff members had office keys to work on their own throughout the day on assigned spreads.

The meetings were run by the editor-in-chief. Each week there was an agenda and a list of announcements given. The school's adviser was present to assist with meetings, and occasionally the yearbook publishing representative was present to assist the staff with training or troubleshooting. For a list of staff positions and descriptions see below. Each person on the staff was given a list of duties—the success of the book depends on each person completing their tasks in a timely manner. It should also be noted that the staff fluctuated greatly—with a large number of members at the beginning and a smaller number of members by the end of the process. This variation of staff number is due to the fact that participation in yearbook was voluntary. A comparison can be made to non-profit or volunteer work, because students were not paid for their time. And it is common for such positions to have a high turn-over rate. Academic demands or social activities also pulled many members away from their yearbook duties.

SITE HISTORY

A brief history of Crag College is necessary to fully understand the context of publication. The school was founded in the early 1900's as a small Methodist college. Student enrollment was 122 the first year and there were 9 faculty members. The campus consisted of three partially complete buildings, which is a far cry from the 32 buildings on

campus today. There are 150 Faculty members and approximately 3,000 students today; and undergraduate, graduate, and evening degree programs are offered.

Crag College is located in the Southeast United States. The city has 90,000 people, but is in a large metropolitan area with 1.9 million people. The student population is diverse with students from 41 states and 52 countries. Of the current freshmen class, 57 percent are female and 43 percent are male. There are 79 percent Caucasian students, nine percent African American, three percent Asian, two percent Hispanic and seven percent unknown/other.

STRUCTURE OF PARTICIPATION

There are many different ways to structure a yearbook staff. In a way, the staff is like a small scale model of a workplace. There are two primary ways to organize a yearbook staff: functional and sectional organization. The staff can be organized based on the different sections of the yearbook, or it can be organized based on the different tasks that need to be accomplished. Figures 3.1 and 3.2 illustrate these structures. Both are hierarchal by nature where all staff members report to the person above them. The adviser and editor-in-chief oversee the entire process. Also, more than one person can share editorial duties. The activity of creating a yearbook largely determines what the structure of the staff will be. The social nature of the genre ensures that each member depends on all the others for success. The activity system is what makes the text what it is. Below are two different types of organizations. They are both hierarchal but one is based on the function of the staff members and the other is based on the sections included in the book. The staff of Crag College employed the sectional organization during the two years of the study.

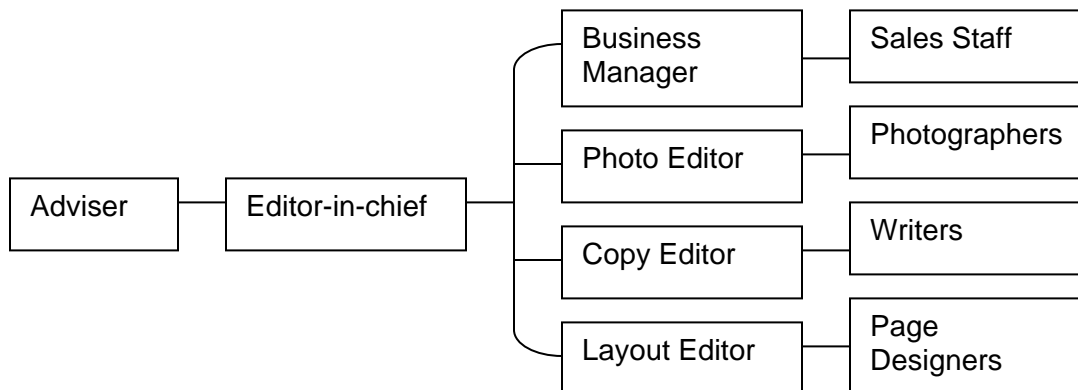


Figure 3.1 Functional Organization

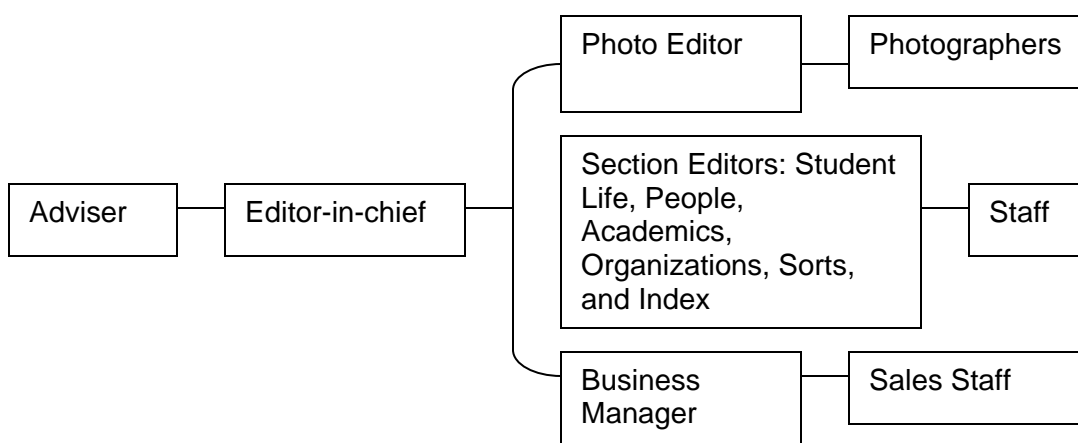


Figure 3.2 Sectional Organization

To begin studying the publication process I will describe what Paul Prior called the “structure of participation” (Prior 170). This involves describing every person involved in the creation of the text and describing what their contribution is. There is no one author for a yearbook, the pages go through so many levels—from the writer to the section editor, to the editor-in-chief to the adviser—and each level plays a part in the construction of the spread. This section also explains how decisions are made and how each member relates to

one another. These descriptions are for both the functional and sectional model (Figure 3.1 and 3.2).

The *Publishing Company Representative* does not work at the school, but is a professional for the publishing company and serves as the mediator between the publishing company and the school. Barbara Bates, the Pendant Publishing representative that I interviewed, described the role of a publishing representative as a “partner in the yearbook process.” This person is there to answer questions about the production, help the school determine their budget and timeline, and solve any technical difficulties that arise. A publishing representative does not work in an office, rather they travel from school to school making appointments and helping each of the schools they have contracts with. They are not there to make the yearbook for the school, although sometimes their role can be abused. Occasionally the representative may sit in on staff meetings, but usually they only communicate with the adviser and the editor-in-chief. The *Adviser* works for the school and communicates with the publishing company representative. Duties include making sure the budgetary concerns are met, acting as a representative for the school, assisting with the editing process, and advising the group when they have questions. The adviser is at the top of the hierarchal chain of command in both the functional and sectional yearbook organizations (See Figures 3.1 and 3.2). The adviser typically stays the same from year-to-year while the staff (made up of students) changes every 2-3 years. The adviser communicates with the entire staff, but mostly with the editor-in-chief.

The highest student position on the staff is *Editor-in-chief*. The editor-in-chief oversees all aspects of the book: from concept and theme choice, to design, photography, organization, production, and editing. The editor-in-chief also makes sure that the staff stays

on track with deadlines and the budget. This position is filled by a student; however, most of the leadership of the yearbook staff is expected of the editor-in-chief. This editor conducts meetings and communicates with both the student staff members and the adviser. The editor-in-chief will also communicate with the publishing representative when necessary. Next in the succession is the **Sub Editors**. These positions are different depending on whether the staff uses a functional or a sectional organization. Sub editors are very important assistants to the editor-in-chief. They are in charge of one section of the book (for example: sports, academics, people, or business, photographs, or layouts). Their job varies depending on what area of the yearbook they are responsible for. The sub editors are more specialized while the editor-in-chief oversees every aspect. Most of the communication is between the sub editors and the other staff members and between the editor-in-chief. It is common in the workplace to have a hierarchical structure with communication between one level and the one above it.

The lowest position on the staff hierarchy is the **staff member**. This person is usually a first-year member of the yearbook staff and unfamiliar with the production process. The editors assign layouts to the staff members. Their duties include: writing a story for the page, deciding which pictures to use, writing captions for the pictures, and inserting all the data into the template for the page. They may have other specialized duties as well such as taking pictures (**photographer**) or be in charge of marketing, advertising, and sales (**sales staff**). Another person involved in yearbook production is a professional photographer. This person takes the portrait photographs which dominant the book, but they are not a part of the school or a part of the yearbook staff.

INTERVIEW WITH A PUBLISHING REPRESENTATIVE

An interview was conducted in March 2007 with a Pendant Publishing representative named Barbara Bates.^{iv} This interview allowed me to obtain an insider's perspective on the publishing process and the role of the representative. The interview also revealed that the day-to-day life of a publishing representative is fluid and changing—just like the activity system of yearbook production described at the end of this chapter. One change in the system has an effect on every other part of the system. Documents, people, technology, and social factors each have their affect on the system.

The publishing representative serves as a mediator between the publication plant and the school. Most of the representative's day is spent making emails and phone calls and visiting current customers and potential customers because this business is about forming relationships and developing a trust with customers. This relationship building is integral to the activity system because all the parts are connected and the representative needs to be able to communicate effectively with everyone (plant employees, advisers, principals, and students).

According to Ms. Bates, the most enjoyable part of a representative's job is the flexibility and working with the students. Each day she is in a different school and part of her job includes training yearbook staffs and advisers. Every school has its own situation with unique challenges, and part of the job description is being able to adapt to the specific situation. Ms. Bates said, "Working with the kids is the most enjoyable part of the job, but is also the biggest pain. You get to work with the students and they appreciate that you're helping them. But you can also get stuck with yearbooks staffs that don't understand why

you're there and don't care about the work that you're doing" (Personal Interview March 2007).

Challenges are a big part of this job, but they also lead to relationship building. The representative does not see the schools without problems very often. Ms. Bates said that one of her biggest challenges occurred in 2006 when she had an adviser with breast cancer whose school decided to upgrade their design program to Adobe InDesign. "The staff didn't know the program, I was pregnant and due with my daughter in September, and the adviser was going through chemotherapy—but they got a book, in the end it all worked out. Going through that experience builds your customer relationship with that person and with that school. You don't see the good schools without any problems very often" (Interview March 2007). In the previous example many factors are at work. The first effect on the activity system was technology. The students did not know the software and that lack of knowledge slowed progress on the book and affected other areas of the system. The sickness of the adviser also affected the system and gave the publishing representative a different role in the system. Because the school was having multiple problems, the representative responded by increasing her presence in the school and providing more help than she would to a school that was not having difficulties. The system is open and fluid, using Spinuzzi and Zachry's terms, and the publishing representative has to always be ready to adapt to the needs of each individual person.

The least enjoyable part of the job, according to Ms. Bates, is working with schools who do not meet their deadlines. Failure to meet deadlines slows production in the plant and delays the shipment date of the finished yearbooks. There are schools that do not meet deadlines but still expect their books to ship on time. This is the kind of situation where the

principal of the school needs to get involved: having contact with the principal helps make sure that the adviser will not put the blame on you if the books are delayed. Ms. Bates said the best way to deal with a bad situation is to “run to trouble.” Do not try to avoid or put off dealing with negative issues because they will only get worse. Ms. Bates said, “Face the problem head on, deal with it, and move on.” The publishing representative is the most adaptable element of the activity system because many schools do not understand the complexity of the production process.

Russell quotes Holquist by saying, “Discourse does not reflect a situation, it is a situation” (Russell 2). The yearbook genre drives the entire publishing industry. Every communication and task of the publishing representative is dictated by the yearbook genre. The yearbook industry is different from all other printing industries because the publication is created by students and this makes the job of the publishing representative unique because their job involves many different fields and talents: publishing, printing, editing, design, photography, teaching, sales, marketing, and project management.

PUBLISHING PROCESS

From the minds of the editor to the printed page of a yearbook, the process of creating a yearbook involves many steps and many people. A schedule dictates everything in yearbook production, so this section includes a brief summary of the process. The yearbook publication process is what makes the text what it is. Paul Prior wrote that, “...writing processes are where texts come from” (Prior 167). This process aligns the writers, photographers, editors, designers, and students with the context of the school year. The yearbook publication process is different from another publication process for many

reasons. First, the staff is composed of students, novice writers, designers, photographers, and editors. This affects the process because the staff is in a constant cycle of training and learning. Secondly, the staff changes from year to year so the cycle begins again each fall, as seniors graduate and new staff members are recruited each year. This affects the process because the cycle is constantly beginning again. And finally, the genre itself is different from any other. A yearbook is a piece of history. It involves making choices about what to include and what to exclude. It involves making choices about how to represent your school, your students, and yourself. The student staff is intricately connected to the system which they are describing. This places great importance on being fair with coverage and being ethical journalists. These topics will be discussed later in the chapter.

The yearbook production process can be explained based on the tasks followed throughout the various months of the school year. Typical production segments include:

- June through August (Planning Phase) – during this phase the staff must decide on a theme, create the ladder, begin page designs, and attend workshops and other training activities.
- September through October (Implementation Phase) – during this phase the staff has their first deadline, before that they finalize their ladder, determine which signatures are due on which deadline, interview sources for quotes, collect photographs, finish page designs, and prepare pages for submission.
- November (Implementation Phase) – during this phase the staff has their second deadline. They are also proofing the first set of pages sent on the first deadline,

making corrections and returning the proofs to the plant. They finalize their cover and endsheet design and select the cover materials.

- December (Implementation Phase) – the staff has their third deadline (usually this deadline includes all the portrait pages (a significant portion of the book). They review the second set of proofs, make corrections, and return to the plant. The school must also send final specifications and count to the plant so the plant knows how many copies to produce.
- January through February (Final Implementation Phase) – the final deadline is typically during these months. The staff also continues to review, edit, correct, and return proofs as they arrive from the plant.
- March (Final Proofing Phase) – the staff completes the book and returns all the remaining proofs to the plant.
- April through June (Plant Production) – the book goes through the plant and arrives neatly boxed and ready to distribute by the end of the school year.

TRAINING

Yearbook production offers real-world experience to students as the staff runs as a “mini-workplace.” The training provided by working on a yearbook staff is valuable and offers insight into the publishing industry for those interested in journalism or magazine, book, and newspaper publication. There are many methods for receiving adequate training—attending summer workshops, taking a journalism class, receiving instruction from the publishing representative, adviser, editor, or other experienced staff members. Every

workplace has an introductory training which acclimatizes the workers to the policies and procedures of the job. While there is not one correct way to run a yearbook staff, there are many common practices shared by all yearbook staffs. The publishing process is driven by deadlines, so the time element guides all aspects of production. National journalism and writing organizations such as South Carolina Scholastic Press Association or the Southern Interscholastic Press Association also dictate some of the guidelines for yearbooks by holding national competitions and judging yearbooks. Yearbooks are judged on the level of writing, photography, design, and theme conceptualization: staff members need to be taught the skills necessary to hone their skills in each of these areas. The difficult aspect of training is that the staff is composed of students so the turnover rate is high. Each member of the staff will only be there for 2-3 years, and then the training process begins again.

There are many training aspects that must be considered. In addition to basic design and writing skills, students must have knowledge of the publication process including deadline submission and proofing. Students must also understand the vast array of technology available to them from digital enhancing software such as Adobe Photoshop, to design programs such as Adobe InDesign, Pagemaker or Quark Express. Nearly every yearbook produced now is made digitally.

Proper training is important because it ensures the process will run smoothly. Because students are producing this text, there is generally a learning curve and it is important to be able to correct and work through any mistakes or difficulties. The yearbook publishing representative can provide valuable training to an inexperienced staff. Members of yearbook staffs can also attend summer training workshops held by professionals in the publishing company. These summer workshops are critical because of the frequency of staff

turnover: they provide students with the opportunity to get a head start on the process for the year ahead.

The staff at Crag College attended a workshop in the summer of 2004. This particular workshop was held by Pendant Publishing in New Orleans, LA during four days in June. The College paid for the trip and expenses of six staff members: the adviser, the editor-in-chief, the sports editors (2), the student life editor, and the photographer. The workshop consisted of a series of classes throughout the day followed by hours of work time for the staff to generate ideas for the upcoming year. Each member of the staff attended different classes throughout the day so that a wider variety of information was available to share with the rest of the staff.

After leaving the workshop the staff of Crag College returned to school with a theme chosen, a large collection of layout designs, and a cover design—all of which can be seen in the 2005 yearbook used for this study. This makes the entire process run smoother when the school year begins.

The training received for yearbook work can prove invaluable for a student—not only teaching them important skills for succeeding in college, but also giving them skills for the professional world. Martha Akers, author of Scholastic Yearbook Fundamentals said:

Research proves that students who work on student publications staffs are stronger college students than those who do not. Employers look for the skills that are taught and practiced in yearbook production classrooms. Hands-on work provides experience in marketable skills such as desktop publishing, designing, writing, photography, bookkeeping and advertising. Students use skills in human relations to achieve common goals and to meet

deadlines. No other class or activity in high school offers the real world experience that publications staffs do. Where else do students get to do the work and produce a product for themselves and others? (Akers 11)

There are many values learned by yearbook staff members that will benefit them in the professional world. Staff members learn to work as a team; they learn to be self-motivated; and to be efficient and timely in their work. Yearbook staff members learn how to write, design, edit, and correct pages. They learn about photography and composition; marketing, sales, and other business skills. The training for yearbook emulates the training for the professional journalism world. However, before yearbook staff members can be trained, they must be recruited. The next section describes methods of recruited used at Crag College between 2003-2005.

RECRUITING

When I was promoted to editor-in-chief in 2003 the staff was in poor shape. Previous leadership did not understand the basic principles of yearbook design and publication so the book was both poorly made and poorly received by students. Out of the 2002-2003 yearbook staff only 2 people remained on the staff. It was my first task as editor-in-chief to recruit new—and hopefully qualified—members. I began by writing a letter to all incoming students who participated in yearbook in high school. This letter introduced who I was and explained my many commitments across campus—including academic and athletic work. I hoped that by showing how busy I was I could convince incoming students that they could make time for this activity. I also spoke to friends, teammates, and English classmates to see if anyone was interested in joining the staff. These documents and activities

are part of Bazerman's "intertexts." The letters and my conversations with other student were rhetorical tactics used to generate more interest in the yearbook staff. These intertexts are an important part of the activity system and are easily overlooked because they are not part of the main system of documents for yearbook production (the main system of documents would be texts that directly lead to the yearbook like interview notes, training manuals, and written stories).

Another rhetorical tactic was at the beginning of the school year I manned a table at our annual activity fair—having to compete with all the other organizations around campus (including fraternities and sororities) for attention. My efforts paid off, because the first meeting saw a huge increase in the number of people. Around 30 students showed up to learn about yearbook. This was not the number of members we ended up with by the end of the year, but having that amount of interest was encouraging. Yearbook is a voluntary activity that requires time and effort. Many students would join the yearbook staff for the first few meetings and then decide it was too much work to continue meeting. The fluctuating of the yearbook staff helps keep the system fluid because members are constantly entering and leaving.

COVERAGE

Working on a yearbook staff gives a student power—the power to choose how their school is represented and remembered, the power to choose which topics to give coverage to and which topics to exclude. Staff members are responsible for selecting the important topics of the year—whether positive or negative. This is known as coverage in yearbook lingo. Akers defines coverage as "... the scope or range of activities and events that are

considered for inclusion in the yearbook. In a narrower interpretation it is the effective combination of writing, editing and design” (Akers 12). Students are limited to a certain amount of page space, so there are things that are included and things that are excluded. This concept is relatable to Kenneth Burke’s idea of selection and deflection. Kenneth Burke discusses this concept in his 1966 work “Language as Symbolic Action.” Each person has a “terministic screen” or lens through which one views the world. That screen controls each act of communication. Yearbook staff members choose, or “select,” what they want to include in the yearbook. This selection necessarily “deflects” other views of reality as certain events are given greater importance than others. The finished product “reflects” the “terministic screen” of the staff members—particularly the editors, since they are in control of all major decisions (Burke 1340-1347). Occasionally the yearbook staff members are even in charge of selecting which portrait of the seniors will be used in the book. If the photographer takes more than one picture of the student, then the staff has to decide which one will be used in the book. This puts power in the hands of the yearbook staff.

