

# Contest K: Academic Photography

## Shortcode Description

Storytelling: Strong	This image has a strong storytelling quality: it harnesses the power of photography to freeze a decisive moment. Nice work in working to find a moment that engages the viewer.
Storytelling: Weak	Photographs have the potential to showcase meaningful moments about everything, including academics. Consider how your photo could select a more emotional moment, or perhaps a moment of interaction between people in the situation. Would more patience or more time spent in the situation have yielded a different moment that would have spoken to the viewer with a greater storytelling quality?
Technical: Strong	The technical aspects of this photo are strong. From the settings on the camera to the digital toning of the photo, the image is solid. Nice work of knowing the correct shutter speed, aperture and ISO for the situation. Also, the levels of brightness, contrast and color balance are well adjusted here.
Technical: Too dark/bright	Be sure to pay attention to camera settings that control exposure. The shutter speed, aperture and ISO govern the appearance of the finished image. If the combination prevents enough light from being captured, the image will be underexposed and dark. (This is a result of a shutter speed that is too fast, an aperture that is too closed or an ISO that is not sensitive enough). On the flip side, slow shutter speeds, sensitive ISOs and open apertures will result in overexposed images. You can Google "photo exposure" for videos and more information.
Technical: Poor toning	The camera settings are the first opportunity to ensure a photo has proper brightness, contrast and white balance. However, basic digital toning is often needed. This toning should not be used to deceive the reader, but rather to allow the photo to match the original scene and attract the reader's attention. The most common digital tool to make this adjustment is Photoshop. Consider how this photo might improve in appearance with digital toning.
Topic: Strong	Excellent work here in choosing a topic that is both interesting to the viewer and that connects to the prompt. Oftentimes, finding these situations is as much work or more than shooting the photo. And this can be especially true for academic photos, where situations are often not very active or emotional. Finding a strong topic also demands planning and research. Well done.
Topic: Mediocre	The topic/situation here connects with academics and the basics of the prompt. With academic photos being a challenging assignment, your photo does well here. However, consider how a different approach or focus to this prompt might have created more dynamic and compelling images for the average viewer. With more advanced planning, consider if you could have found a different topic.
Topic: Weak	The situation in the photo could be improved. Because academic situations are not always necessarily action-packed, photographers need to research activities well in advance to get images beyond the obvious and repetitive. What topic would have been more compelling and yet connected well with the prompt?
Composition: Excellent	The composition of this photo is great: the organization of people and objects in the frame is clean and inventive. The image shows attention to avoiding congested backgrounds and portraying a clean central focus for the image. It all comes together here: camera angle, distance to subject and lens choice. Excellent composition.
Composition: Mediocre	Solid composition is shown here in this image. The intended center of attention is clear and well showcased with good attention to background. However, it would be nice to have a more inventive and adventurous composition. Consider all of the compositional possibilities: rule of thirds, framing, leading lines, foreground vs. background, repetition or an original angle. While not all of those might have helped in this particular situation, the image could use more attention to composition.
Composition: Weak	The composition of this photo needs more attention. Photographers make an infinite number of decisions in each frame: what to include, what to omit, how high to stand, where to stand side to side, etc. With each of those decisions the photographer sends a message about what is important in the scene. This image could have been more deliberate about how to arrange the objects within the frame.
Composition: Get closer	One of the most challenging but important demands of being a photojournalist is to get close to your subjects. Indeed, the camera makes this difficult because your subjects are often conscious if not intimidated by the presence of a camera. However, viewers expect that images will give them a new view into the world: one of the most compelling ways to do that is to get close and showcase the eyes and faces of your subjects. This image could give us a much more intimate and personal view of the subject by getting closer.

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Composition: Distracting background	Consider how you could have been more intentional about the objects shown in the background here. Generally speaking, the presence of brightness, color, people or other sharply focused objects will distract the viewer from the intended primary focus. How can this be fixed? 1) Get closer; 2) Use a more telephoto lens; 3) change your angle up/down or left right; 4) wait for the background elements to move out of the frame. Would one or more of these techniques have helped?
Cropping: Excellent	Smart and focused cropping can elevate an already excellent moment, and that is what this image shows. The photo is free from unnecessary elements, avoids cutting off key storytelling elements and maintains interesting composition. Good attention to this seemingly small detail.
Cropping: Weak	Cropping here needs more attention. As a rule of thumb, try to crop by starting with only the most vital element in the frame within the cropping tool: this might be something as small as a face or even a person's eyes. Next, expand the sides of the cropping tool until only the essential parts of the photo are included. Of course the new crop should avoid cutting off people's body parts in awkward ways as well. Consider how this photo could be better cropped.
Caption: Excellent	Captions -- at their best -- should answer a viewer's questions about a photo. Your caption has done all of that and more, and your readers will be grateful. All of the basics are here: clear sentence construction, AP style, active verbs, factual information about the situation and important context. Captions are often overlooked, but this caption shows exemplary attention to detail.
Caption: Mediocre	Consider what questions a viewer would have about this photo, this scene and these people. Consider how those questions could be most clearly answered. While the caption might have answered some of the basics of the caption, more attention is needed. Consider this checklist: 1) AP style, 2) active verbs, 3) background facts, 4) creative sentence construction, 5) use of quotations.
Caption: Weak	One of the key functions of a caption is to connect a photo to the story that it will accompany. In order to do that, captions need to provide basic factual information: 1) What are the names of the people in the photo? 2) What are they doing?, 3) Where are they?, 4) When? Of course, all of this needs to be communicated in a concise, active sentence written in AP style. The bonus -- after those questions are answered -- would be to address the "how" and "why" of the situation. Consider how your caption could better live up to these requirements.
Lighting: Strong	In addition to "moment" and "composition", the consideration of "lighting" makes a great photo. This image shows why that is true. The lighting here shows understanding for how direction and intensity of light contribute attractive and storytelling images. The image also shows use of camera settings and digital imaging to capture the light.
Lighting: Weak	Consider how lighting weakens the image here. Rather than showcasing the most vital elements of the situation, the image's lighting complicates the viewers work here. When choosing an angle (and even when choosing an assignment), ask what angle, what time of day and what situation will provide the best light. And if attractive light is not available, consider how you could use flash to supplement the existing light.

## Contest M: Advertising

Shortcode	Description
Design: Clean	This design showcases clean design: the way that the elements of the advertisement are arranged creates a clean and clear presentation. With so much content provided, the advertisement could have appeared cluttered either by using too much information or by not effectively arranging it. Nice work of having a clear concept and executing it without confusion for the reader.
Design: Disorganized	This advertisement appears a bit scattered: the reader might have a hard time getting meaning from the design because of the organization, or lack of organization. Consider how the content could have found a cleaner and clear voice through a different design. Often when advertisements look disorganized the designer would have been helped by using grids (aka columns or guides) to organize content within the ad. Also, "disorganized" designs often have shortcomings in obeying or creating external margins (a buffer between the edge of the advertisement and any content within the ad). Trapped white space is another common pitfall to watch for.
Visuals: Creative	The visuals here create an attractive, storytelling, creative and polished appearance for the design. Nice work of using illustrations, graphics and/or photos to draw in the view and give the advertisement a visual message in addition to the message carried in words.
Visuals: OK	These visuals (graphics, illustrations and photos) are solid in that they convey the topic of the advertisement, however they could be presented in a more polished and artful manner. Consider how what changes might make the visuals more attracted to the advertisement, more likely to read it, and, finally, more likely to become a customer. Solid work here.
Message: Persuasive	The copy of the advertisement here is persuasive on behalf of your customer. To be persuasive, you had to think about the needs/wants of your audience and how the client could fulfill those needs/wants. The message is full of life, originally worded and convincing. Well done.
Message: Focused	The copy of the advertisement concentrates on a unique selling point for your client. Often it is tempting to be general and say everything about your client. However, that often ends in an avalanche of details that overwhelms the reader. Instead, you have chosen a narrow feature that distinguishes your client. This serves both the reader and the client. Excellent work.
Message: Unfocused	For this contest you were provided many possible details to include in the advertisement on behalf of your client. However, harvesting only the details that tell a compelling story could be better done here. The process of selecting what to keep and what to leave out will help to make your client unique in comparison to its competitors. Try to narrow your focus to a unique quality (or two) for your advertisement.
Audience: Targeted	Just as journalists do, the creators of advertisements should be considering their intended audience when creating an advertisement: what are their wants/needs? What are their goals? What is their lifestyle? Your advertisement has done well with this: speaking in your audience's language and using visuals that appeal to them. Kudos.
Audience: Vague	This advertisement could consider the intended audience with more depth and nuance. Consider what demographics (age, gender, household income, etc.) define your target audience. Consider what their goals and lifestyle is like. Once you have done so, you are more likely to use words, symbols, visuals, colors and typography that will appeal to them.
Information: Useful	Nice work of including information from the prompt that the audience is most likely to use to connect to your client. The process of selecting this information demands that you read and consider carefully. Nice job of being a selective writer and designer.