A yearbook is typically divided into multiple sections, which aids in the selection of topics to cover. While every school is different, Akers provides a basic formula for coverage in her book Scholastic Yearbook Fundamentals (found below in Figure 3.3).

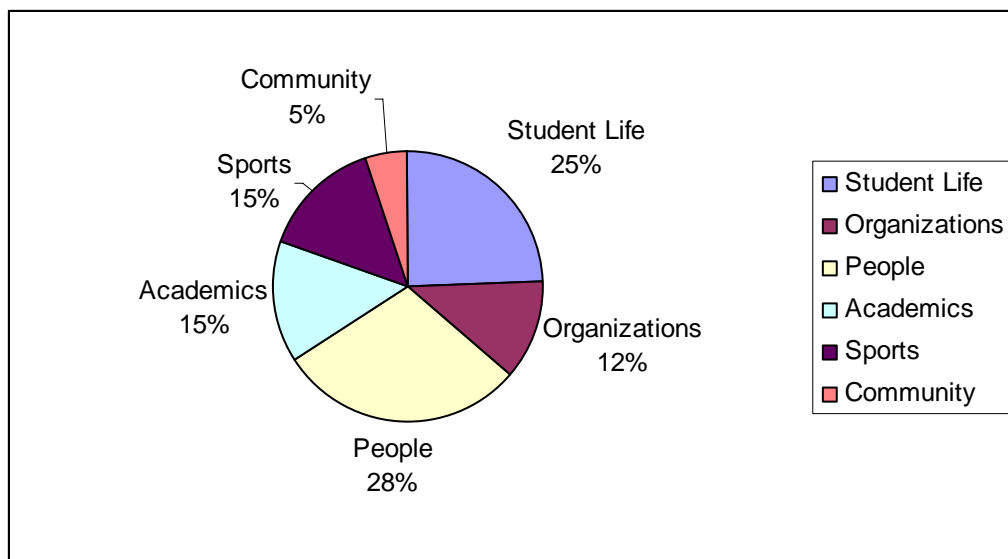


Figure 3.3 Basic Coverage Formula

Source: Martha Akers's Scholastic Yearbook Fundamentals (page 14)

It is difficult to make every student happy with the coverage in the book, but it is imperative that a yearbook staff offers a fair and balanced view of the school—not just focusing on the popular activities, students, and sports. Akers said:

The best yearbook staffs attempt to produce more than records and PR tools. Covering a wide range of topics, they refuse to omit the negative, to avoid controversy. They include information about international, national and local current events and about social issues affecting students' lives...As reporters, they realize the necessity for thorough research and interviewing and, in their writing, and they let subjects tell their own stories through extensive use of quotations. They know that they are reporting history, for

the present and for the future. They, just like newspaper/newsmagazine staff members, are responsible journalists. (Akers 130)

The yearbook at Crag College did not follow Akers advice. Instead, Crag College's yearbook staff tended to reinscribe the yearbook conventions as uncontroversial by focusing on the positive and avoiding the negative. This creates a better reception for the yearbook because the audience expects it to paint a nice picture of the year.

One of the first duties for a yearbook staff, especially the editor-in-chief, is to create the yearbook ladder. The ladder is an important document of the activity system because it is an outline of what will be on each page in the book. The ladder shows placement of each section and delimits the exact number of pages that will be in each section. For Crag College's yearbook ladder for the 2004 and 2005 yearbooks refer to Appendices 5 and 6. It is important to have the ladder because it acts as a plan for the deadline and production schedule of the book. It also guides every staff member to the correct pages of their assignments—keeping the book orderly and consistent.

STUDENT PARTICIPATION

The students of the school provide the most vital resource for a yearbook staff. It is important for a staff member to fully understand the topic of their assigned spread, even if they have no prior knowledge or interest in the activity. For a layout on homecoming, the staff member probably attended the event and will have no problem writing copy of the experience and finding quotes and pictures; however, for a page on women's tennis the staff member might not have any experience with the sport and might not have any pictures or quotes for the page. This is where yearbook staff members differ from other journalists or

technical writers. They are connected to the subjects of their assignment because they are members of the same school. Yearbook members can ask students in their classes, friends, neighbors, or professors for quotes, pictures, and other materials for the yearbook. Accordingly, in accessing these social and academic contacts, yearbook staff members are actively involved in school life.

Students are not just the intended audience who receive the book at the end of the year. They also participate in the activity system of yearbook production because the yearbook staff works through the school. If a yearbook is to truly be a reflection of the year it must include as many students as possible. Good coverage depends on seeking new sources, finding pictures of those who are not normally pictured in the yearbook, and seeking out new and interesting events, students, and stories.

ETHICAL ISSUES

All publications require ethical considerations and yearbooks are particularly cumbersome because the staff is comprised of young, inexperienced, and sometimes difficult students. The adviser and staff need to be aware of copyright and trademark infringement, libel, and the students' right to privacy because these elements represent the cultural and social elements of the activity system. Each and every bit of copy, caption, headline, and photograph must be examined for anything that is damaging to the school, the yearbook staff, a group, or an individual student. This power to control every word in the yearbook leaves much responsibility on the adviser to ensure that the young students do not do anything illegal or ethically wrong. This responsibility is solely the adviser's because the publishing representative does not have anything to do with the copy or images produced in

the book; also, the plant is not responsible for anything submitted for publishing. If there are any lawsuits filed they are directed towards the adviser and the staff, perhaps even the school. This is another example of how one aspect of the activity system greatly affects all the others.

There are many cases of students being insulted by the yearbook, either intentionally or not, and staff members being taken to court for defamation. An example of one of these mistakes occurred at a school in the Midwest. The layout was on Homecoming and featured a large picture of the homecoming queen. The title in large bold letters said Homecoming Queen...across the page. However, the yearbook staff did not allow enough room on the edge of the page so part of the last letter was cut off. Instead of "Homecoming Queen" it read "Homecoming Queer." This was not done intentionally but the damage was still done.^v

Another common example is when a staff member leaves 'dummy' copy on a page.

'Dummy' copy is text inserted onto the layout at the beginning of the year to hold the place for all the future text. A staff member assigned to the page is then supposed to highlight the 'dummy copy' and insert the correct headline, captions, and copy. Sometimes, when trying to name all the people in a large group photo, a person will type 'dummy copy' to save the place and allow them to come back later and fix this. Unfortunately at another school the staff member forgot to find the name and replace the dummy copy so the names under the group photo read something like this: "Mary Smith, John Jameson, Leslie Lewis, black girl, Mark Jacobs, Natalie Nash..." Obviously this mistake brought up issues of race and the yearbook staff faced serious consequences.^{vi}

SUMMARY OF THE ENTIRE YEARBOOK PRODUCTION PROCESS

The following diagrams (Figures 3.4-3.7) offer a comprehensive look at the entire process of yearbook production and they provide a visual representation of the topics discussed in this chapter. The process is cyclical with different stages throughout the year including recruiting, training, production, and distribution, then returning again to recruiting as the cycle restarts. The whole picture is represented in Figures 3.4 and 3.5. In Figures 3.6 and 3.7 the process is shown even farther by breaking down the production and implementation phases of yearbook production. A description follows each figure.

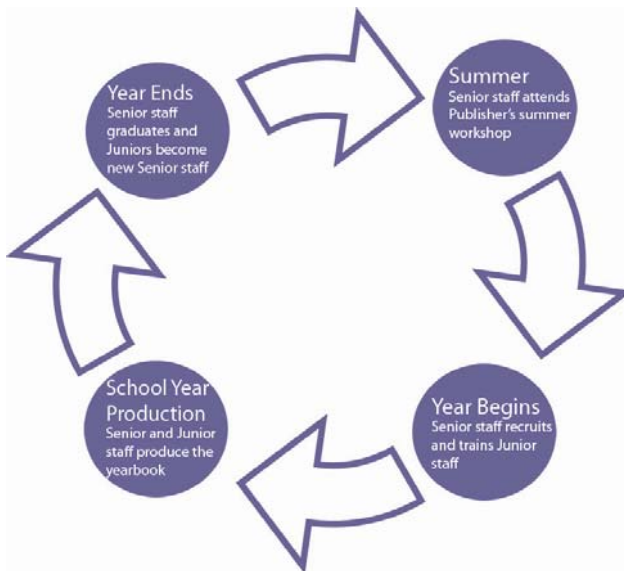


Figure 3.4 Yearbook Production Cycle

Figure 3.4 above illustrates the annual production cycle of yearbooks. The process is cyclical, so once finished, it begins again. The summer months are used for training. As

described previously, the staff at Crag College attended a summer workshop held by their publishing company, Pendant Publishing. The staff then takes the information learned at the workshop and trains the new yearbook staff members when the school year starts. Once the staff has been recruited and trained, the production process begins (as described in Figure 3.5 below). At the end of the year the senior staff members graduate and the junior staff members become senior staff members who attend a summer workshop and begin the training process again. Activity theory is defined as “structured collaboration with long-term and/or continuously renewed objects, such as building a house...” (Dayton 2). This fits perfectly with a yearbook because the process is never completely finished. The last phase of one year begins the first phase of the next year. Producing a yearbook is a goal oriented process which the staff carefully plans, designs, and implements each year. The implementation phase of production can be seen in Figure 3.7 below. It is important to understand this process in order to gain a better understanding of the genre itself. In his article “Speech Acts, Genres, and Activity Systems: How Texts Organize Activity and People” Bazerman writes, “Considering the activity system in addition to the genre system puts a focus on what people are doing and how texts help people do it, rather than on texts as ends in themselves” (Bazerman 319). This is why the activity system needs to be described in addition to the genre—both go hand in hand toward describing the action of publishing a yearbook.

The next figure (3.5) is a more simplified approach to the activity system of yearbook production, and it focuses more on the human element rather than the time element.



Figure 3.5 Yearbook Production Cycle (Human Element)

Figure 3.5 offers a summarized version of Figure 3.4. This figure describes the process as: recruiting, training, production, and rotation. The yearbook staff is composed of students who are closer to graduation each year. Every year the staff is filled with new members, and every 2-3 years the staff completely recycles, so the training cycle has to begin again. This is why it is important to begin training as early as possible (preferably the summertime when school is not in session yet).

The next figure, 3.6, takes the Production phase from the above diagrams and breaks it down even farther into planning, design, implementation, printing, and distribution. This allows you to visually see the Production Process described in the fifth section of this chapter. The Planning Phase occurs in the summer (between May-August). This is when the staff determines the theme for the year, ways to connect the theme throughout the book, the organization of the staff (who will cover which position), and the organization of the book (otherwise known as the ladder). The Design Phase is when the cover and endsheets are

visualized, the layouts throughout the book are designed, and the look of the entire book is established. This includes everything from colors used, typefaces chosen, and the layouts for each section in the book. The Design Phase occurs at the beginning of the school year (between September and October). Figure 3.7 breaks down the Implementation Phase of the Production Process. The Implementation Phase occurs between October and February. This is when the pages are created on the computer using publishing software (InDesign, Quark Express, PageMaker, or online software designed by the yearbook company). The pages are sent to the publisher who sends proofs to back to the customer. Once the customer edits and corrects the pages they are resubmitted to the plant and the new pages are printed at the plant. The Printing Phase is when the book goes through the stages at the plant. The plant prints the cover and all the pages, and then they are sewn together using manually operated machinery. This phase occurs in March and April. The final phase, Distribution, occurs in May-June, and is when the yearbooks are shipped to the school and passed out to the student body. This phase is also when the mistakes show up. Staff members can learn from this year and hear feedback from the student body on the look and content of the yearbook. The cycle begins again with these suggestions and comments in mind.

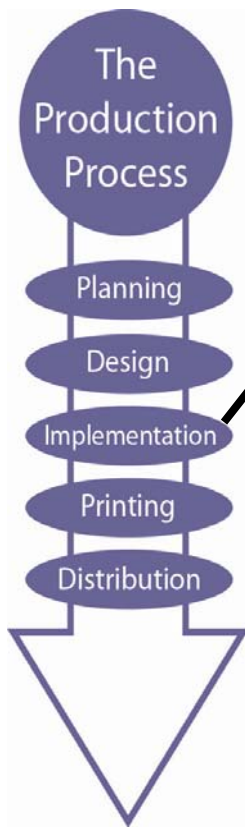


Figure 3.6 Production Phases of a Yearbook



Figure 3.7 Implementation Cycle

While Figures 3.4-3.7 offer a simplified approach to the process, Figure 3.9 below offers a more complicated look at the activity system of yearbook production and the kinds of practices and negotiations needed to reach the goal. This activity system chart was inspired by Clay Spinuzzi’s article “Compound Mediation in Software Development: Using Genre Ecologies to Study Textual Artifacts.” (see Figure 3.8 for an example of his activity system diagram.) Spinuzzi was interested in studying the effect of textual artifacts in creating a finished product, in this case, yearbooks. Spinuzzi writes, “In practice, workers appear to

make use of many diverse textual artifacts in complex, coordinated, contingent ways to get their work done. These texts range from official to unofficial, specialized to mundane, and are often pressed into service in unpredictable, idiosyncratic ways” (Spinuzzi 1). Spinuzzi’s study was on the documents produced and used by software developers—he wanted to show that the instructional documents produced by technical communicators are not the only textual artifacts that help software developers with their work. Spinuzzi uses the term “compound mediation” as the way the people, artifacts, and activities connect together. His work is based on a combination of genre and activity theories, a framework called “genre ecology” that was developed by Spinuzzi and M. Zachry in the early 2000’s. “The genre ecology framework highlights the interpretive and cultural-historical aspects of compound mediation” (Spinuzzi 2). In other words, it provides a method for analyzing the complex and subjective nature of activity systems: people, textual artifacts, and activities. Spinuzzi’s method fits with yearbook production because it is a complex activity with many textual artifacts involved and the final product itself is a textual artifact. Refer to figure 1.5 for an example of Spinuzzi’s diagram.

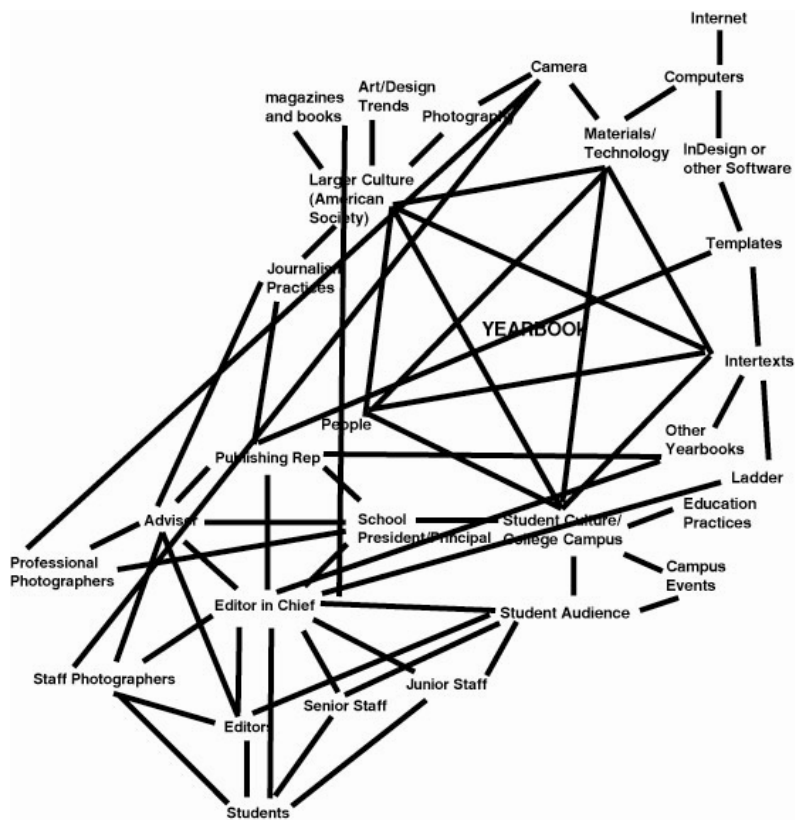


Figure 3.8 Activity System of Yearbook Production

A yearbook, as shown from the previous diagram, is a complicated activity system involving many people. An activity system adds more people to the production process and involves a cycle. It is important to understand this cycle in order to understand the yearbook genre. In Writing Technology: Studies on the materiality of literacy, Christina Haas writes, "...practice ties together thinking and acting human beings with their cultural, material, political contexts and is therefore a way to integrate agent, action, and world" (Haas 19). This ties together Spinuzzi's compound mediation and genre ecologies into a usable framework for studying yearbook production.

CHAPTER 4 IMAGE ANALYSIS AND DISCUSSION

This section uses the foundation of theory discussed in Chapter 2 to analyze two yearbooks from Crag College. Two methods will be used for analysis: an image analysis will look at individual photographs on the page and a composition analysis will look at the layout of the spread. This analysis was heavily influenced by the work of Kress and van Leeuwen, Anne Wysocki, and Ellen Barton. See Chapter 2 for a detailed description of the research methodology. Each data table below displays the results for the study followed by an explanation of those results. Discussion of these results can be found after each section.

COVERAGE IN CRAG COLLEGE'S YEARBOOKS

This section contains the coverage distribution of Crag College's two yearbooks. Coverage, as discussed in Chapter 3, is an important part of the yearbook. Figure 4.1 and 4.2 below contain an overview of both books by listing the sections and the page numbers contained in each section. These numbers can be compared to the recommended coverage (Figure 3.3).

It is also necessary to clarify what each section contains. The 'Opening' introduces the theme and talks about the year. 'Student Life' includes the daily, monthly, and yearly activities of a student (for example, dorm life, study abroad, relationships, campus activities), and in 2005 a separate section was drawn out of 'Student Life' called 'Events'. This section included anything that happened on a certain date (for instance, orientation, homecoming, family weekend, etc.). 'People' includes every portrait picture for the faculty and students.

‘Athletics’ includes all the NCAA Division I sports teams. ‘Greeks’ includes all the fraternities and sororities. ‘Organizations’ includes all the other organized activities on campus that students participated in. And finally, the ‘Closing’ includes a farewell letter from the editor as well as technical information about the book (Staff members, thank you remarks, and the Colophon.)