## Contest M: Advertising

Shortcode	Description
Information: Incomplete	When designing and planning, be sure to always ask: "What does the reader need?" In the case of this advertisement, more attention to useful information could be given.
Sizing/Shape: Disregarded	Beware: the prompt mentioned specific size and shape requirements for this advertisement. In the case of "real-life" advertising client, a misshapen or miss-sized ad would not be usable and might result in a missed deadline. Be sure to read the instructions and specifications carefully.
Colors: Well chosen	The colors for this design are well chosen with audience, client and current trends in mind. Color choices will ultimately say many things to the audience. They set the mood of the ad, represent the product and connect with the reader. The choices here reveal that you are searching for colors rather than using the most obvious colors, which might not suit your client.
Colors: Need improvement	Consider how your color scheme here might consider your client and audience more intently. What colors represent the values of your client business here? What hues might better speak to the tastes and trends of your intended audience? If you are aiming at teens, are you using colors that they prefer? If you are aiming at adults, do their tastes match with your choices here. Colors are a key way to speak to your reader emotionally.
Typography: Excellent	In addition to the words chosen for your advertisement, the way that you style those words matters greatly. The use of typography is excellent here. You are speaking to your audience by using font(s) that they prefer. And the styling of the font(s) is elegant and detailed. Congratulations of elegant use of typography.
Typography: OK	Remember all of the detailed adjustments that you can make to typography. Not only should you choose a font family that speaks to the client's needs and the audience's taste, but you should also play with other typography variables. Consider boldness, italics, kerning, leading and especially the relative sizing of the type. Each of those variables signals to the reader what pieces of typography are most important.
Typography: Poor	While the wording of your message is important, the way that you design the words is also important. The design here could do a better job of representing both what your audience prefers (what font family represents your audience's taste) and your client's brand image (how does this business wish to be seen). Of course, once those choices are made, there are more detailed decisions to make regarding styling. Try to tinker more with typography in the future, with both you audience and client in mind.
Visuals: Copyright Concerns	It's impossible to know what elements of your ad might be used with permission. However, it appears that part of the design here infringes on copyright. While this won't be reason for disqualification or penalty -- as we cannot be sure -- please know that using images prepared by others is illegal and unethical. Perhaps we see concern here because part of the design (such as a photo or illustration) looks much more professional than other aspects. However, if you did create all of the images here, simply disregard this comment.
Copy: Strong	Copyrighting for an advertisement is hard. You must predict what words, phrases and content will draw in and persuade your audience. And, you must consider what words and ideas you client wants to communicate. This can be a tricky balancing act. However, you have done very well here. The client is well served and the audience is attracted. Kudos to you.

## Contest M: Advertising

### Shortcode

### Description

Design: Dominance

With so many elements (and so much possible text!) to include, it is often hard to create a dominant element within an advertisement. However, advertisements need to feature dominant elements in order to capture the audience's attention. As a general rule, an element becomes truly "dominant" on a page if it is twice as large as the next largest element. Again, this is very difficult to achieve sometimes, but making that ratio a goal will help the reader have a primary and central focus within the design of the ad.

## Contest N: Headline Writing

### Shortcode

### Description

HL1: Excellent summary	HEADLINE 1: The headline here showcases the most vital elements of the story into the headline. Excellent news judgement in assessing what will be most important to your readers. This can often be difficult to select the one important strand. There are often competing news values like proximity, novelty, human interest and conflict. How do you choose the most essential one? You have done it well here!
HL1: Good Word Choice	HEADLINE 1: With limited space, it can be difficult to communicate the central idea of a 600-word story in just a few words. You have done well here however. The word choices are accurate, which keeps you from getting sued for libel. They are active, which helps pull the reader in. And they are concise, which helps them fit. That is a delicate balancing act. Kudos!
HL1: Missing essentials	HEADLINE 1: This headline seems to avoid some of the most important (and reader-engaging) aspects of the story. Consider what is truly most important. Is it an issue of proximity (the closeness of the news), of prominence (the who of the news), of timeliness (the when of the news), of human interest (the emotion of the news), of conflict (opposing forces in the news), of novelty (the unusualness of the news)? Or is it something else entirely?
HL1: Headline style issues	HEADLINE 1: Consider the rules that dictate how headlines are written. Readers expect (and understand) headlines that obey a certain style. You can drop out the articles (an, a, the), omit parts of verb phrases, use commas for the word "and", plus many other techniques. Generally these techniques help you save space and get more content (vital words) into your headline.
HL2: Excellent summary	HEADLINE 2: The headline here showcases the most vital elements of the story into the headline. Excellent news judgement in assessing what will be most important to your readers. This can often be difficult to select the one important strand. There are often competing news values like proximity, novelty, human interest and conflict. How do you choose the most essential one? You have done it well here!
HL2: Good Word Choice	HEADLINE 2: With limited space, it can be difficult to communicate the central idea of a 600-word story in just a few words. You have done well here however. The word choices are accurate, which keeps you from getting sued for libel. They are active, which helps pull the reader in. And they are concise, which helps them fit. That is a delicate balancing act. Kudos!
HL2: Missing essentials	HEADLINE 2: This headline seems to avoid some of the most important (and reader-engaging) aspects of the story. Consider what is truly most important. Is it an issue of proximity (the closeness of the news), of prominence (the who of the news), of timeliness (the when of the news), of human interest (the emotion of the news), of conflict (opposing forces in the news), of novelty (the unusualness of the news)? Or is it something else entirely?

## Contest N: Headline Writing

Shortcode	Description
HL2: Headline style issues	HEADLINE 2: Consider the rules that dictate how headlines are written. Readers expect (and understand) headlines that obey a certain style. You can drop out the articles (an, a, the), omit parts of verb phrases, use commas for the word "and", plus many other techniques. Generally these techniques help you save space and get more content (vital words) into your headline.
HL3: Excellent summary	HEADLINE 3: The headline here showcases the most vital elements of the story into the headline. Excellent news judgement in assessing what will be most important to your readers. This can often be difficult to select the one important strand. There are often competing news values like proximity, novelty, human interest and conflict. How do you choose the most essential one? You have done it well here!
HL3: Good Word Choice	HEADLINE 3: With limited space, it can be difficult to communicate the central idea of a 600-word story in just a few words. You have done well here however. The word choices are accurate, which keeps you from getting sued for libel. They are active, which helps pull the reader in. And they are concise, which helps them fit. That is a delicate balancing act. Kudos!
HL3: Missing essentials	HEADLINE 3: This headline seems to avoid some of the most important (and reader-engaging) aspects of the story. Consider what is truly most important. Is it an issue of proximity (the closeness of the news), of prominence (the who of the news), of timeliness (the when of the news), of human interest (the emotion of the news), of conflict (opposing forces in the news), of novelty (the unusualness of the news)? Or is it something else entirely?
HL3: Headline style issues	HEADLINE 3: Consider the rules that dictate how headlines are written. Readers expect (and understand) headlines that obey a certain style. You can drop out the articles (an, a, the), omit parts of verb phrases, use commas for the word "and", plus many other techniques. Generally these techniques help you save space and get more content (vital words) into your headline.
HL4: Excellent summary	HEADLINE 4: The headline here showcases the most vital elements of the story into the headline. Excellent news judgement in assessing what will be most important to your readers. This can often be difficult to select the one important strand. There are often competing news values like proximity, novelty, human interest and conflict. How do you choose the most essential one? You have done it well here!
HL4: Good Word Choice	HEADLINE 4: With limited space, it can be difficult to communicate the central idea of a 600-word story in just a few words. You have done well here however. The word choices are accurate, which keeps you from getting sued for libel. They are active, which helps pull the reader in. And they are concise, which helps them fit. That is a delicate balancing act. Kudos!

## Contest N: Headline Writing

Shortcode	Description
HL4: Missing essentials	HEADLINE 4: This headline seems to avoid some of the most important (and reader-engaging) aspects of the story. Consider what is truly most important. Is it an issue of proximity (the closeness of the news), of prominence (the who of the news), of timeliness (the when of the news), of human interest (the emotion of the news), of conflict (opposing forces in the news), of novelty (the unusualness of the news)? Or is it something else entirely?
HL4: Headline style issues	HEADLINE 4: Consider the rules that dictate how headlines are written. Readers expect (and understand) headlines that obey a certain style. You can drop out the articles (an, a, the), omit parts of verb phrases, use commas for the word "and", plus many other techniques. Generally these techniques help you save space and get more content (vital words) into your headline.
HL5: Great Writing	HEADLINE 5: The writing here shows creativity and agility with words. Both in your headline and your subhead you have words that will attract the reader to the headline package, and eventually the story. Plus, the subhead does well to inform. That balance of attracting the reader and informing the reader is the goal of a feature headline package.
HL5: Great Presentation	HEADLINE 5: The design here is excellent. You have connected the headline to the story with more than words: the design communicates the tone and content of the story too. Also, the design is simply well composed and speaks to your audience. Well done.
HL5: Design Needs Work	HEADLINE 5: The design of the feature headline and subhead needs more attention to design principles here. Consider dominance, contrast, alignment, use of color and use of typography. What small nudges would make spacing more clean? What typographical changes might help speak to your story's tone? What colors match the tone of the story? Design asks that we consider all of these questions and more.
HL5: Subhead Needs Work	HEADLINE 5: The sub-headline to this story could do more explain the content of the story that the feature headline cannot accomplish in so few words. What is the next level of meaning that explains the story? What will the reader want to know next? What can you say without repeating words from the feature headline above?