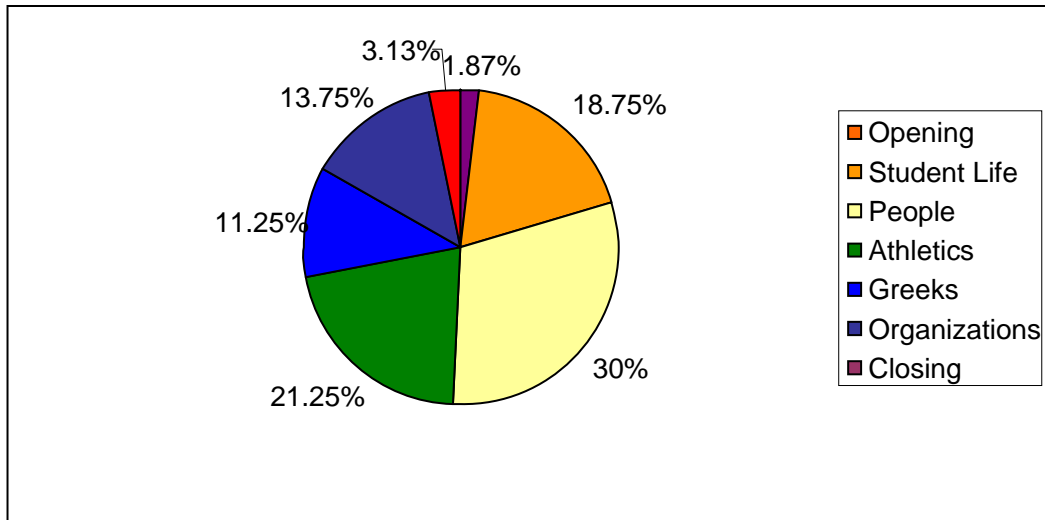


Figure 4.1 Percent of Coverage in the 2004 yearbook

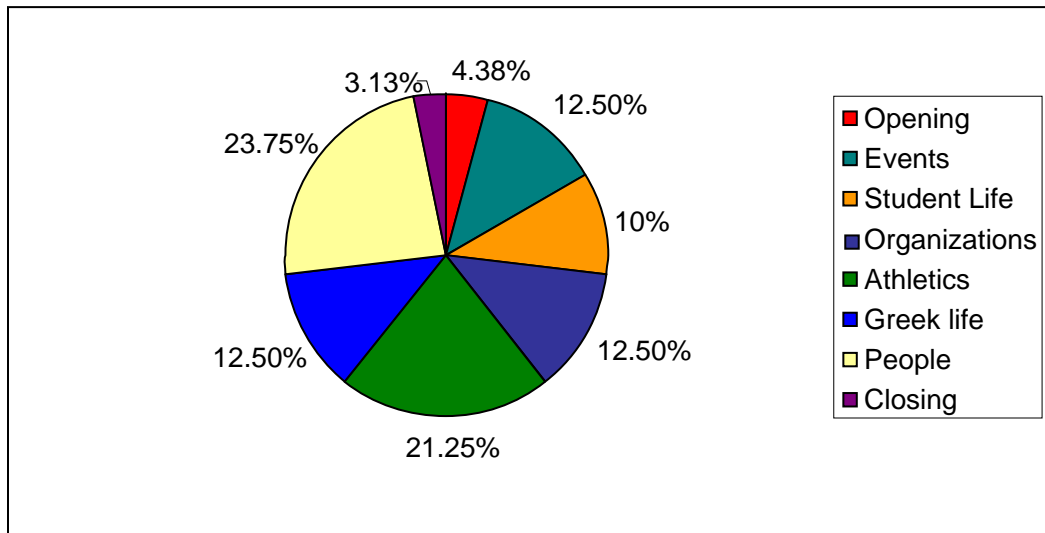


Figure 4.2 Percent of Coverage in the 2005 yearbook

The guidelines set by Martha Akers in her book *Scholastic Yearbook Fundamentals* were intended for the high school yearbook, so the categories differ from a collegiate yearbook. Both the 2004 and 2005 books are similar in their coverage, but the 2005 book separates Student Life into two sections by adding an ‘Events’ section. The order of the sections differs as well. The greatest difference is that the People section went from being in the middle of the book in 2004 to the end of the book in 2005. The order of the sections is one of the first planning stages for an editor.

A yearbook is a visual compilation of the year; the photographs and the composition are the most important aspects of a yearbook. Approximately 70 percent of a yearbook is photographs, according to Akers (9). As such, the following section and the next chapter analyze the individual photographs and the layouts found in Crag College’s yearbooks from 2004 and 2005.

IMAGE ANALYSIS

Overview

The image analysis was conducted first. This analysis looks at the individual photographs on every page in the sample (multiples of 10). To begin the image analysis I will first present a summary of all the images in both yearbooks. Tables 3 and 4 illustrate the total number of photographs and the number of photographs depicting objects, men, and women. It should also be noted that the following tables and figures do not include the portrait pictures. The portraits were not included in the study because they skewed the results with their high quantity and identical composition. They were also not included

because the portraits were taken by a professional photographer and the remaining yearbook photographs were taken by students.

The focal pictures were also analyzed. Each spread was given a maximum of 1 focal picture. The focal picture was determined mainly by size (the largest photo on the page); usually it was also determined by placement (the center photo). In some cases, there was no focal picture because every image was the same size. The focal picture will also be analyzed in the next chapter, on the composition analysis using a term from Kress and Van Leeuwen—salience.

Table 3 Gender Makeup of the 2004 Yearbook

	Number of photographs
Men pictured	145
Women pictured	178
Both Men and Women pictured	112
Other (buildings, objects, etc)	25
TOTAL NUMBER OF PHOTOGRAPHS^{vii}	460
Focal Picture (main one per spread)	
Men	15
Women	19
Both men and women	6

Table 4 Gender Makeup of the 2005 Yearbook

	Number of photographs
Men pictured	142
Women pictured	156
Both Men and Women pictured	62
Other (buildings, objects, etc)	70
TOTAL NUMBER OF PHOTOGRAPHS	430
Focal Picture (main one per spread)	
Men	17
Women	29
Both men and women	11

Each yearbook depicts more women than men. This could be attributed to any number of factors—the student body population at Crag College had more women, the all female yearbook staff choose more women, or women participated more in school functions. The number of photographs for both yearbooks was similar—430 and 460. This number includes candid photographs and group shots, but it does not include the portrait pictures.

In order to complete the image analysis a numbering system was developed. Figure 2.1 illustrates this numbering system. It also depicts the common layouts used in each yearbook. These layouts will be analyzed next in the composition analysis using categories from Kress and Van Leeuwen.

Gaze: Demand and Offer

The first element to be analyzed in the images was gaze. The gaze in the image could be either demand (subject looking at the viewer) or offer (subject looking away from the viewer). Figure 4.3 illustrates an example of a demand and offer image taken from the yearbooks.



Demand



Offer

Figure 4.3 Examples of Offer and Demand Images

After conducting the visual analysis the following pie charts were created from the results. Again, the portrait pictures are not included in these results. Figure 4.4 shows the percentage of demand and offer images in the two yearbooks. The first chart shows the results for 2004 and the second chart shows the results for 2005.



Figure 4.4 Percentage of offer and demand images

The 2004 and 2005 yearbooks had nearly identical results. In 2004, 66% of the images were offer images and 34% were demand images; in 2005, 65% of the images were offer images and 35% were demand images. If the portrait photographs had been used in this study the opposite result would have occurred because each page in the 'People' section contains around 50 small, close-up shots of the students.—all of which are demand images. As these charts demonstrate though, of all the candid yearbook photographs, more than half of the candid photographs have the subjects facing away from the camera. This is in line with the journalism rule that states a yearbook should have 'natural' looking pictures and it should catch the subjects going about their life, not stopping to pose for the camera.

In Reading Images: The Grammar of Visual Design, Kress and Van Leeuwen explain that the difference between 'demand' and 'offer' is that a 'demand' image is addressing the viewer directly and engaging in a silent dialogue with them. The subject demands something of the viewer which can be interpreted using other visual cues such as facial expressions and body language. An 'offer' image is indirectly addressing the viewer. The viewer is a spectator to the scene and the subject is going about the action uninterrupted. Both the yearbooks of this study had a much greater percentage of 'offer' photographs than 'demand'. This means that a yearbook is more of an indirect publication. Students are given a window through which to view the past. The trends of the genre push for candid photos to be 'offer' rather than 'demand' because the 'demand' images are posed and unnatural. The only acceptable images to be 'demand' are the portrait pictures and the organization or team photographs. These images are set up the same year after year to have the same composition.

Distance: Close, Medium, and Long

The next area of analysis was the distance of the images. An image was catalogued as either close, medium, or long. Figure 4.5 shows an example of each of these categories. The images were taken from the yearbooks used in the study.



Long



Medium



Close

Figure 4.5 Examples of long, medium, and close Images

After the image on every multiple of 10 was tabulated, the following pie charts were made to illustrate the results (Figure 4.6). The first chart is from the 2004 yearbook and the second chart is from the 2005 yearbook.

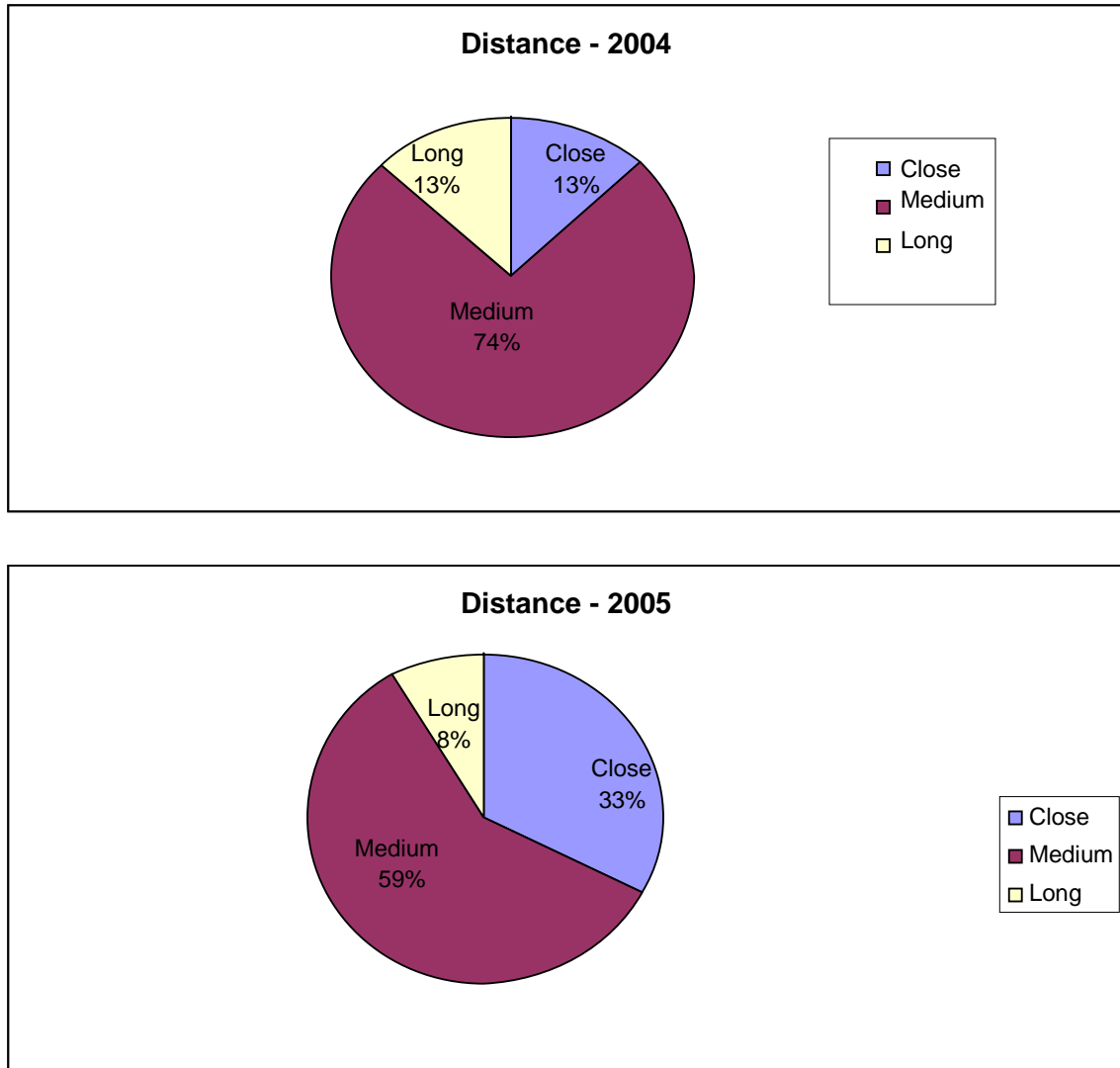


Figure 4.6 Percentage of long, medium, and close images

The 2004 yearbook had 13% long shots, 13% close shots and 74% medium shots. The 2005 yearbook had 8% long, 33% close, and 59% medium. Medium is the most common type of image in both yearbooks probably because that is the distance a photographer naturally stands from a subject.^{viii} Yearbook photographers are trained to include some of the context in the image so the viewer can interpret the scene. For example, in any sports photographs the ball or object used to play the sport should be included in the image where possible. This helps the viewer interpret the scene as an action shot from a certain game. It is also important to not crop any vital body parts from the scene. For instance, generally, if the image is a basketball photograph than the arms need to be included in the picture, if the image is a soccer photograph than the legs need to be included in the picture. These are visual cues as to what action is going on in the sport.

A long shot is generally used as a locating device. Long shots could be the crowded stands at a basketball game, a line of students walking across the green lawn to class, or a picture of the front of a campus building from a distance with students gathering on the steps. These images are great for the opening and closing pages, and even for the dividers because they show the big picture; however, the viewer cannot see what is going on as well in the image and will feel detached from the scene because of the great distance. For the individual spreads, closer photographs are necessary to show the action of everyday campus life. A close shot is used for all the portrait photographs and is common on quote or biography boxes. A medium shot is common for candid photos because it allows the viewer to see the action and the subject and feel more connected to it. Kress and van Leeuwen argue that the distance of an image “can suggest different relations between represented participants and viewers” (Kress and van Leeuwen 130). A close image suggest intimacy, it brings the

subject and viewer closer together. A long shot suggests distance and separates the subject and viewer. A medium shot is between those two extremes and is a social distance.

Perspective and Angle

The next analysis involves the perspective of the image. There are two factors involved: height and angle. An image was catalogued as low, eyelevel or high and the angle was either frontal or oblique. Figure 4.7 shows an example of the three different heights and Figure 4.8 shows an example of a frontal and oblique image. A high angle gives the viewer power over the subject while a low angle gives power over the viewer. Eye level implies an equal relationship. A frontal angle implies involvement for the viewer and an oblique angle implies detachment.



Low



Eye level



High

Figure 4.7 Examples of low, eye level, and high images



Frontal



Oblique

Figure 4.8 Examples of frontal and oblique images

Figure 4.9 shows the height and angle of the 2004 yearbook. Figure 4.10 shows the 2005 yearbook.

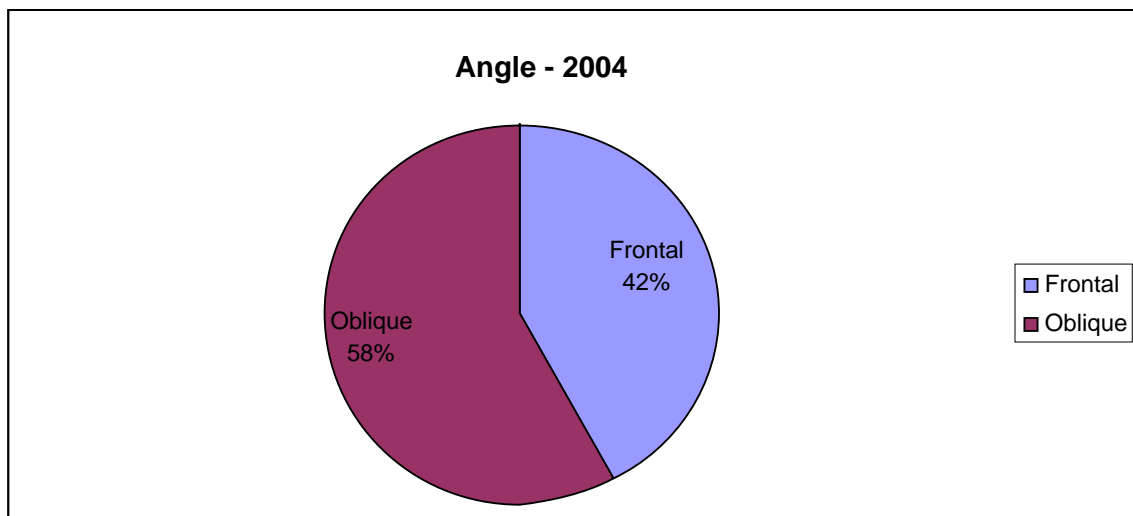
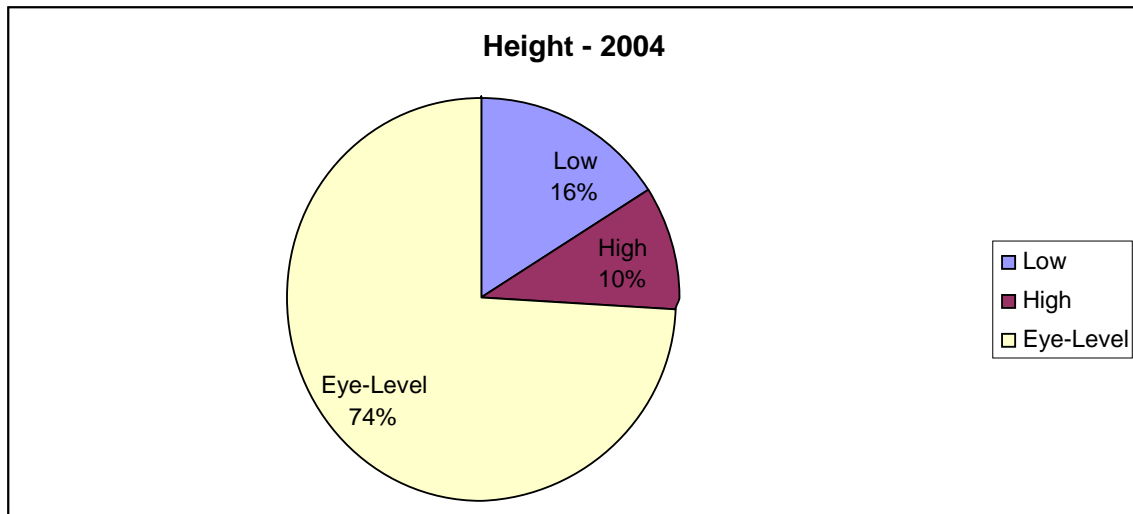


Figure 4.9 Height and angle of the 2004 yearbook

The 2004 yearbook had images that were 74% eye level, 16% low and 10% high. The angle of the images was closely divided: 58% oblique and 42% frontal. Figure 4.10 displays the results for the 2005 yearbook.

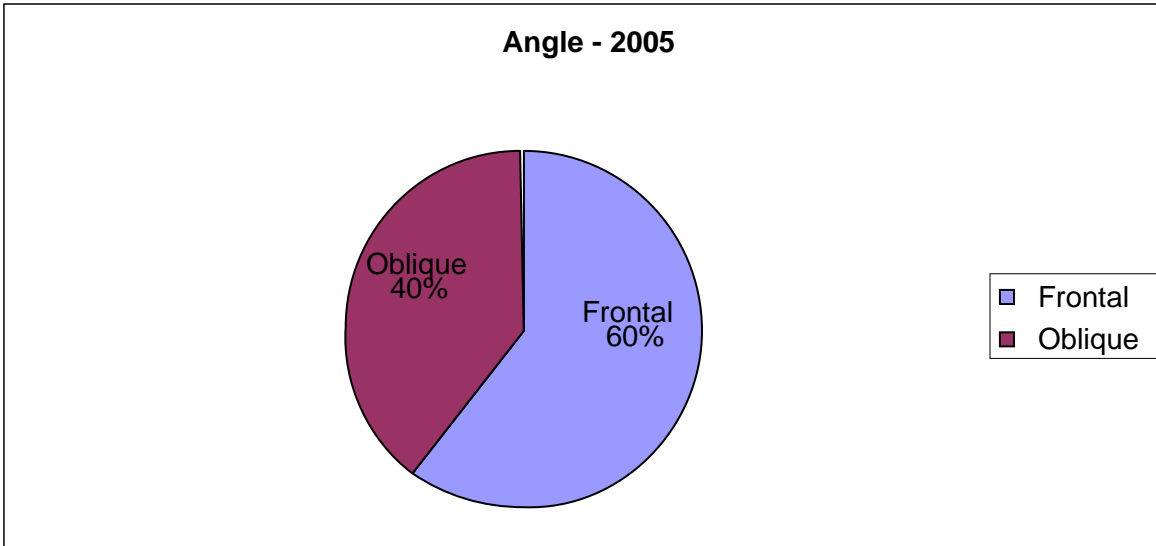
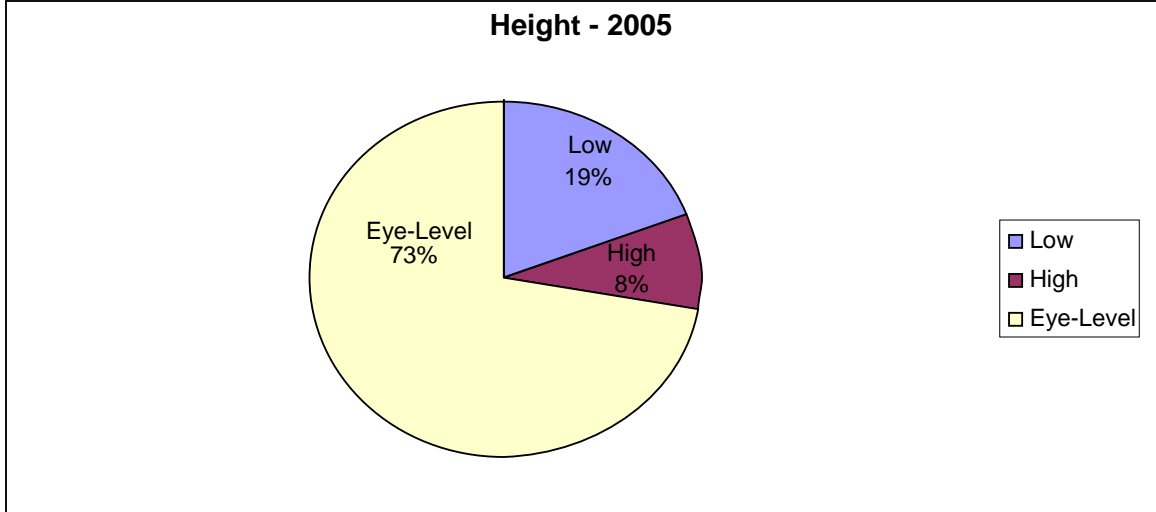


Figure 4.10 Height and angle of the 2005 yearbook

The 2005 yearbook had images that were 73% eyelevel. 19% were low and 8% were high.