## Contest P: Infographics

### Shortcode

### Description

Use of Space: Excellent	Using space within an infographic is a delicate balance between providing lots of information for the reader, but yet giving the reader relief with properly spaced white space (or negative space). This graphic strikes that balance well. Usually, that kind of effective use of space comes hand-in-hand with a well-planned concept before sitting down at the computer. Nice work!
Use of Space: Solid	The use of space here is solid but could use some improvement. Consider how you are using space here. Does the reader have all of the information that they would need at the expense of some relief in the form of white space? Or the opposite: does the reader have so much un-used space that leaves them wanting for information? When planning your graphic (and therefore your use of space) always consider what your audience would want.
Use of Space: Weak	The use of space here needs improvement for the sake of your reader. Are there portions of your infographic that seem either too full or very empty? Are there portions that seem overwhelmed with information or vice versa? Also, consider how well you are also establishing consistency with your internal margins (space between page elements).
Visuals: Excellent	The use of visuals here shows that your graphic is showcasing the most important storytelling images in the most compelling way. The key advantage of an infographic is the ability to be both verbal and visual. This infographic takes full advantage of the visual potential of the graphic. And if visuals are more likely to attract the reader's eye, this infographic should be a solid entry point for viewers on the page or screen.
Visuals: Solid	The visuals here are well chosen, but consider how they could be more effective. Consider how images might be showcased more effectively through cropping, cut-out backgrounds and other effects. Consider how icons could be used to help navigate the infographic more effectively. And also think about how graphs and charts might better be used to organize the information for the reader. However, this is a solid job that clearly shows the visuals in an informative way.
Visuals: Weak	The visuals could be improved to help the audience understand the topic and the content of the infographic. Consider the menu of possible visual possibilities: 1) photo and illustrations; 2) charts, graphs and tables; 3) icons to help navigate the graphic. Which ones did you employ here? Which could you better employ? How?
Design: Excellent	This design showcases clean design: the way that the elements of the infographic are arranged creates a clean and clear presentation. With so much content provided, the infographic could have appeared cluttered either by using too much information or by not effectively arranging it. Nice work of having a clear concept and executing it without confusion for the reader.
Design: Solid Organization	The design here showcases solid design principles to create a clear organization of the information. Nice work. Infographic design often hinges on modular design, but can become more sophisticated for more advanced designers. Consider how you might begin to become daring in your design, perhaps by beginning to break the "rules" of design. Or, perhaps by being even more aggressive in you design by testing the limits of those rules (for instance, designing with an intensely dominant image).
Design: More dominance	Consider whether any of the elements of this design -- from headline to photos -- can truly be called "dominant." When provided with so much content, it is easy to compromise on providing an impactful dominant image for the sake of including more information. Be careful to find the balance between a design with dominance and a design with content. Remember that designs with dominant images/elements have impact.
Design: Disorganized	The design of this infographic could be more organized for the reader. Consider the principle of modular design -- that all basic page elements can be contained in rectangular building blocks. Most newspaper front pages are built with modular design. Admittedly, these building blocks can lead to conservative if not boring designs. However, this method leads to clear organization.