As for angle, 40% were oblique and 60% were frontal.

In both yearbooks the most common position of a photographer is eye level and the most common angle is frontal. Kress and van Leeuwen say that the low height implies a power of the subject over the viewer, a medium height implies equality, and a high angle

implies viewer power over the subject (Kress and van Leeuwen 154). The images in a yearbook are taken by a student photographer. The photographer, then, clearly regards him or herself as a student, equal with the student subjects of their pictures. This identification leads to more medium angle shots because the power distribution is seen as equal. Another factor in height of the images is the situation. For example, in images taken of a performance or play the students are up on a stage and the photographer is down on the ground. This creates a high angle and implies that the subject has power over the viewer. Another example is when the subjects are sitting in a desk or on the ground and the photographer captures the moment, the angle will be low implying viewer power over subject. The situation of the image plays a bigger role in the composition of the picture than power structures.

Frontal and oblique angles are used in images to imply involvement or detachment for the viewer. Kress and van Leeuwen give an example of a picture of an Aboriginal family in front of their cottage (140). Instead of photographing them from the front with the buildings behind, the photographer chose to stand to the side and take an oblique picture. This creates a detachment between the viewer and the Aborigines. Kress and van Leeuwen write, “The horizontal angle encodes whether or not the image-producer (and viewer) is ‘involved’ with the represented participants or not. The frontal angle says, as it were: ‘what you see here is part of our world; something we are involved with.’ The oblique angle says: ‘what you see here is not part of our world; it is their world, something we are not involved with.’ (Kress and van Leeuwen 143). Many of the images from the Athletics section are oblique angles. This implies that the viewer is not in the same league as the division I athlete and that the athlete is separate. The same can be said for some of the images from the

Greek Life section. A fraternity or sorority is exclusive so the members would not want the viewer to feel like they were a part of that image.

After analyzing the individual photographs, the next chapter transitions into the bigger picture—the composition of the layouts. The arrangement of the images has a great effect on the design and reception of the yearbook.

CHAPTER 5 COMPOSITION ANALYSIS AND DISCUSSION

OVERVIEW

The final part of the analysis involves categories set forth by Kress and van Leeuwen who provide a method for looking at the composition as a whole in Reading Images: The Grammar of Visual Design. The first category is information value. This refers to the placement on the page—whether each object is located on the top, bottom, center, or margin. The second category, salience, refers to the focal point of the spread. And the third category, framing, is created by using lines to divide or connect the elements on the page. Compositional value is determined largely by social context. Yearbooks are traditionally an American genre, but even within different parts of the country there will be different ideas of information value, salience, and framing. The work of Kress and van Leeuwen provides a method for looking at yearbook composition, however, it should be recognized that the method is mostly subjective.

INFORMATION VALUE

Figure 5.1 combines Kress and van Leeuwen's information value diagram found on page 208 of their book Reading Images: The Grammar of Visual Design with the five zones labeled for this composition analysis. Figure 5.2 provides an example of how the yearbook spread will be applied to the 5 zones.

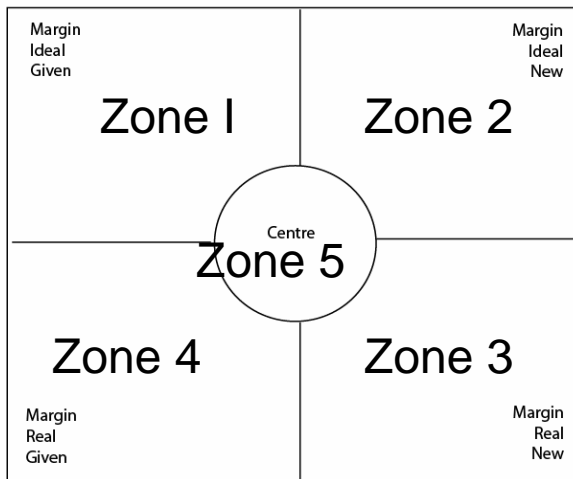


Figure 5.1 Numbering System for Composition Analysis

The “given” is found in zones 1 and 4; the “new” is found in zones 2 and 3; the “ideal” is found in zones 1 and 2; and the “real” is found in zones 3 and 4. Zone 5 is the center and zones 1, 2, 3, and 4 represent the margins. To analyze the information value of yearbook spreads five elements were evaluated: headline, subhead, copy, caption, and image. Each of these elements was placed into one or more of the five zones defined in Figure 5.1.^{ix}

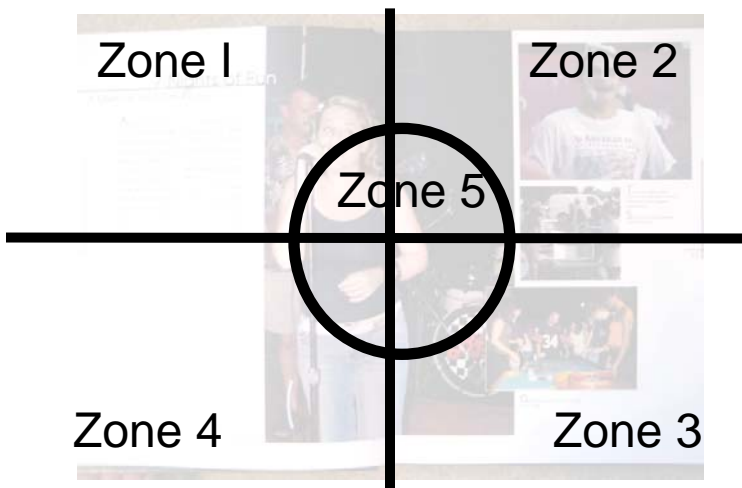


Figure 5.2 Sample of the Numbering System

In the example above, headline falls in zone 1, subhead falls in zone 1, copy falls in zone 1, captions fall in zone 4, 2, and 3, and images fall in zone 1, 2, 3, 4, and 5. The following charts show the makeup of both the 2004 and 2005 yearbooks. The reason the percentages do not add up to 100 is because some elements fall into more than one zone (for example, the images typically are in 3-4 different zones).

Information Value Results for the 2004 Yearbook

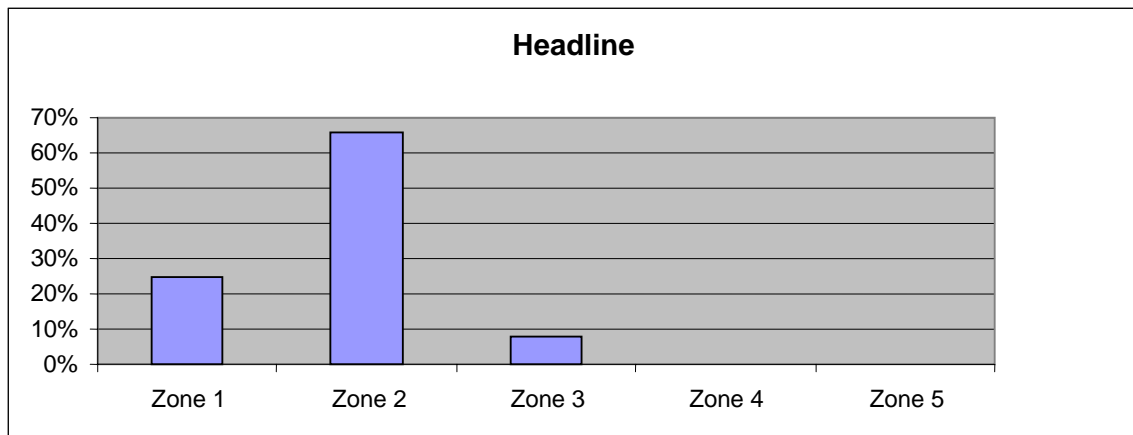


Figure 5.3 Composition Analysis of the 2004 Yearbook—Headline Placement

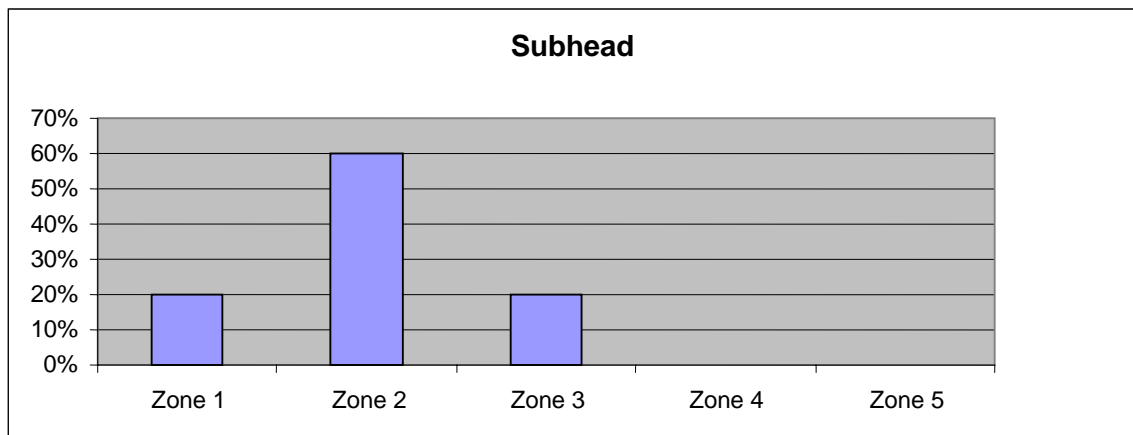


Figure 5.4 Composition Analysis of the 2004 Yearbook—Subhead Placement

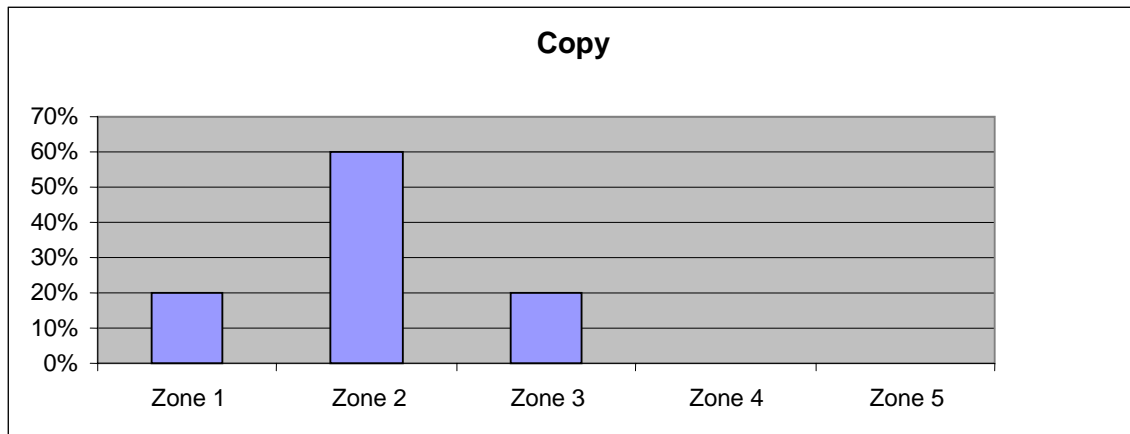


Figure 5.5 Composition Analysis of the 2004 Yearbook—Copy Placement

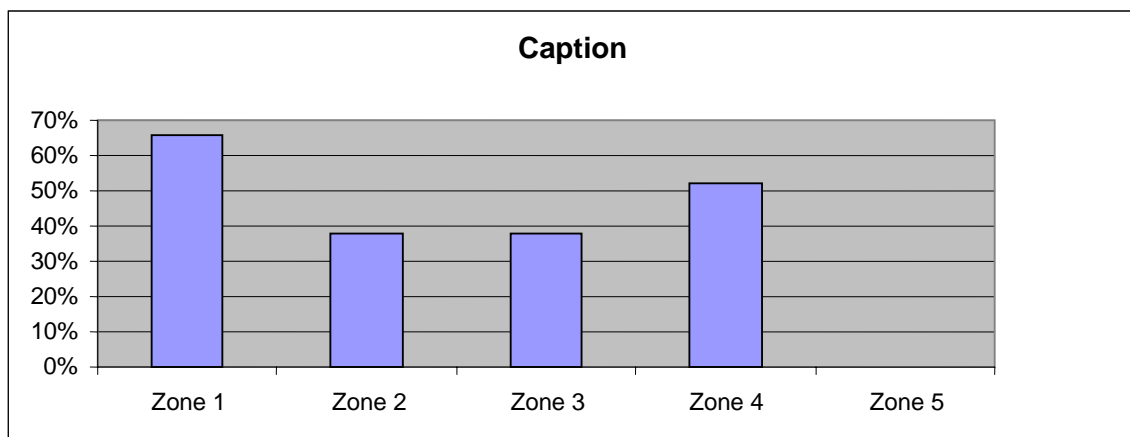


Figure 5.6 Composition Analysis of the 2004 Yearbook—Caption Placement

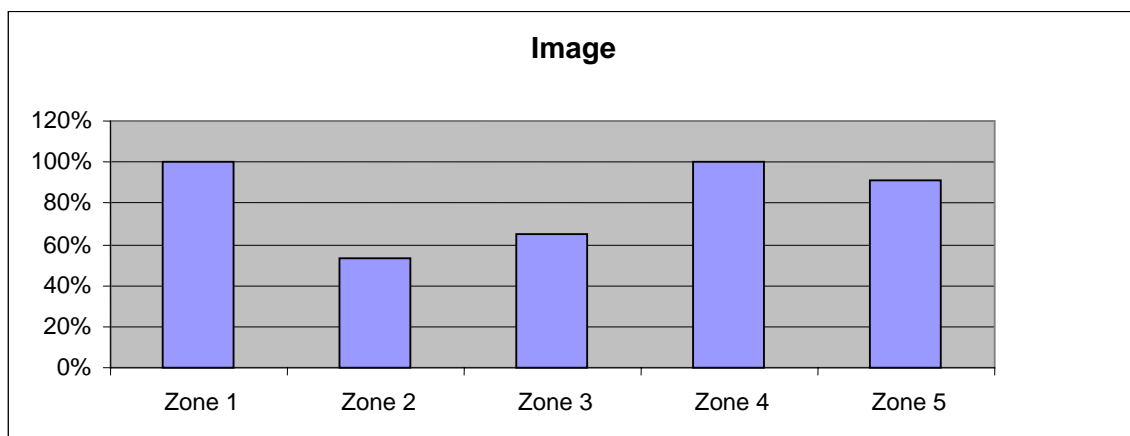


Figure 5.7 Composition Analysis of the 2004 Yearbook—Image Placement

The information value of left and right and top and bottom play a part in the 2 page spread. Information on the left is considered ‘given’. This is something the reader already knows. Information on the right is ‘new’, or something the reader is supposed to learn from the spread. The right side is the main message or important elements to pay attention to. With the top and bottom of the spread the top is ‘ideal’ and the bottom is ‘real.’ The ‘ideal’ is the most salient and most important. It is the “idealized or generalized essence of the information.” The ‘real’ is the small details or specific information of the spread, the more practical information (Kress and van Leeuwen 186-194).

In the 2004 yearbook the results for headline, subhead, and copy are nearly identical. Their placement on the page is traditionally the same zone—zone 2 has 60% followed by zone 1 with 20% and zone 3 with 20%. According to Kress and van Leeuwen zone 2 is ideal and new. This means that the headline, subhead, and copy together make up the main message of the spread. They provide the new information for the reader and also present it in a generalized form. A writer for yearbook copy attempts to get an interesting story or unique angle about the topic. And the headline is one of the most salient objects on the page because of its larger size compared to the rest of the text and because of its placement in the ideal and new zone.

The results for captions and images fall across the board. Tables 5 and 6 show the results for captions and images.

Table 5 Information value results for captions 2004

Zone 1	66%
Zone 2	38%
Zone 3	38%
Zone 4	52%
Zone 5	0%

Table 6 Information value results for images 2004

Zone 1	100%
Zone 2	53%
Zone 3	65%
Zone 4	100%
Zone 5	91%

Captions were mainly in zone 1 and were never in zone 5. Images were always in zone 1 and 4 and were least found in zone 2. The reason captions were never in zone 5 is because of the basic rules of design in yearbooks—the designer builds from the inside out. The first object on the page is an image (in the center) to tie the spread together. This is why images were almost always in zone 5 and captions were found in the outer edges. Also, a common yearbook ‘rule’ is to not trap any copy. That is why the captions are found on the outside of the images, so that they have at least 2 sides with a clear path to the outside of the page.

Images are the most dominant element on a yearbook spread—that is why they are found in every zone. Images were found least in zone 2 because that is where the headline, subhead, and copy were typically found. Zone 1 and 4 make up the ‘given’ side of the spread. The images will be easily interpreted by the intended audience and therefore do not make up the ‘new’ information for the readers. Most yearbooks cover the same types of events from year to year so the scenes for the pictures stay the same while the subjects of the pictures change. This may also account for the images being predominately ‘given’.