## Contest P: Infographics

### Shortcode

### Description

Color: Excellent	The colors for this design are well chosen with audience, client and current trends in mind. Color choices will ultimately say many things to the audience. They set the mood of the infographic, represent the subject and (hopefully) connect with the reader. The choices here reveal that you are searching for the perfect colors rather than using the most obvious colors, which might not suit your client.
Color: Weak	Consider how your color scheme here might reflect your topic and audience more intently. What colors represent the story here? What hues might better speak to the tastes and trends of your intended high school audience? If you are aiming at teens, are you using colors that they prefer? If you are aiming at adults, do their tastes match with your choices here. Colors are a key way to speak to your reader emotionally and stylistically.
Typography: Excellent	In addition to the words chosen for your infographic, the way that you style those words matters greatly. The use of typography is excellent here. You are speaking to your audience by using font(s) that they prefer. And the styling of the font(s) is elegant and detailed. Congratulations of elegant use of typography.
Typography: OK	Remember all of the various adjustments that you can make to typography. Not only should you choose a font family that speaks to the publications style and the audience's taste, but you should also play with other typography variables. Consider boldness, italics, kerning, leading and especially the relative sizing of the type. Each of those variables signals to the reader what pieces of typography are most important.
Typography: Weak	While the wording of your infographic is important, the way that you design the words of your infographic is also important. The design here could do a better job of representing both what your audience prefers (what font family represents your audience's taste) and your story's topic (what is the tone and importance of this story). Of course, once those choices are made, there are more detailed decisions to make regarding styling. Try to tinker more with typography in the future, with both you audience and story in mind.
Content: Newsy	Great work of harvesting out the most cogent details from the huge dump of potential information. This graphic does well at applying journalistic values to what belongs in the graphic, while also focusing on potential questions from the reader. Good job of remembering that being a graphic designer in the newsroom still means that you are a news person first.
Content: Well edited	The writing here is well edited. Many infographics contain typos because the designer is more enamored with decoration than information. This graphic shows the opposite sensibility. Attention is paid here to AP style, sentence fluency, grammar and punctuation. Great job!
Content: Reflects story	One of the most essential jobs of any infographic is to create a bridge from the visual presentation to the in-depth written word. We hope to transition our audience from looking at the paper to reading the paper. This graphic does that well by reflecting the main focus of the partner story. Good work in bridging the reader from the visual to the verbal.
Content: Bland	While the content of the graphic here does well to remain accurate, consider if there are more engaging facts that connect to the story. We hope to give the reader a preview of the story, but in a way that is energetic and using facts that are compelling. Be sure to think in-depth about the content that readers want in the graphic. What will pull them in?
Content: Needs editing	While the content here is accurately harvested from the notes provided, more work is needed to make it smoothly and journalistically written. Check every infographic for AP style, sentence structure, spelling errors and simple typos. These errors can be more difficult to find within design programs. So, be sure to run your writing through a spelling and grammar checker -- if not an editor on the publication.

## Contest Q: News Page Design

### Shortcode

### Description

Use of Space: Excellent	Using space in newspaper design is a delicate balance between providing lots of information for the reader, but yet giving the reader relief with properly spaced white space (or negative space). This page design strikes that balance well. Usually, that kind of effective use of space comes hand-in-hand with a well-planned concept before sitting down at the computer. Nice thoughtful design work!
Use of Space: Weak	The use of space here needs improvement for the sake of your reader. Are there portions of your design that seem either too full or very empty? Are there portions that seem overwhelmed with information or vice versa? Also, consider how well you are also establishing consistency with your internal margins (space between page elements).
Visuals: Excellent	The use of visuals here showcases the most important storytelling images in the most compelling way. The key advantage of an effective page design is the ability to be both verbal and visual. This page design takes full advantage of the full potential of the visuals provided. And if visuals are more likely to attract the reader's eye, this page should attract lots of readers.
Visuals: Weak	The visuals could be improved to help the audience understand the topics and the stories of the front page here. Consider the menu of possible visual possibilities: 1) photo and illustrations; 2) charts, graphs and tables; 3) icons to help navigate the page; 4) screens and lines to separate and organize. Which ones did you employ here? Which could you better employ? How?
Design: Excellent	This design showcases clean design: the way that the elements of the page are arranged creates a clean and clear presentation. With so much content provided, the page could have appeared cluttered either by using too much information or by not effectively arranging it. Nice work of having a clear concept and executing it without confusion for the reader.
Design: Solid Organization	The design here showcases solid design principles to create a clear organization of the information. Nice work. Front page design often hinges on modular design, but can become more sophisticated for more advanced designers. Consider how you might begin to become daring in your design, perhaps by beginning to break the "rules" of design. Or, perhaps by being even more aggressive in your design by testing the limits of those rules (for instance, designing with an even more intensely dominant image).
Design: More dominance	Consider whether any of the elements of this design -- from headline to photos -- can truly be called "dominant." When provided with so much content, it is easy to compromise on providing an impactful dominant image for the sake of including more information. Be careful to find the balance between a design with dominance and a design with content. Remember that designs with dominant images/elements have impact.
Design: more consistency	The design of this page could use much more consistency. A front page can signal professionalism and exactitude to readers by paying attention to small issues of consistency. Some questions to consider: Are the internal margins (space between page elements) consistent? Are the page elements (such as bylines, captions, subheads and body copy) styled in a consistent way? Does the page use restraint in choosing and using fonts? Investigating your page by asking questions of consistency would help here.
Design: Disorganized	The design of this front page could be more organized for the reader. Consider the principle of modular design -- that all basic page elements can be contained in rectangular building blocks. Most newspaper front pages are built with modular design. Admittedly, these building blocks can lead to conservative if not boring designs. However, this method leads to clear organization.
Color: Excellent	The colors for this design are well chosen with audience and current trends in mind. Color choices will ultimately say many things to the audience. They set the mood of the design, represent the subject and (hopefully) connect with the reader. The choices here reveal that you are searching for the most suitable colors rather than using the most obvious colors.