Information Value Results for the 2005 Yearbook

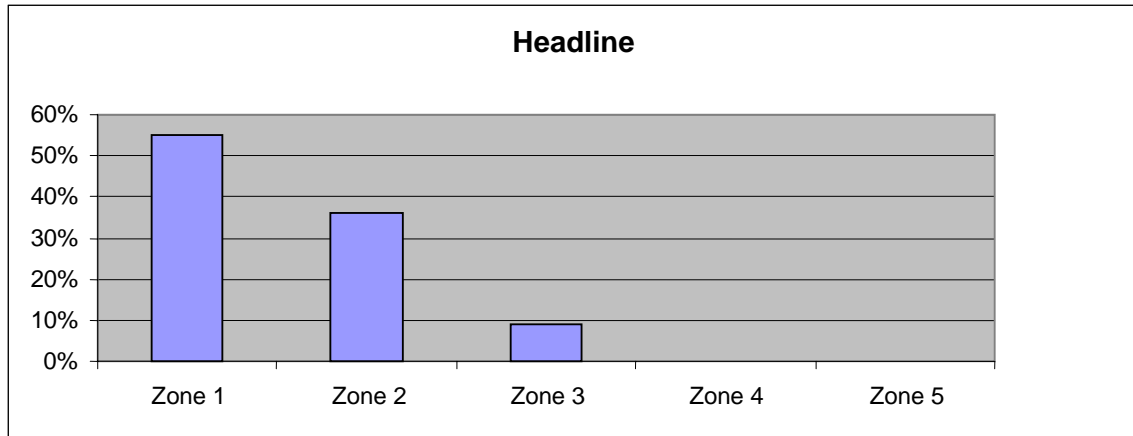


Figure 5.8 Composition Analysis of the 2005 Yearbook—Headline Placement

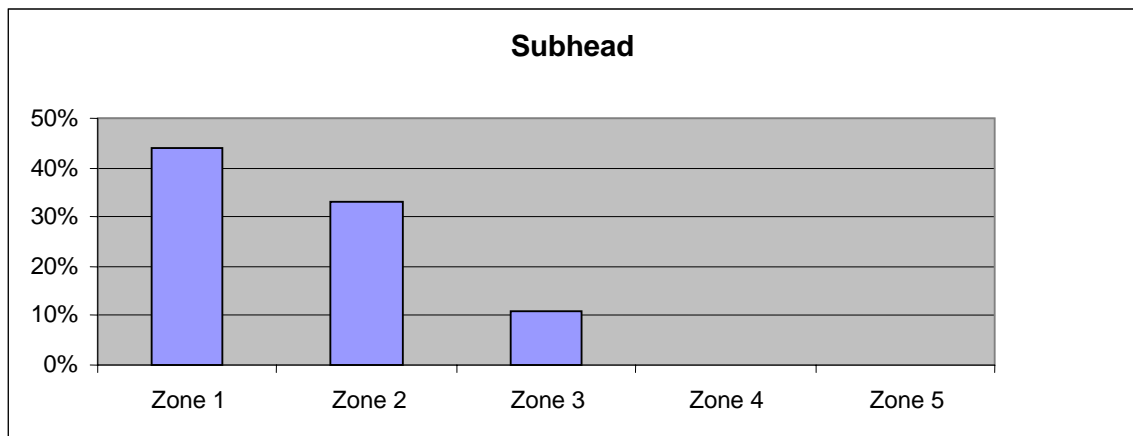


Figure 5.9 Composition Analysis of the 2005 Yearbook—Subhead Placement

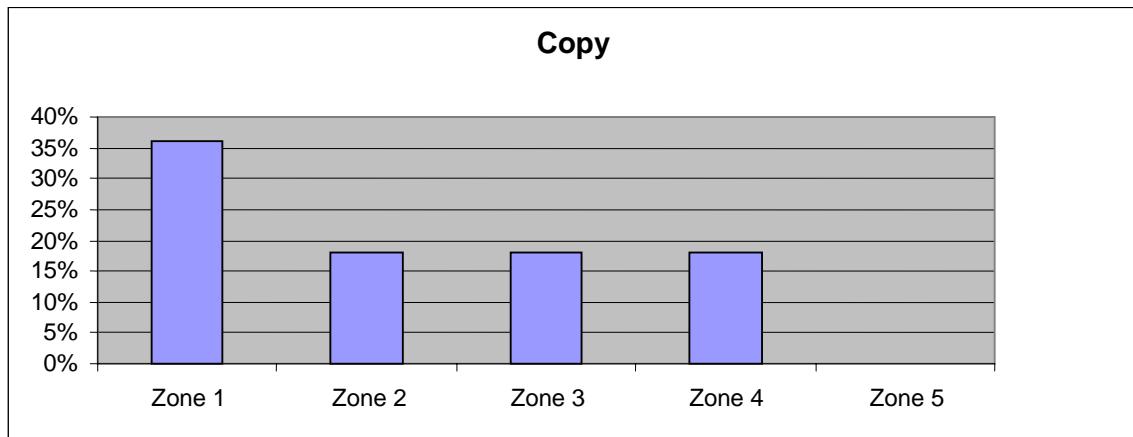


Figure 5.10 Composition Analysis of the 2005 Yearbook—Copy Placement

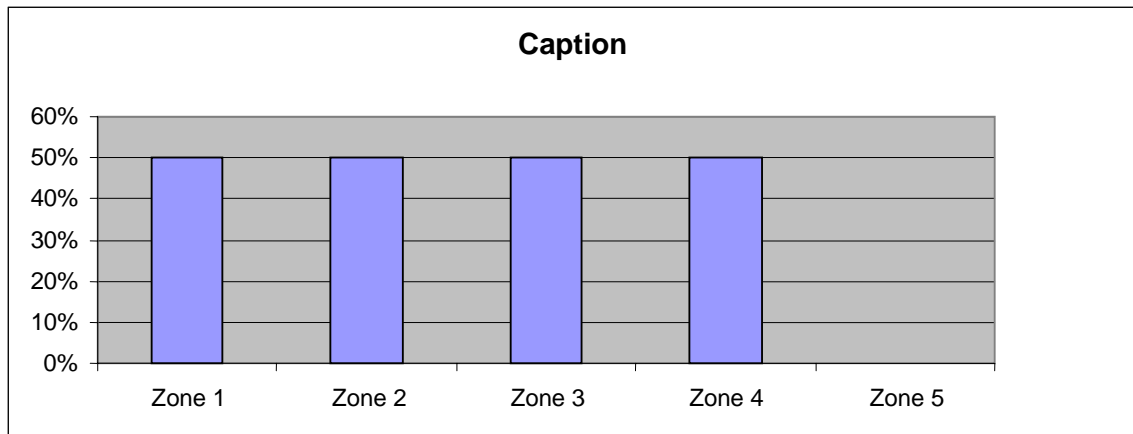


Figure 5.11 Composition Analysis of the 2005 Yearbook—Caption Placement

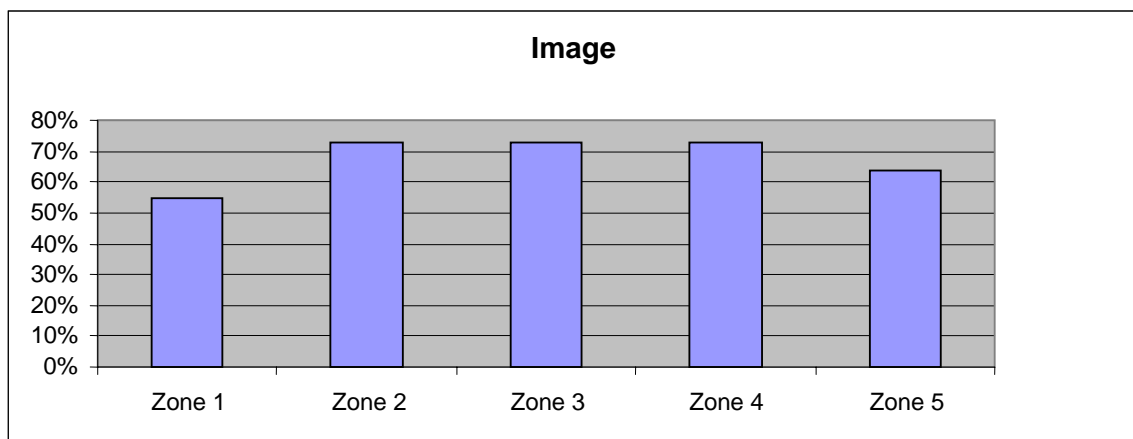


Figure 5.12 Composition Analysis of the 2005 Yearbook—Image Placement

The results for headline, subhead, and copy are also similar in the 2005 yearbook. Their placement on the page is traditionally the same zone—zone 1 was the dominant zone for the headline, subhead, and copy with an average of 45% followed by zone 2 with an average of 29% and zone 3 with 13%. According to Kress and van Leeuwen zone 1 is ideal and given. This means that for the 2005 yearbook the headline, subhead, and copy were the information already known to the audience, and the captions and images were the ‘new’ information. This result is the opposite of the previous year’s result.^x

Like the 2004 yearbook, the 2005 book showed captions and images in almost every zone. Tables 7 and 8 show the results for captions and images.

Table 7 Information value results for captions 2005

Zone 1	50%
Zone 2	50%
Zone 3	50%
Zone 4	50%
Zone 5	0%

Table 8 Information value results for images 2005

Zone 1	55%
Zone 2	73%
Zone 3	73%
Zone 4	73%
Zone 5	64%

Captions were found equally in zone 1, 2, 3, and 4; and again were never in zone 5. Caption placement is guided by where the images are placed. Images were found equally in zone 2, 3, and 4 and found least in zone 1. The results for images display ‘new’ and ‘real’ as the common trend. The photographers took chances this year with the images, that is why the photographs are ‘new’ this year—they showed the students objects and angles that they would not normally see. They are ‘real’ because the subjects chosen get to the root of the topic. For example, on the spread devoted to resident advisers there are images of posters for mandatory hall meetings, visiting hours, hall information, and a row of keys hanging on the wall. These objects would not typically be recorded in a yearbook, but they offer a ‘real’ picture of what life was like in a dorm.

SALIENCE

Saliency is also known as a focal point or center of attention. Kress and van Leeuwen write that saliency is when: “The elements are made to attract the viewer’s attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or colour), differences in sharpness, etc.” (Kress and van Leeuwen 183). In yearbooks, saliency is used to catch the viewers’ attention

and pull their eyes through the spread. Yearbooks employ the same techniques used in other print media such as magazines and newspapers: objects vary in size, shape, color, and positioning on the page. Certain elements carry a visual weight greater than other elements. In general, the objects with the most salience, and therefore weight, are those that are in the center of the spread, largest in size, brightest in color, or different from every other element on the spread; however, salience is culturally driven, closely connected with reading habits, and will include features particular to a certain audience.^{xi} Salience varies with texts produced around the world. In “The Meaning of Composition” Kress and van Leeuwen analyze the front page of two different newspapers, one from Britain and one from Germany. They found that both newspapers had the same elements (headlines, copy, images); a common function (to entice the readers to pick up the newspaper and read certain stories before others); however, they used different methods of salience to reach their different cultures (Kress and van Leeuwen 227-229).

There were 12 spreads (24 pages) chosen from the 2004 yearbook and 13 spreads (26 pages) chosen from the 2005 yearbook in which the salience was analyzed. Salience was measured on a scale of 1-4. 1= no salient element in the spread; 2= 1 weak salient element; 3=1 salient element; and 4= 1 or 2 strongly salient elements.

Table 9 Salience ratings

1	No salient element
2	1 weak salient element
3	1 salient element
4	1 or 2 strongly salient elements

Kress and van Leeuwen write that salience “is not objectively measurable, but results from complex interaction, a complex trading-off relationship between a number of factors: size, sharpness of focus, tonal contrast, colour contrasts, placement in the visual field, perspective, and also quite specific cultural factors, such as the appearance of a human figure or a potent cultural symbol” (Kress and van Leeuwen 212). Because of its subjectivity, two raters were used (A and B) in this portion of the analysis and their results are compared in Figure 5.13 below. Following the results is a discussion of the techniques used for salience and an example of each rating. Table 10 provides the comparative salience ratings for both researchers. Each of the spreads analyzed can be found in appendices G and H.

Table 10 Salience results for rater A and B

	page	Rater A top spread	Rater B top spread	Rater A bottom spread	Rater B bottom spread
		a	a	b	b
2004	113	--	--	2	2
	114	2	1	2	2
	115	--	--	--	--
	116	--	--	--	--
	117	4	2	3	2
	118	3	2	3	2
	119	1	1	2	2
	120	3	3	3	3
	121	3	4	--	--
2005	122	--	--	4	4
	123	3	2	4	3
	124	4	4	3	2
	125	3	2	4	3
	126	4	4	4	3
	127	4	2	3	3
	128	--	--	3	3
	129	--	--	--	--
	130	1	1	--	--

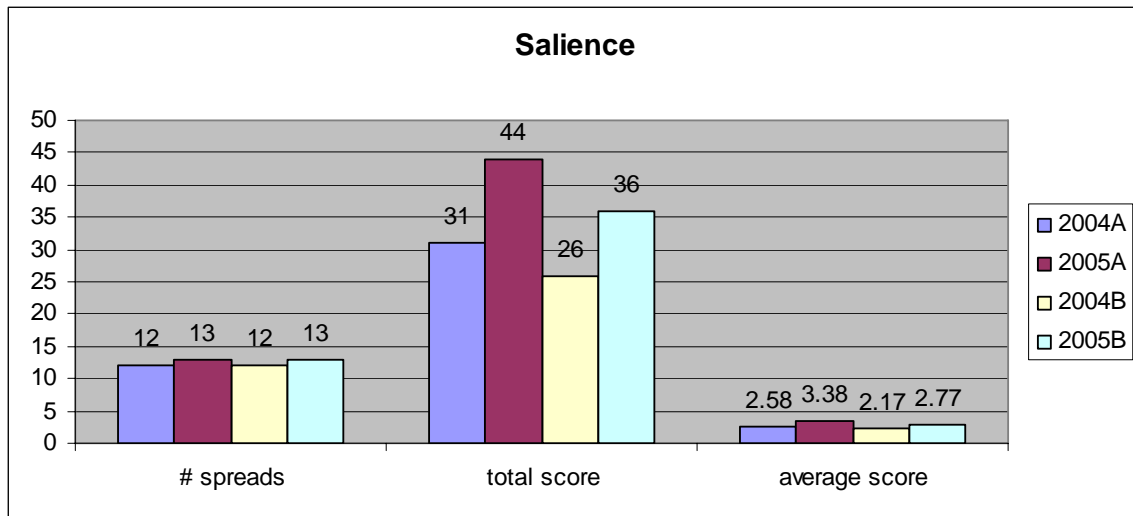


Figure 5.13 Results of Salience Analysis in the 2004 and 2005 Yearbooks, comparative

In the 2004 yearbook each rater looked at 12 spreads. The average score was 2.58 for rater A and 2.17 for rater B. Rater A had a higher salience total for both yearbooks. In 2004 rater A had a total score of 31 and rater B had a total score of 26. Each rater looked at 13 spreads in the 2005 yearbook. The average score for rater A was 3.38 and for rater B was 2.77, both were higher than the previous year's yearbook. The total score for rater A was 44 and for rater B was 36. Though the salience of objects is subjective, the similarities between the two raters show a common trend. Both yearbooks together (with 2 raters) had an average rating of 2.725 (between 1 weak salient element and 1 salient element). Designing a spread intended for print requires both aesthetic and practical needs to be met. According to Kress and van Leeuwen, a balance needs to be met using the visual 'weight' of elements. This balance creates an aesthetically pleasing design. Practical concerns must also be considered as newspaper, magazine, and yearbook designers must draw the readers' attention to certain elements before others (for example the headline should be the first text that the reader notices, and the dominant photograph should picture the main topic or concern of the

spread. In most cases, the most salient element on the page was the largest image. Figure 5.14 is an example.



Figure 5.14 Example of a Salience rating of 4 (taken from the 2005 yearbook)

Both raters gave Figure 5.14 a rating of 4. The dominant photograph is large and positioned in the center of the spread making it a strong salient element. Also, there are two elements that overlap the image drawing your eye from the top left (at the headline) to the bottom right (the lowest photograph). The sheer size, along with the center placement and vertical shape, differentiate it from any other element on the page making it an example of strong salience.



Figure 5.15 Example of a Salience rating of 3 (taken from the 2004 yearbook)

Figure 5.15 is an example of a 3 salience rating. The A and B rater gave this spread a three because it has a large dominant photograph more salient than the other photographs on the page. The repetition of the horizontal photograph along the right hand side also creates salience because of Tufte’s ‘small multiples rule’ in which a repeated element is taken as one large element. (From Tufte’s “Envisioning Information”) All four photographs on the right side of the spread are seen as one large element together. Figure 5.16 is also an example of the ‘small multiples rule.’



Figure 5.16 Example of a Salience rating of 2 (taken from the 2004 yearbook)

Figure 5.16 shows a salience rating of 2. There is weak salience on the page because one element does not stand out on its own. The repeating shape of images on the 'new' side of the spread creates salience when taken together; on their own the images display salience because of their color, but it is weak because of their similar shape and size.

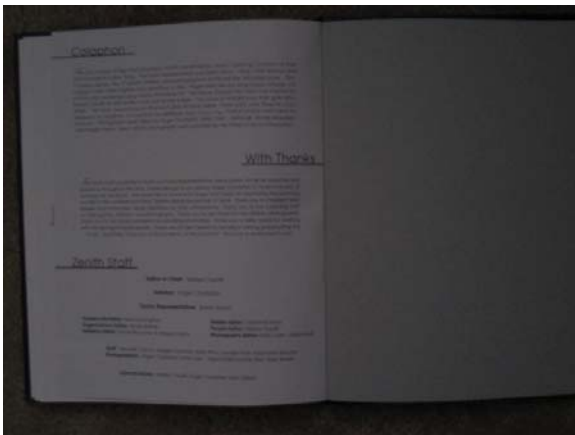


Figure 5.17 Example of a Salience rating of 1 (taken from the 2005 yearbook)

Both rater A and B gave Figure 5.17 a salience rating of 1 because they believe it does not show a salient element. The page contains only text, in repeating blocks of text. The headlines stand out slightly, but the raters did not feel that they stood out enough to create salience. An image would have helped to create salience on this page. In fact, this is the only page in both the 2004 and 2005 yearbooks that does not have a single image. This contrasts it with every other page in the book, making the page unusual, but the individual elements on the page do not show salience.

It is also important to show areas of divergence between the two raters. Figure 5.18 below depicts a sample of the spreads with different salience ratings. Rater A gave both of the following spreads a rating of 4 (strong salience) while rater B gave both the spreads a rating of 2 (weak salience). In the top spread (a) the ‘ideal’ or top half of the spread has more visual weight than the bottom half. The large image and the light gray box surrounding the text help to create salience. Those two elements could also be viewed as canceling each other out because of their similar shape and size. It is impossible to view visual ‘weight’ the same way. In the bottom spread (b) the large photograph on the ‘new’ or right side of the spread can be viewed as having strong salience because of its size. It could also be viewed as having weak salience because of its positioning in the background (3 other elements overlap it). Both of these examples show how subjective salience can be—especially when different techniques conflict with each other (like in example b where the largest element is also the farthest away on the visual plane—in the background).

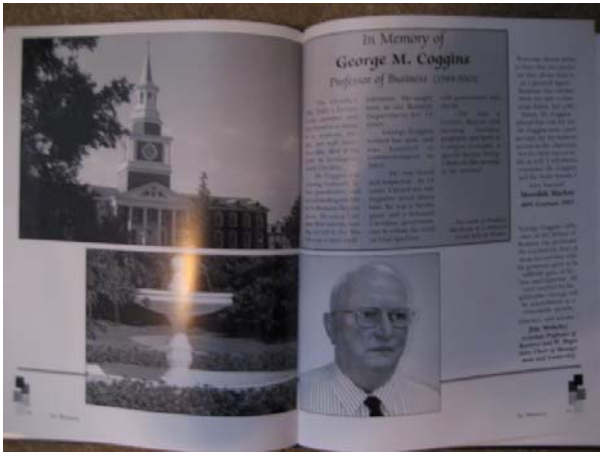


Figure 5.18 Divergence between salience ratings—example a (top) and b (bottom)

FRAMING

The final section of the composition analysis looks at the framing of the spreads. Examples of framing are below (Figures 5.19-5.23) followed by a discussion of each. Framing, like salience, is subjective—it falls on a scale between a weak and strongly framed spread. Kress and van Leeuwen write that: “The elements or groups of elements are either disconnected, marked off from each other, or connected, joined together” (Kress and van Leeuwen 214). There are many techniques used for framing, and the examples below give a wide sample of the different kinds of connectedness and disconnectedness: elements can be disconnected

with lines or shapes, or by white space. Contrast can also influence framing—between black and white, large and small, or color and black and white. Elements can be connected by overlapping, repetition, visual vectors (eye lines, lines created by body parts structural lines of buildings, perspective lines, or degrees of salience.)

Framing is necessary in yearbook design because the viewer needs visual cues in order to determine the different elements on the page that go together. For example, on a sports layout the body copy would need to be separated from the scoreboard or the quote boxes so the viewer could see that those three types of text are different (Figure 5.19).

Likewise, on a yearbook spread about student life the elements of the spread would need to show connectedness to visually tie together the images with their captions (see Figure 5.21).



Figure 5.19 Example 1 of Framing

Figure 5.19 is an example of disconnected framing. There are many visual cues that separate different sections of the spread. The headline at the top right side of the spread, it is

separated by a box and by strong contrast between black and white—this ties into the theme of the yearbook which was ‘contrasts’ for the 2004 yearbook. There are also three other separate sections: the scoreboard on the center left side of the spread, the bio box on the top right side of the spread, and the team photograph on the bottom left side of the spread. Both the scoreboard and bio box are separated by a thin lined box. This technique would have been even more successful if white space was also used to separate the two elements. The team photograph is separated from the other photographs by a dark black box around it with the title of the sports team along the top in white writing. This black background and white writing also ties into the headline which has the same contrast.



Figure 5.20 Example 2 of Framing

Example 2 illustrates both connectedness and disconnectedness. The spread is divided into two sections—the top half is the topic of the spread and the bottom half is an alphabetical list of clubs and organizations that runs throughout the entire section of the yearbook. The gray box along the bottom of the spread connects the 4 group images together. The top half

of the spread is separated by a box that includes the 3 images, the captions, the headline, subhead, and story. These visual cues allow the audience to see that even though the different elements are on the same page, the top half and the bottom half of the page have different objectives. The top half is the story about the Inter-Fraternity Council (IFC) and the bottom half is the organization photographs (no relation to the IFC).



Figure 5.21 Example 3 of Framing

When a yearbook is first conceptualized, a common method of design is with a grid. A grid consists of columns (6-8 is the general amount) and occasionally rows which are used to keep the design consistent and balanced. The above example shows framing through an eyeline. The eyeline in design is a horizontal space that connects both the pages together to make the spread—not the literal eye lines of the subjects (called gaze in this study). It is slightly off center (below the middle of the spread) in example 3 above. The white space of the eyeline visually separates the spread into two halves, an upper and a lower. There is also connectedness shown by the placement of captions. In yearbook design the captions need

to easily be connected to their corresponding images. The above example places 3 of the captions to the side of the picture they describe and 2 of the captions are above/below the picture they describe. Captions are placed to the outside of the grid (see the section on Information Value at the beginning of this chapter) so that the text is not ‘trapped’ by the images.



Figure 5.22 Example 4 of Framing

Figure 5.22 is a good example of connectedness. The 4 images along the bottom are literally connected by a line that runs across the page and off both sides. This line enables the viewer to see that these four pictures are related, and that they run from left to right (they’re alphabetical). The top portion of the spread shows connectedness because all of the 4 images overlap. The 3 smaller images each overlap the dominant image. The line across the top of the page (that goes under the headline) mirrors the line along the bottom of the page connecting the two parts. There is also a good use of white space in example 4 around the outside of the copy. This white barrier separates the text from the images.



Figure 5.23 Example 5 of Framing

This final example, Figure 5.23, shows strong framing. The two halves of the spread (given and new) are visually separated by contrast (the black and white large image on the ‘new’ side and the white space on the ‘given’ side.) The ‘given’ side of the spread has a white frame around the images and the 3 columns of text. The 9 images on the left side are connected because there is no white space between them and together they form a square. The only element connecting the two sides together is the scoreboard line running along the bottom of both pages. Every other element on the page does not cross over the gutter (the gutter is the meeting point of the two pages).

Kress and van Leeuwen’s information value, salience, and framing provide useful tools for describing yearbooks. They offer clues as to why things are placed on the page a certain way and how focal points and eyelines are established. The following chapter (6) provides a conclusion as well as areas for further study.

CHAPTER 6

CONCLUSION AND AREAS FOR FURTHER STUDY

The area of yearbook publication has largely been unstudied in spite of, or perhaps because of, the genre's popularity. My thesis has begun to position yearbooks as a genre in the field of rhetoric and communication, applying genre theory, activity theory, and design theory to analyze the production and visual design of particular yearbooks at one school. Though this study is not generalizable beyond the two yearbooks used in this study, it will perhaps begin to answer questions regarding yearbook publication. It is my intention that this thesis will motivate further questions, analysis, and studies of yearbooks

CONCLUSIONS

In Chapter 1 I posed these questions:

- What are the rhetorical and socially constructed elements of a particular yearbook's production? What are the components of a yearbook as an activity system?
- What is the genre ecology of yearbooks?
- What is the rhetorical effect, visually, of two yearbooks at a particular college? What does the yearbook project in terms of a visual and analytical system?

In Anis Bawarshi's terms, this study has given a first examination of how and why yearbook texts as cultural artifacts are produced. The description of the context of yearbook production at Crag College shows that yearbooks are produced by a complex activity system involving many different people, documents, technologies, and actions. A visual representation of the activity system of yearbook production is found in Chapter 3 (Figure

3.9). The most important aspect discovered about this system is the connectedness of every element. One change affects other aspects of the system and can change the entire dynamic of production.

In addition to the description of the context, two analyses were conducted: image and composition. The image analysis of two yearbooks revealed that persons in the photographs were depicted predominantly as making an *offer* in gaze, at *medium* social distance, and at *eye level* with the viewer. Using Kress and van Leeuwen's definitions, this idea of *offer* means that the subjects are indirectly addressing the viewer. The subject of the image is not acknowledging that the camera is there so the pictures look natural and undemanding. The medium social distance allows viewers to feel connected to the action of the photograph, yet also to see the context of the situation. This social distance is common in yearbook photography because a close shot removes the context of the situation and a long shot separates the viewer from the action. The purpose of viewing a school yearbook is to feel connected to your classmates and the activities of the year.^{xiii} An eyelevel height establishes an equal relationship between the subject and viewer. This is common because yearbook photographers are members of the school and their fellow students are the subjects for yearbook images.

The composition analysis of two yearbooks revealed that the most important information on a yearbook spread was, not surprisingly, the images. Images were the only element present in every zone, and their placement largely determined where the remaining elements would fall. What emerged from this understanding of information value is the power of yearbook creators to determine the order of importance on the spread. In the first yearbook of the study the headline, copy, and captions combined formed the 'new' element

or the main message of the page while the images were the ‘given’ element. This order switched in the next yearbook with the images being ‘new’ and the copy being ‘given.’ New design techniques and photography techniques learned by the staff over the intervening summer contributed to this switch. Another trend that emerged in the composition analysis was the connection of salience and framing. Spreads with strong salient elements tended to have strong framing while spreads with no or weak salient elements tended to have weak framing. This connection is because both salience and framing are subjective and fall on a scale with varying degrees (from weak to strong). Also, some of the same techniques for creating salience also create framing—such as size, shape, repetition, white space, contrast, overlapping, and visual vectors (the gaze of the subjects, lines created by body parts, perspective lines, or structural lines.) Salience and framing are necessary in yearbook design to give viewers cues about the most important elements on the spread and the elements that go together on the spread.

While this study sheds light on production, it offers only a glimpse into Bawarshi’s second concern about genres: “how they in turn reflect and help enact social actions” (Bawarshi 336). Yearbooks are part of a social activity system and therefore reflect and help enact social actions. Drawing from Miller’s view of genre as a social action, a yearbook, along with the process of creating a yearbook, is a rhetorical act. Miller writes, “Genre, in this way, becomes more than a formal entity; it becomes pragmatic, fully rhetorical, a point of connection between intention and effect, an aspect of social action” (Miller 153). Yearbooks are a reflection of the context and community that created them. They offer a way to examine what people find salient about their school year—some yearbooks also

contain news events and topics of cultural significance (for instance popular music, movies, and people).

Yearbooks have become a part of American culture and are an important tradition in schools. They are produced because they serve as a keepsake or memory book, they are also historical records of the school. Yearbooks are also produced to serve as a public relations tool for prospective students or community members. Even with the digital age of our society, hard bound yearbooks still remain popular (and digital yearbooks or other digital forms like MySpace or Facebook supplement yearbooks but do not replace them).

AREAS FOR FURTHER STUDY

The research presented in this proposal could lead to further studies in the field of professional communications. A study in which the researcher takes Kress and van Leeuwen's salience a step further by interviewing a larger sample of viewers would be one method. Inclusion of participating subjects from the school would also be a helpful research tool because they are the intended audience—studying what the intended audience views as salient may lead to different results from those of the researchers. The same could be said for the students who make the yearbook—their view of information value, salience, and framing could be different than the intended audience's view. For each of these areas of further study a larger sample of yearbooks would be needed.

Reception Theory

Because the authors/producers and the audience/consumers of yearbooks are part of one school community, with the audience having a close and even intimate interest in

their yearbooks, another avenue for research could involve the theory of reception.

According to Steven Mailloux in the Encyclopedia of Rhetoric and Composition, reception theory “refers to historical investigations of how texts have been interpreted, evaluated, and used by individual readers and reading communities” (Mailloux 591). Hans Robert Jauss and his colleague Wolfgang Iser are the most well known theorists of reception theory. Jauss’ essay “Literary History as a Challenge to Literary Theory” was published in 1970 during the height of popularity for reception theory. In the essay, Jauss builds on both Marxism and Formalism by claiming history and aesthetics should be integrated. Robert Holub says, “Jauss proposed that we can truly understand literature as a process by recognizing the constitutive role of the consuming or reading subject” (Holub 658). Each text will have a different meaning for different discourse communities and different time periods, and past readings of the texts will affect current readings. Jauss says:

A literary work is not an object that stands by itself and that offers the same view to each reader in each period. It is not a monument that monologically reveals its timeless essence. It is much more like an orchestration that strikes ever new resonances among its readers and that frees the text from the material of the words and brings it to a contemporary existence...”(Jauss 21)

In other words, there is never one reading of a text. There are as many interpretations as there are people. And through the years past readings will continually affect future readings. There is a layering of context and meaning that is inescapable by current readers, in other words, a truly anti-foundational approach. Previously, no other theorist before Jauss merged the historical perspective of the Marxists with the aesthetic demands of the Formalist.

This integration of history and aesthetics could be achieved, according to Jauss, using the “horizon of expectation.” This refers to the audience’s expectations of a text and includes factors such as: genre, what it should look like, what it should contain, and the themes or terminology used. According to Jauss, a text is read with certain expectations in mind, and those expectations affect the interpretation of the text. The next section provides a further development of genre theory and how it influences the audience. For the literary theorist, the “horizon” provides a lens with which to evaluate a text. “Generic, literary, and linguistic aspects of the work in question can be used to construct a probable horizon of expectation” (Holub 659). It is important to understand the “horizon of expectation” in order to fully understand the reception of a text. This “horizon of expectation” parallels the idea of a genre—the audience expects a yearbook to look a certain way so the genre becomes defined by those expectations.

The Rhetoric of Yearbook Signing

One major aspect of yearbook reception is the personal notes and narratives added to the yearbook. The tradition of yearbook signing makes yearbooks unique. At the end of the year students get their friends, classmates, and teachers to sign their yearbooks leaving them a lasting personal message. This makes each yearbook unique to the owner because it is filled with memories and messages addressed to them. Another area of study would be the rhetorical content of these messages. A researcher could gather a sample of personal yearbooks from different owners and different ages and sexes. Then the messages could be catalogued according to the rhetorical content.

The Trends of Yearbooks Across Different Regions

Another aspect of interest would be the difference in the design of yearbooks between different age groups, countries, or cultures. A case study could be presented in which select groups of yearbooks are compared and contrasted for topics in design, content, typography, and photography. A sample of books from around the country could be analyzed and compared on the same topics discussed in this thesis: information value, salience, framing, and the individual photographs. Trends could emerge from different regions of the country based on the comparison of these books.

The Feminization of Yearbooks

Originally, the objective of this thesis was to study the effect of gender on yearbook publication. The activity is dominated by women and it would be interesting to see how this impacts the process and the finished product. A suitable methodology could not be found for studying this aspect, but it does provide a topic for future inquiry. The yearbook staffs are composed mostly of women and the yearbook publishing representatives are mostly women. This field used to be dominated by men, but the trend has changed in the last few decades. The subject of gender and feminist theory relates to this study because yearbooks are typified as a traditionally feminine genre. The act of producing and designing a yearbook involves a variety of people, many of whom are women (see Dvorak or interview with publishing representative). Their experience is important to study because, according to Mary Lay in her 1991 “Feminist Theory and the Redefinition of Technical Communication:” “Women’s experiences have become legitimate subjects for study... (Lay 147). Lay explains some characteristics of feminist theory, for example, to include women’s experiences and to

add new types of knowledge. Gender roles can affect how a text is created, transmitted, read, and interpreted. Gender has been studied in the classroom and the workplace, but has not been studied in relation to yearbook publication.

Technology and its Effects on Yearbook Production

The effect technology has had on yearbook publication could also be studied through a comparison between yearbook designs from different decades. New computer programs and the Internet have both greatly affected yearbook design. In just the last decade or so, yearbook production began to go all-digital. Yearbook staffs use digital cameras to take pictures and use computer programs such as Adobe InDesign to place the photographs directly on the page---hard copy pictures are used infrequently. Digital texts such as blogs or networking communities like Facebook or MySpace could also be studied and compared to the traditional yearbook. These online sites function similarly to yearbooks, except the user controls how their profile 'looks' and what information is included and excluded. These sites are ubiquitous on college campuses and now on high school campuses. These websites are probably more popular than the textual yearbook today, but there will still be a need for the published yearbook because it is steeped in tradition and it is able to be placed on a bookshelf for easy viewing anytime; or it is brought to the class reunion to share with old friends.

Yearbooks as a Workplace Communication Model

The process of creating a publication involves a variety of people and therefore can be seen predominantly as a collaborative activity. Yearbook publication offers a unique

experience to students because it functions as a workplace model. Students are given professional experience that few classes can implement. The yearbook staff is run as a business with many tasks common to the workplace—selling advertisements to raise money; marketing the book to sell copies to students; deciding what topics to cover for the year; writing, designing, editing, and visually capturing the year; and being selective about who the staff members will be each year. The field most comparable to yearbook publication is magazine publication. Further, using collaboration in a school setting has been a popular way to teach the writing process—using techniques such as class brainstorming and peer reviewing. Teams in a business setting date back to the Industrial Revolution with issues such as specialization and division of power (Ott 221). Today’s workforce is a complex system which requires many different efforts from across departments, companies, countries, and genders. “Specialization allows an organization to use people’s skills and efforts more systematically and to focus their knowledge and energy on a limited number of tasks. Employee learning curves are minimized” (Ott 221). There is value in collaborating in the workplace setting. Beside the obvious benefit of learning how to work with people and being able to produce a larger body of work, collaborating allows more voices to be heard, and strengths of individuals to be combined.

Organizations are highly committed to the team-based model because they believe teams offer benefits to everyone. In theory, businesses gain improved quality, productivity, reduced operating costs, increased efficiency and satisfied employees. Workers gain an opportunity to participate, to learn different job skills, to grow, and to experience empowerment and fulfillment (Wilson 129).

Both the school and professional situations involve the collaboration of group members to reach a common goal. Nancy Allen, Dianne Atkinson, et al in their 1987 article “What Experienced Collaborators Say About Collaborative Writing,” said, “It is because the group shares the goal of producing a single document that they have a unity of focus and engage in consensus to reach decisions” (Allen 361). There are many types of research studies that might start from the perspective of yearbook production as a collaborative activity, similar to workplaces studied in professional communication, but reaching people earlier in their development in school

The Ideology of Yearbooks

Ultimately, additional research into the social context of yearbooks might address this genre in terms of ideological critique, which Bawarshi expresses as his final and perhaps most important formulation about genres: “how, finally, they can serve as sites for cultural critique and change” (Bawarshi 336). Yearbooks, with their longevity and adherence to tradition, tend to present positive images and rarely confront questions of who or what is left out of their covers. Rather, yearbooks may be thought of as an illustrated instruction manual of what being a high school or college student should be. What the book shows or does not show involves the staff, the students, and the school. Looking at these exclusions would also make an interesting scholarly study of the interplay of a traditional genre and the student’s images of themselves. Cultural critiques of yearbooks might be used to educate future advisers and even publisher’s representatives and would also inform researchers of rhetoric, composition, and communication studies.

APPENDICES

Appendix A IRB Application

Informational Letter for Interview Participation

Information Concerning Participation in a Research Study (Interview) Clemson University

Description of the research and your participation

You are invited to participate in a research study conducted by Dr. Susan Hilligoss, Professor of English at Clemson University and Melissa Caudill, MA in Professional Communications graduate student. The purpose of this research is to discover any potential links between gender and the production of yearbooks. Also, to learn more about the production process and the job descriptions involved in the creation of yearbooks.

Your participation will involve a 90 minute in-person interview as well as potential follow up questions via email.

Risks and discomforts

There are no known risks associated with this research.

Potential benefits

This study may be of interest to you because of your involvement with the yearbook publishing process. To my knowledge, there have not been many studies involving yearbook publication and this study could potentially influence more research into the genre of yearbooks.

Protection of confidentiality

Every effort will be made to protect your identity. Your name, as well as the publishing company's name, and your home state will all be changed. Any publication of research material will contain the changed identity. The principal investigator, Dr. Susan Hilligoss, and graduate student Melissa Caudill will be the only individuals will access to interview notes and research materials.

Voluntary participation

Your participation in this research is voluntary. You may choose to withdraw your consent at any time. You will not be penalized in any way should you decide to withdraw from this study.

Contact information

If you have any questions or concerns about this study, or if any problems arise, please contact Dr. Susan Hilligoss at Clemson University at (864) 656-5412. If you have any questions or concerns about your rights as a research participant, please contact the Clemson University Office of Research Compliance at (864) 656-6460.

Consent

Would you like to take part in this interview? Your participation is greatly appreciated, but not required.

Appendix B
Interview Questions

Interview conducted 16 March 2007

1. Describe what a typical work day would look like for you?
 - a. How does your work day change in a given season?
 - b. How long does the yearbook production process take? How do you aid staffs in this process?
 - c. What would a typical meeting with a high school yearbook staff look like?
 - d. What would a typical meeting with a college yearbook staff look like?
2. Can you discuss how travel plays a role in your job? Would you say that you typically work outside an office? If so, how does this affect your job? And do you enjoy working outside an office?
2. How did you get into this line of work? What does your background look like? Education/experience with yearbooks/etc.
3. What is the most enjoyable part of your work? Can you provide specific examples/memories?
4. What is the least enjoyable part of your work? Can you provide specific examples/memories?
5. What is the percentage of males/females in the staffs that you work with? Does gender influence things one way or another? Why or why not?
 - a. Do you think women are more likely than men to participate in yearbook? If so, why do you think this is the case?
 - b. How often are the yearbook staffs you work with are composed of all-female groups?
6. What does the decision making process look like for yearbook publication?
7. Where do you get training materials from? Do you have any examples that I could borrow?
8. Where do design ideas come from? What are your top 5 rules for designing a spread?
 - a. What are some common mistakes yearbook staffers make regarding design?
 - b. What has been some of your favorite yearbook designs? Do you have any examples I could look at/take pictures of?