## Contest Q: News Page Design

### Shortcode

### Description

Color: Weak	Consider how your color scheme here might reflect your topic and audience more intently. What colors represent the stories here? What hues might better speak to the tastes and trends of your intended high school audience? If you are aiming at teens, are you using colors that they prefer? If you are aiming at adults, do their tastes match with your choices here. Colors are a key way to speak to your reader emotionally and stylistically.
Typography: Excellent	In addition to the words chosen for the headlines on your front page, the way that you style those words matters greatly. The use of typography is excellent here. You are speaking to your audience by using font(s) that they prefer. And the styling of the font(s) is elegant and detailed. Congratulations of elegant use of typography.
Typography: Weak	While the wording of your front page headlines is important, the way that you design the words of your front page is also important. The design here could do a better job of representing both what typography your audience prefers (what font family represents your audience's taste) and your story's topic (what is the tone and importance of this story). Of course, once those choices are made, there are more detailed decisions to make regarding styling. Try to tinker more with typography in the future, with both you audience and stories in mind.
Content: Newsy	Great work of harvesting out the most cogent details from the huge collection of potential information. This front page does well at applying journalistic values to what belongs on the page, while also focusing on potential questions of interest from the reader. Good job of remembering that being a designer in the newsroom still means that you are a news person first.
Content: good other coverage	This front page showcases excellent coverage in its design. The contemporary front page is much more than just words and photos: it features other coverage. The options are endless, but you have done well in creating more than what you were handed. Making sense of the story in alternative ways is a feature of solid design. Nice work.
Content: other coverage?	More than text and photos could have been used to cover the stories on this front page. Consider how you might have used the design tools of the modern news page: charts and graphs; pull quotes; illustrations, logos and graphics; or subheads, decks and sidebars. With so many possibilities, it can be hard to remember the options. However, this front page could better inform the reader through design of alternative coverage.
Content: Good headlines	The headlines here draw in the reader to interact with the stories. Effective headlines mix the power to summarize the story, to choose words that attract the reader and also to design the headlines with contemporary flair. Nice work here in providing the reader with an entry to the stories through the headlines.
Content: Weak headlines	The headlines of this front page could better inform and entice the reader to engage the stories. Consider what words and phrases would jump off the page and demand the reader get involved in the stories.
Front Page: All elements present	Readers have certain expectations -- if not needs -- from the front page. You have done well in completing the checklist of necessary front page "stuff" for the reader, while also designing those elements clearly. Nice work on providing the essentials.
Front Page: Missing elements	Front pages, while continually evolving in their design, also have some essential pieces that readers expect. The flag should feature the name of the publication designed in a contemporary, clear and attractive way. Often school newspapers feature the name of the school in the flag as well. The folio should identify the details of the issue, such as publication date. Readers also appreciate a glimpse at what is coming inside the paper through an index, skybox or teasers. Consider how many of these you provided.

## Contest R: Photo Illustration

### Shortcode

### Description

Topic: Strong Connection	The people, objects and setting of the photo illustration have a strong connection to the story mentioned in the prompt. That connection, after all, is the primary function of a photo illustration: to take the reader's visual interest in the photo illustration and connect it to the written story. That connection is strong here. Well done.
Topic: Solid Connection	This photo illustration creates a solid connection to the story mentioned in the prompt. Good job of choosing elements of the photo that would communicate with the audience. However, there is room for improvement here in choosing subtler symbols of the story, or treating the photo illustration in a more unexpected way. Consider how you could connect to the story in a surprising way. Solid work here however. Topic: Solid Connection
Topic: Weak Connection	The connection between the visuals and the story mentioned in the prompt seems a stretch here. Consider what symbols you could have chosen to signal to the reader what the story is about. That is the fundamental function of a photo illustration: to attract reader interest to a story that is hard to illustrate. So, be sure to "test" your photo illustration concept on others before submitting to make sure they "read" it the way that you intend.
Typography: Strong	While typography is not required for a photo illustration, this version communicates with typography in strong ways. To have skills as both a photographer and as a type artist while in high school is a rare combination. Kudos to you for learning both at an early age. The typography here matches the mood of the photo and the topic of the story well. Nice choices and good type styling.
Typography: Weak	Some photo illustrations can function without typography. However, when photo illustrations use type, it should be just as intentional and thoroughly conceived as the photography used in the illustration. More work could be done here to perhaps match the mood of the photo illustration, coordinate with the topic of the story or have more contemporary type styling. Watch the approaches used by page designers when designing feature headlines in publications -- those techniques can often be useful for photo illustrations.
Central focus: Strong	The photo illustration here has a strong central focus. The reader is clearly directed where to look, what is important and what is secondarily important. This kind of central focus makes a reader's eye jump to the image when placed on the page. You are giving the reader an immediate avenue onto the page, and therefore, and more likely path to the written story. Nice work.
Central focus: Weak	The central focus of this photo is unclear as composed here. Consider the tools that a photographer can use to signal what is most important: 1) getting physically close to the subject with your camera, 2) using a telephoto lens, 3) using a shallow depth of field, 4) using leading lines or framing to highlight the subject, 5) placing the subject at the center or the frame or in rule of thirds, 6) using bright or dramatic light on the central focus. While you may have used some of the techniques above, consider which other techniques might have also helped.