Appendix C
Yearbook Signature

A Look at how the pages are created at the plant

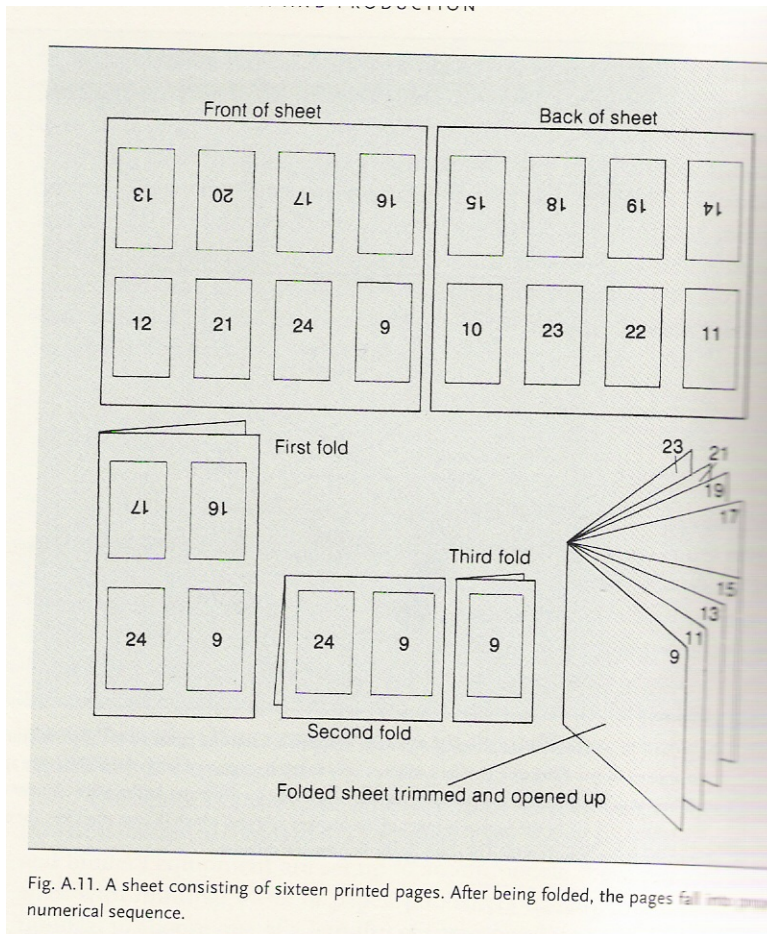


Fig. A.11. A sheet consisting of sixteen printed pages. After being folded, the pages fall into numerical sequence.

Source: Chicago Manual of Style

Appendix D Yearbook Terminology

Bleed:	The extension of an illustration beyond the type area to the edge of a page.
Folio:	The page number, date, and name of the periodical on each page or spread.
Gutter:	The margin of the page at the point of binding, or the inside page margin.
Logo:	The magazine's nameplate, appearing on the cover, masthead, and so on.
Masthead:	The area, often boxed or given special typographic treatment, where the logo, staff listings, date of publication and other information regarding the publication is listed.
Proof:	Document received from the printers to ensure that the material is correct (including language and layout and design of the page). It is the last chance to correct any mistakes.
Pica:	Unit of linear measure used by graphic designers and printers. Roughly 1/6 of an inch. Picas are used to measure the width and length of pages, columns, picture areas and oversized type (more than 60 points). Picas are made up of smaller units called points. Twelve points equal one pica; 72 points make an inch. Points are used to measure rule lines and type.
Signature:	A large sheet of paper printed on both sides and folded to make up a large section of a publication. For instance, four pages might be printed on each side of a sheet and then the sheet folded and cut to make an eight-page signature. Each side of a signature is called a flat. See appendix 1 for an example of a signature.

Appendix E
Yearbook Ladder 2004

Zenith Ladder - 2003-2004

Page Numbers	Topic	Assigned to	Due Date
1	Opening	Melissa	October 14th
2-3	Presidents Letter	Melissa	October 14th
4-5	STUDENT LIFE DIVIDER	Melissa	December 9th
6-7	Moving In	Frankie Megan	October 14th
8-9	Orientation	Sara C.	October 14th
10-11	Derby Day	Frankie Nicole Sara C.	October 14th
12-13	Dorm Life	Jen	October 14th
14-15	Creek Week	Sarah Wood Shelby Melissa Shannon	November 11th
16-17	Homecoming Parade	Katie	November 11th
18-19	Homecoming Dance	Catherine	November 11th
20-21	Family Weekend	Katie Sara C.	December 9th
22-23	Crop Walk	Jen	November 11th
24-25	Hump Day Cafe	Emily	December 9th
26-27	Study and Travel Abroad	Emily	October 14th
28-29	Relationships	Frankie Jen	October 14th
30-31	Drama/Plays	Sara C. MIKE T.	November 11th
32-33	Top Ten List	Megan	December 9th
34-35	Who's Who At HPE Divider	Sara C. Melissa	November 11th
36-37	PEOPLE DIVIDER Seniors	Melissa	November 11th
38-39	Seniors		November 11th
40-41	Seniors		November 11th
42-43	Seniors		November 11th
44-45	Seniors		November 11th
46-47	Seniors Juniors		November 11th
48-49	Seniors Juniors		November 11th
50-51	Juniors		November 11th
52-53	Juniors		November 11th
54-55	Juniors Soph.		November 11th
56-57	Sophomores		November 11th
58-59	Sophomores		November 11th
60-61	Sophomores		November 11th
62-63	Freshmen		November 11th
64-65	Freshmen		November 11th
66-67	Freshmen		November 11th
68-69	Freshmen		November 11th
70-71	Freshmen		November 11th
72-73	Freshmen / Faculty		November 11th
74-75	Freshmen Faculty		November 11th
76-77	Faculty		November 11th
78-79	Faculty		November 11th

80-81	Faculty Memory of..	Melissa	November 11th
82-83	Faculty Sports Divider	Melissa	November 11th
84-85	SPORTS DIVIDER Fans	Melissa	January 27th
86-87	Baseball	to Nicole Nicole	October 14th
88-89	Men's Basketball	Esther Nicole	January 27th
90-91	Women's Basketball	Esther Nicole	January 27th
92-93	Cheerleading	Shamika Nicole	January 27th
94-95	Cross Country	Cat/Emily	December 9th
96-97	Golf	Megan	January 27th
98-99	Intramurals	Cat Esther Nicole	January 27th
100-101	Men's Soccer	Megan	December 9th
102-103	Women's Soccer	Esther Nicole	December 9th
104-105	Sports Medicine	Megan/Emily	January 27th
106-107	Men's Tennis	Katrina Nicole	October 14th
108-109	Women's Tennis	Katrina Nicole	October 14th
110-111	Men's Track and Field	Cat	October 14th
112-113	Women's Track and Field	Cat	October 14th
114-115	Volleyball	Esther Cat	December 9th
116-117	GREEKS DIVIDER	Melissa	January 27th
118-119	Alpha Gamma Delta	Sarah W.	October 14th
120-121	Delta Sigma Phi 13rd Day	Shelby Melissa	November 11th
122-123	Kappa Delta	Sarah W.	October 14th
124-125	Lambda Chi	Sarah W. Melissa	November 11th
126-127	Phi Mu	Shelby	October 14th
128-129	Pi Kappa Alpha	Shelby/Melissa	November 11th
130-131	Theta Chi	Shamika MELISSA	November 11th
132-133	Zeta Tau Alpha	Sarah W.	October 14th
134-135	CLUBS DIVIDER	Melissa	January 27th
136-137	At Club AKA	Nicole/Barnes	December 9th
138-139	Choirs	Jen/H	December 9th
140-141	Interfrat Choirs Pennellie Council	Shamika Shelby	December 9th
142-143	International Club	Melissa	December 9th
144-145	Outdoor Activities Club	Jen	January 27th
146-147	Publications-Yearbook	to Sara	January 27th
148-149	Publications-Newspaper	to Sara	January 27th
150-151	RA's	Nicole/Barnes	October 14th
152-153	RA's Volunteer Center	Nicole/Barnes	October 14th
154-155	SAB Events	Shamika Shannon	January 27th
156-157	Student Government Snow Ball	Jen/Melissa	January 27th
158-159	Staff In Memory Closing	Melissa	January 27th
160	Colophon/thanks	Melissa	January 27th

Send

Oct 24th ~~29~~ pages - 29
 Nov 21st ~~26~~ pages - 16
 Dec 20th ~~29~~ pages - 61
 Feb 6th ~~25~~ pages - 54

Appendix F
Yearbook Ladder 2005

Zenith Ladder ~ 2004-2005

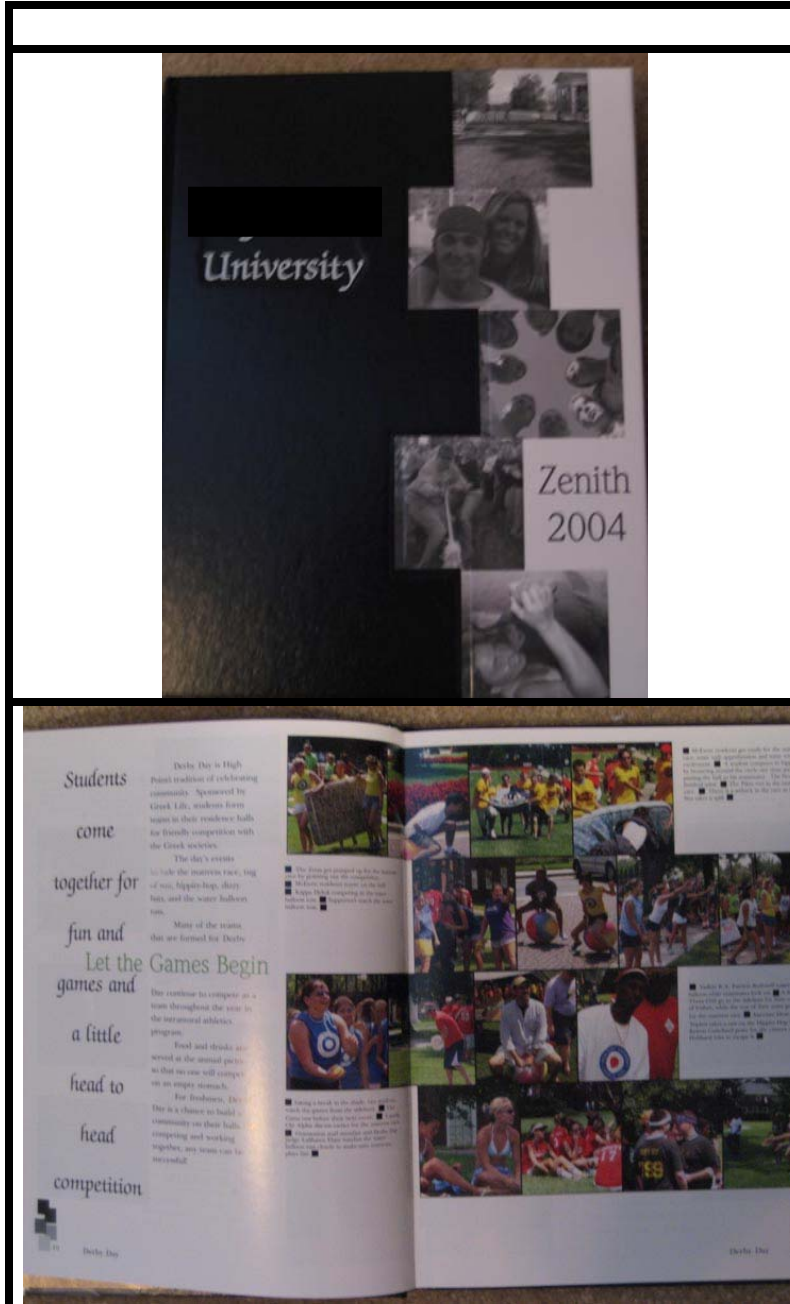
Page Numbers:	Topic:	Assigned to:	Due Date:
1	School Information	Melissa	October 26th
2-3	Table of Contents/Photo	Melissa	October 26th
4-5	OPENING/Introduction of theme/Editors letter	Melissa	October 26th
6-7	President's Letter/Photo	Melissa	October 26th
8-9	EVENTS DIVIDER	Melissa	October 26th
10-11	Orientation	Sara	October 26th
12-13	Derby Day	Danielle	October 26th
14-15	Homecoming Parade	Danielle	October 26th
16-17	Homecoming Dance	Megan G.	October 26th
18-19	Family Weekend	Sara/Jen	November 16th
20-21	Crop Walk	Nicole Barnes	November 16th
22-23	Snowball Dance	Megan G.	January 25th
24-25	STUDENT LIFE DIVIDER	Melissa	December 7th
26-27	Timeline (Aug-Nov)	Sara	January 25th
28-29	Timeline (Dec-Feb)	Sara	January 25th
30-31	Dorm Life	Sara	October 26th
32-33	Moving In/Beginning College	Sara	October 26th
34-35	Travel/Study Abroad	Margo	November 16th
36-37	Relationships	Sara	November 16th
38-39	Chapel Services	Stephanie	November 16th
40-41	Hump Day Cafe	Stephanie	November 16th
42-43	Current Styles	Sara	November 16th
44-45	ORGANIZATIONS DIVIDER	Melissa	November 16th
46-47	Campus Rep & Dem	Nicole Barnes	November 16th
48-49	Campus Chronicle	Stephanie	November 16th
50-51	Choirs	Margo	December 7th
52-53	International Club	Nicole Barnes	December 7th
54-55	Outdoor Activities Club	Nicole Barnes	December 7th
56-57	RA's	Nicole Barnes	December 7th
58-59	SAB/SGA	Margo	December 7th
60-61	The Spotlight Players	Mike	December 7th
62-63	Zenith Yearbook	Margo	December 7th
64-65	ATHLETICS DIVIDER	Melissa	January 25th
66-67	Athletic Support/New Logo	Megan Pastor	January 25th
68-69	Baseball	Kelly Price	October 26th
70-71	Men's Basketball	Megan P / Nicole Beaudwin	January 25th
72-73	Women's Basketball	Nicole Beaudwin	January 25th
74-75	Cheerleading	Stephanie	December 7th
76-77	Cross Country	Cat	November 16th

78-79	Golf	Nicole Beaudwin	January 25th
80-81	Intramurals	Megan G/Kelly Price	January 25th
82-83	Men's Soccer	Megan P.	November 16th
84-85	Women's Soccer	Nicole Beaudwin	November 16th
86-87	Sports Medicine	Megan Pastor	December 7th
88-89	Men and Women's Tennis	Nicole Beaudwin	October 26th
90-91	Men's Track & Field	Cat	October 26th
92-93	Women's Track & Field	Cat	October 26th
94-95	Volleyball	Stephanie	December 7th
96-97	Athlete Spotlight	Nicole Beaudwin	December 7th
98-99	GREEK LIFE DIVIDER	Melissa	November 16th
100-101	Greek Week	Cat	November 16th
102-103	Interfrat council/panhellen	Cat	November 16th
104-105	Alpha Gamma Delta	Mandy	November 16th
106-107	Kappa Delta	Courtney /Kayla	November 16th
108-109	Lambda Chi Alpha	Jen Howell	November 16th
110-111	Phi Mu	Meredith/Trish	November 16th
112-113	Pi Kappa Alpha	Courtney	December 7th
114-115	Theta Chi	Danielle	December 7th
116-117	Zeta Tau Alpha	Shannon Smith	December 7th
118-119	PEOPLE DIVIDER	Melissa	December 7th
120-121	Faculty div/Faculty	Melissa	December 7th
122-123	Faculty and Staff	Melissa	December 7th
124-125	Class div/Fresh Portraits	Melissa	December 7th
126-127	Freshmen Portraits	Melissa	December 7th
128-129	Freshmen Portraits	Melissa	December 7th
130-131	Freshmen Portraits	Melissa	December 7th
132-133	Freshmen Portraits	Melissa	December 7th
134-135	Class div/Soph Portraits	Melissa	December 7th
136-137	Sophomore Portraits	Melissa	December 7th
138-139	Sophomore Portraits	Melissa	December 7th
140-141	Class div/Junior Portraits	Melissa	December 7th
142-143	Junior Portraits	Melissa	December 7th
144-145	Junior Portraits	Melissa	December 7th
146-147	Class div/Senior Portraits	Melissa	December 7th
148-149	Senior Portraits	Melissa	December 7th
150-151	Senior Portraits	Melissa	December 7th
152-153	Senior Portraits	Melissa	December 7th
154-155	Senior Portraits	Melissa	December 7th
156-157	CLOSING	Melissa	January 25
158-159	New President's letter	Melissa	January 25
160	Colophon/Staff List	Melissa	January 25

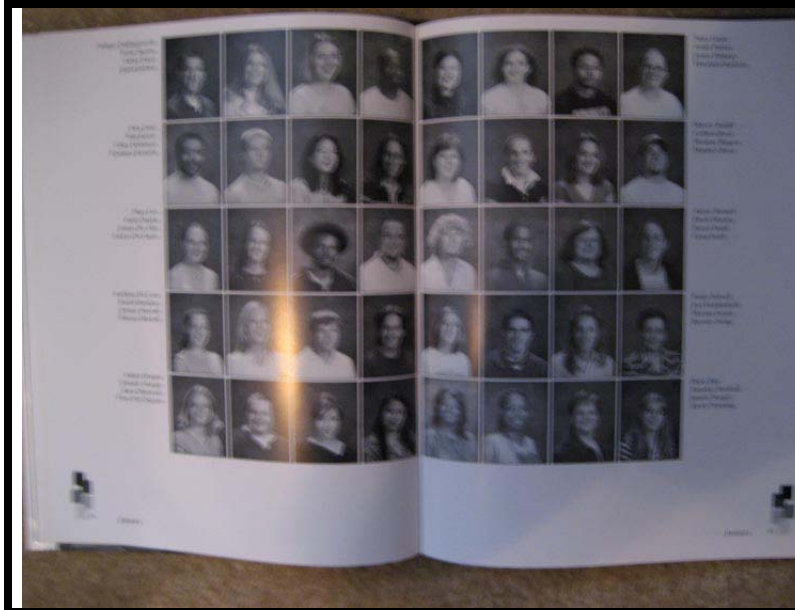
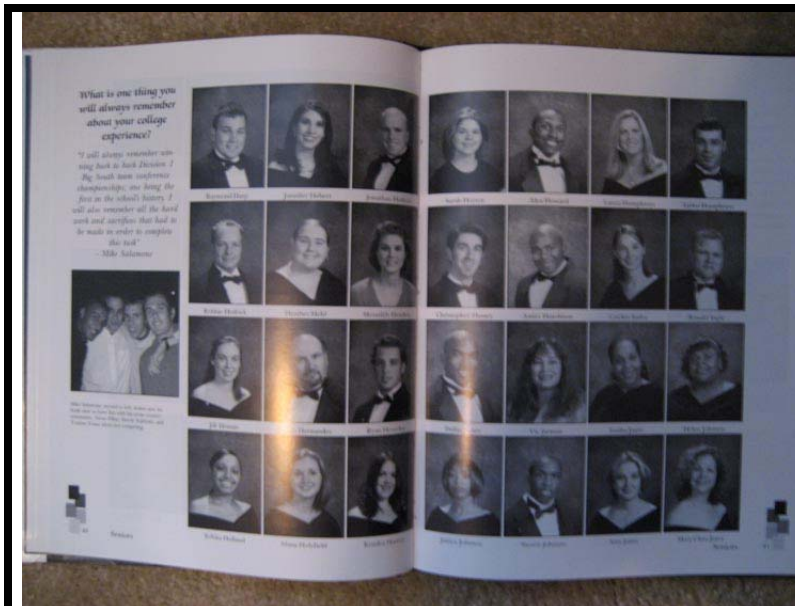
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Deadline 2: November 16th – **40 pages** Deadline 4: January 25th – **23 pages**

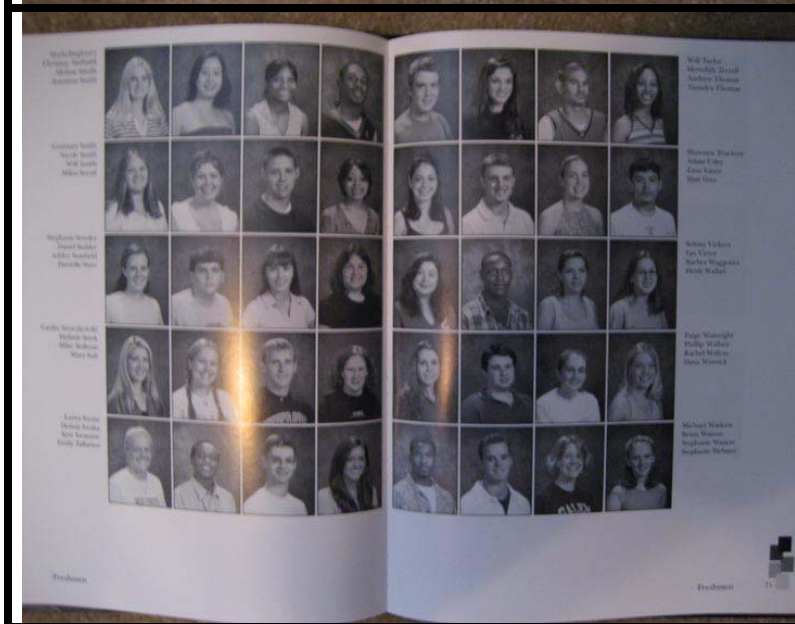
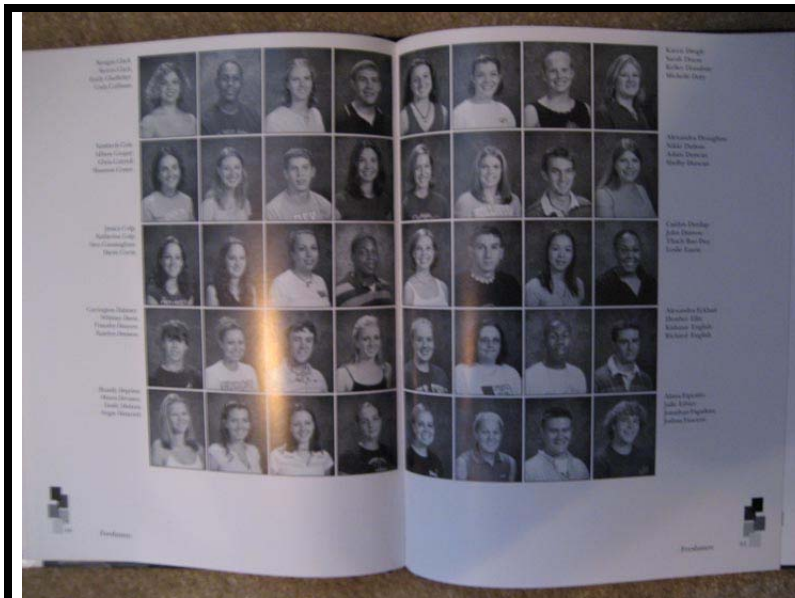
Appendix G

Selected Spreads from the 2004 Yearbook












In Memory of George M. Coggins Professor of Business (1948-2019)

On October 18, 2019, a beloved faculty member and administrator passed away peacefully in his home in Lexington, North Carolina.

Dr. Coggins was a loving husband, father, grandfather, and mentor. He was a dedicated professional and a devoted Christian. His life was a testament to the values of integrity, service, and faith.

He was loved and respected by all who knew him. His passing leaves a void that will be missed by all who loved him.



Meredith Mackey
2019 Graduate

"George Coggins was a mentor and a friend. He was always there to help me with my studies and to provide me with the support I needed to succeed. His guidance and encouragement were invaluable. I will always remember Dr. Coggins and the many lessons I learned from him."

Jan Wehler
Assistant Professor of Business and Dr. Robert Chair of Management and Leadership

"George Coggins was a true leader. He was always there to help me with my studies and to provide me with the support I needed to succeed. His guidance and encouragement were invaluable. I will always remember Dr. Coggins and the many lessons I learned from him."

High Hoops

SCOREBOARD

- Women's Basketball
- Men's Basketball
- Baseball
- Softball
- Track & Field
- Swimming & Diving
- Rowing
- Ice Hockey
- Figure Skating



Women's Basketball





High Hoops

2019-2020 Season

Head Coach: [Name]

Assistant Coach: [Name]

Manager: [Name]





HC members pose with the Christmas tree that stands in front of the children day camp and faculty on the main campus.



HC members have a monthly meeting at the Watson Brien Robinson Center.



Phi Beta Kappa
 Bobbie Davison
 Robin Green
 Nathan Webb
 Matt Clark
 Benjamin
 Eric Ben
 Justin
 Robert
 Justin
 Thomas
 Justin
 Thomas
 Justin
 Thomas
 Justin
 Thomas

Making a Difference Four Groups One Goal

The Interfraternity Council is the representative governing body that oversees the University's four fraternities: Phi Kappa Alpha, Lambda Chi Alpha, Delta Sigma Phi, and Theta Chi. Their purpose is to foster and promote positive relations with other Greek organizations, the student body, faculty, and administrators.

This year HC hosted convocations for freshmen, sponsored an alcohol education speaker, and decorated the Main Center for the Christmas season. In addition to their on-campus activities, the men of HC began a new relationship with the residents of the Modern Arts Residence Center.

Every month the members of the Interfraternity Council and their advisors host a Christmas Party at Watson Brien Robinson Center for all appreciation students. The new friendship between Interfraternity Council and Phi Kappa Alpha has been successful for everyone involved.

In February, members of HC, including SEFC, the Student Interfraternity Leadership Academy, and Alpha Omega, The students completed greater campus involvement. The responsibility and future growth.

Not content to rest on their accomplishments, the men of HC are already hard at work preparing their role as responsible men for the future.



Black Cultural Awareness

Members: Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas

Board of Stewards

Members: Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas

Society for Historical and Political Awareness

Members: Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas

College Band Team

Members: Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas

House Rules

RA's are always there to help

Residence Advisors, commonly known as RA's, are an integral part of the university's college experience. Making the transition from home to college campus can be difficult for many, and RA's are there to help. Whether it's providing information, offering support, or providing a listening ear, RA's are always there to help.

through an extensive selection process designed to find the students best suited for this special responsibility. Once selected, RA's often work early each August to receive training in C.R.E. and student conduct. This process involves training in C.R.E. and student conduct, crisis management, and community development. As the year progresses, RA's can be trained on in steps to when needed, help with campus events, sponsor hall, social programs, and serve as the link between students and administrators. While their work often goes unnoticed, the RA staff makes life as a student leader.

RA's give students and administrators support and help in the campus.



Phi Beta Kappa
 Bobbie Davison, Robin Green, Nathan Webb, Matt Clark, Benjamin, Eric Ben, Justin Robert, Justin Thomas, Justin Thomas



Interfraternity Council



Phi Kappa Alpha



Delta Sigma Phi

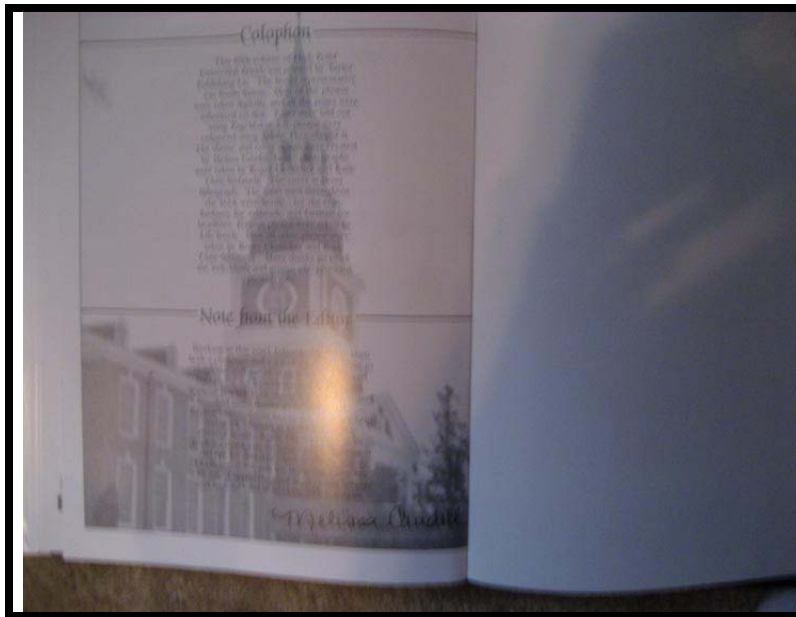


Theta Chi

Phi Kappa Alpha
 Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas

Delta Sigma Phi
 Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas

Theta Chi
 Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas, Justin Thomas



Colophon

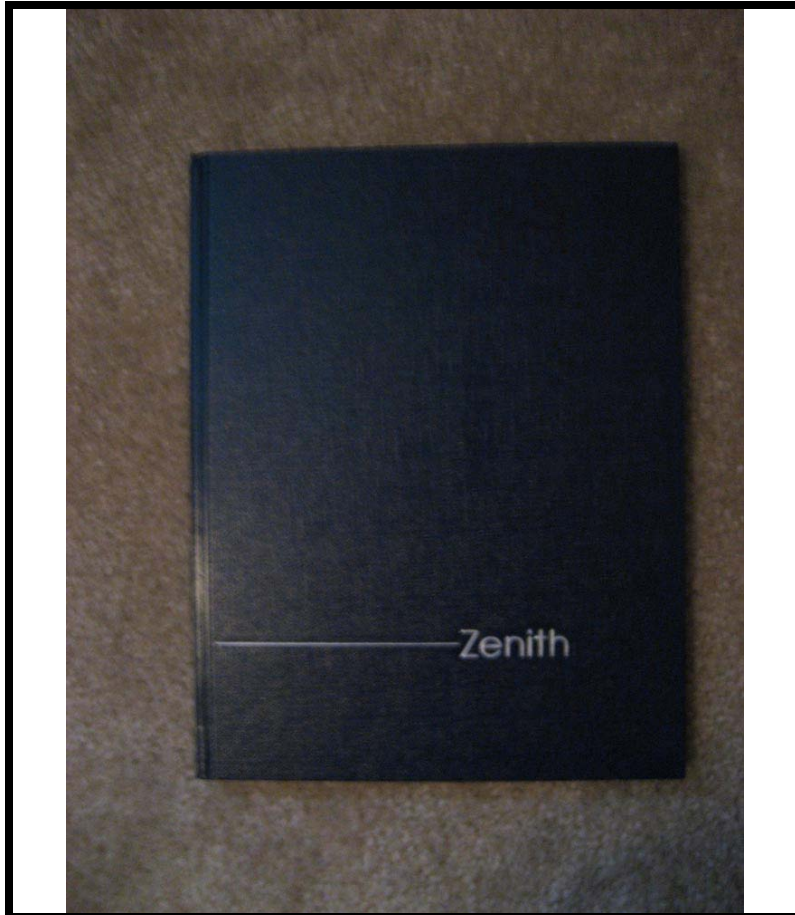
The title of this book is taken from the first chapter of the Bible, the book of Genesis. It is a book of beginnings, and it is a book of hope. It is a book that tells us that we can begin again, and that we can create a better world for ourselves and for future generations. It is a book that is full of wisdom and insight, and it is a book that is worth reading and studying.

Note from the Editor

Working on this book has been a great experience, and I hope you enjoy reading it. I have learned a lot from the people who have helped me along the way, and I am grateful to them. I also want to thank you for your interest in this book, and for your support. I hope you will find it helpful and inspiring.

Melissa Arnold

Appendix H
Selected Spreads from the 2005 Yearbook





7 Nights of Fun


A Chance to Meet New People

After a long day of studying in classes and members of the University staff spend together for hours the first weekend of October. It is a special time for the new students that have just arrived and the staff that have been working hard and relaxing. They also want to get to know the University and the people that will be their teachers.

Students of the University staff spend together for hours the first weekend of October. It is a special time for the new students that have just arrived and the staff that have been working hard and relaxing. They also want to get to know the University and the people that will be their teachers.

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T
S

Stopping Hunger

In its Tracks

Students of the University staff spend together for hours the first weekend of October. It is a special time for the new students that have just arrived and the staff that have been working hard and relaxing. They also want to get to know the University and the people that will be their teachers.







S
N

Lift Every Voice

Without a doubt, the most important thing that we should remember is that we are all here for a purpose. We are here to lift every voice and to make a difference in the world. We are here to be a light in the darkness and to bring hope to those who are in need.

Chorus The chorus is the heart of the choir. It is the part that everyone knows and sings. It is the part that brings the choir together and makes it a cohesive unit. The chorus is what makes the choir what it is.

Director The director is the leader of the choir. It is the person who is responsible for the overall sound and direction of the choir. The director is the one who makes the decisions and guides the choir through the music.

Camera Cousins 

Circle 10 

Chorus Team 

Friend Circle 

In the Spotlight

The spotlight is a powerful tool that can be used in many ways. It can be used to highlight the achievements of individuals and to bring attention to their work. It can be used to shine a light on the struggles of the world and to bring awareness to the issues that we face. It can be used to celebrate the lives of those who have made a difference in the world and to inspire others to do the same.

Chorus The chorus is the heart of the choir. It is the part that everyone knows and sings. It is the part that brings the choir together and makes it a cohesive unit. The chorus is what makes the choir what it is.

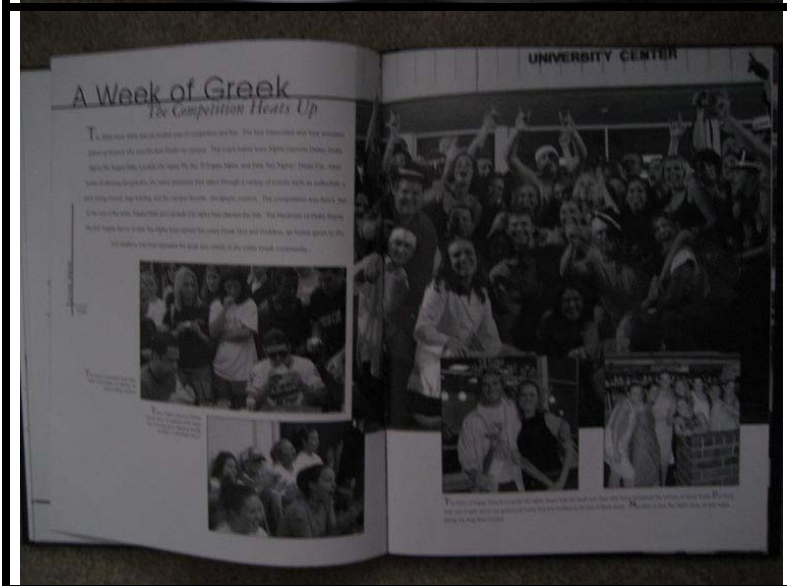
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Spotlight Project 2014 

Spotlight Project 2015 

Spotlight Project 2016 





Phi Mu

Love, Honor, Truth


The Phi Mu chapter at the University of North Carolina at Chapel Hill was founded in 1883. It is the oldest and largest Greek organization on campus. The chapter is known for its philanthropy, leadership, and scholarship. The Phi Mu chapter is a member of the Intercollegiate Women's Fraternity Association (IWFA).

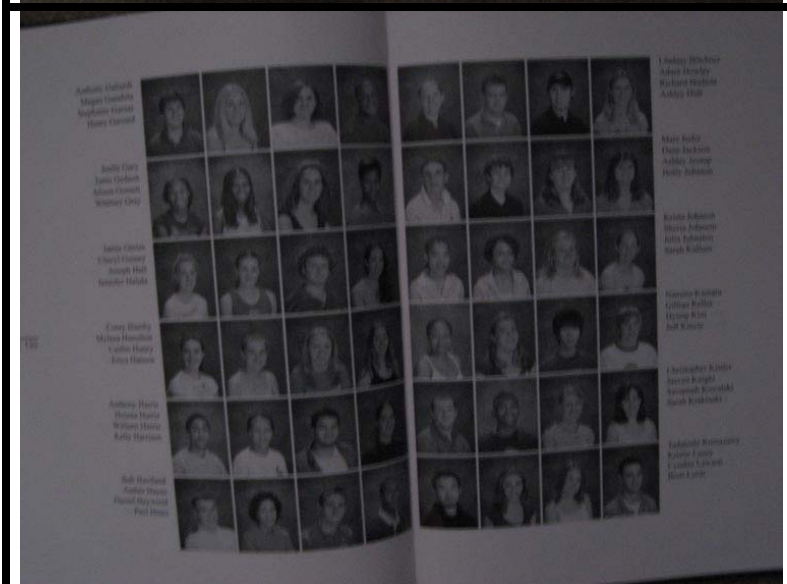
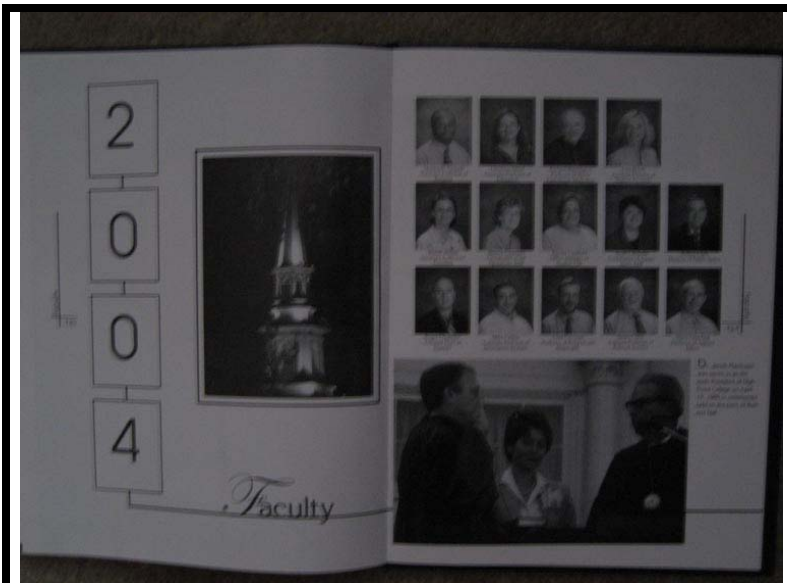







Phi Mu 2011

<p>President Katherine Mullins</p> <p>Vice President Alicia Kane</p> <p>Secretary Katie Lynn</p> <p>Treasurer Katie Lynn</p> <p>Public Relations Katie Lynn</p> <p>Event Planning Katie Lynn</p> <p>Philanthropy Katie Lynn</p> <p>Scholarship Katie Lynn</p> <p>Membership Katie Lynn</p> <p>Alumni Katie Lynn</p>		<p>Executive Board Katherine Mullins Alicia Kane Katie Lynn</p> <p>Advisory Board Katherine Mullins Alicia Kane Katie Lynn</p> <p>Faculty Advisor Katherine Mullins</p> <p>Student Body Katherine Mullins</p> <p>Alumni Katherine Mullins</p>
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ENDNOTES

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- ⁱ “Journalism educators from 834 schools returned surveys by summer 1991. At the 95 percent confidence level, the maximum standard error is plus or minus 3.4.” (Dvorak 2)
- ⁱⁱ Encyclopedia of Rhetoric and Composition, 1st ed., sv “Genre.”
- ⁱⁱⁱ Encyclopedia of Rhetoric and Composition, 1st ed., sv “Genre.”
- ^{iv} All names and identifying features have been changed.
- ^v This anecdote is from a regional vice president at product school training for publishing representatives, Dallas, Texas, July 2007.
- ^{vi} This anecdote is also from a regional vice president at Product school training for publishing representatives, Dallas, Texas, July 2007.
- ^{vii} This total number of photographs includes candid photographs---not the portrait pictures.
- ^{viii} It may be that this intuitive distance of medium is a distinctive feature of yearbooks as a genre.
- ^{ix} There are alternative methods of applying Kress and van Leeuwen. For example, you could focus strictly on center/margin, given/new, or ideal/real. You could also do the reverse of my study by starting from the zone and analyzing what elements are in each zone (rather than starting with the elements and defining which zone they fall most often). One way might reveal different results than the other.
- ^x In the 2005 yearbook the staff took more chances with photography and used large, full page photographs on many of the pages. The 2004 yearbook did not use pictures this large, nor did it always have a salient photograph on each spread. Another change was the angle and subject of the photographs. The photographers took new and interesting angles and also took pictures of items that would not normally be viewed as the subject—inanimate objects such as running shoes on the track spread and a row of hanging keys on the RA spread. This type of photography was not used in the 2004 book, but the images still tell the story of the year.
- ^{xi} Salience ratings are highly tied to the particular audience viewing them. It is outside the scope of this thesis to examine the content of these images, but content ratings of salience with student focus groups would be an interesting topic of study.
- ^{xiii} Visuals are produced for certain kinds of viewers to feel a certain kind of connection. The issue of connectedness raises the issue of reception and how a visual analysis of this type intersects with other types of analyses. For example, Kress and van Leeuwen’s notion of gaze could be studied in connection with yearbook photography.

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