## Contest R: Photo Illustration

### Shortcode

### Description

Technical: Strong	Photo illustrations often hinge on a strong use of Photoshop or other digital manipulation. The technical use of software and camera settings here shows advanced skills and makes the effect on the reader even more dramatic. Good work on being patient with the digital processing and learning the skills that make an illustration like this work.
Technical: Solid	Photo illustrations like this demand advance Photoshop skills, and this image is solid in that respect. But there are some techniques that could use either more patience or a different execution to be fully realized. If the viewer of this image is to be attracted to the image, they need to respect the illusion that is being created. A bit more work with that would help here.
Technical: Weak	More work is needed here to make the illusion of this photo illustration seamless. What are the parts of the image that could have used more Photoshop attention? We don't want the actual photo illustration to be deceptive. However, we do want the world within the photo illustration look crafted with attention to detail.
Composition: Excellent	The composition of this photo illustration is great: the organization of elements in the frame is clean and inventive. The image shows attention to avoiding congested backgrounds and portraying a clean central focus for the image. It all comes together here: camera angle, distance to subject and lens choice. Excellent composition.
Composition: Mediocre	Solid composition is shown here in this photo illustration. However, it would be nice to have a more inventive and adventurous composition. Consider all of the compositional possibilities: rule of thirds, framing, leading lines, foreground vs. background, repetition or an original angle. While not all of those might have helped in this particular situation, the image could use more attention to composition.
Composition: Weak	The composition of this photo illustration needs more attention. Photographers make an infinite number of decisions in each frame (especially photo illustrations): what to include, what to omit, how high to stand, where to stand side to side, etc. With each of those decisions the photographer sends a message about what is important in the scene. This image could have been more deliberate about how to arrange the objects within the frame.
Deceptive: Appears candid	Remember the instructions of the prompt: "Please be sure that the image is manipulated in an way that makes the image obviously fake to any reasonable reader." This photo illustration might be mis-read by viewers thinking that this was an actual moment captured by candid photography. The effect of this is two-fold: first, readers will be deceived, which is never a photojournalist's goal. And second, the viewer will be less likely to trust images by that photographer (or publication) again. Be careful in this way.
Posing: Solid	Orchestrating an elegant photo illustration can involve lots of posing and coordination of your "models." You have done well here of using your models to communicate your message. Posing can communicate emotion through faces, gestures and posture. Nice work in this area, which is often overlooked by photographers of photo illustrations.

## Contest R: Photo Illustration

### Shortcode

### Description

Posing: Weak	Remember how effective photographs can be at communicating the emotion of a subject, even when staged in a photo illustration. Consider how this photo could have used all of the tools of human emotion (faces, gestures and posture) to drive home the situation and connect the situation to the story. More attention here would have helped.
Lighting: Strong	In addition to "composition", the consideration of "lighting" can make a great photo illustration. This image shows why that is true. The lighting here shows understanding for how direction and intensity of light contribute attractive and storytelling illustrations. The image also shows use of camera settings and digital imaging to capture the light.
Lighting: Weak	Consider how lighting weakens the image here. Rather than showcasing the most vital elements of the situation, the image's lighting complicates the viewer's work here. When choosing an angle (and even when choosing an assignment), ask what angle, what time of day and what situation will provide the best light. And attractive light is not available, consider how you could use flash or other lighting to supplement the existing light.
Topic: Engaging	The photo illustration here sets the scene for a storytelling moment that will attract the reader. It is hard -- if not impossible -- to tell a story with a beginning, middle and end in one frame. However, you have created a situation here that has a human connection that draws the reader in.
Topic: Confusing	Photo illustrations are challenging because they ask you to invent a world -- with props, lighting, characters and even typography. Sometimes those symbols and props don't come across clearly to the reader. This is a situation where I am not reader the image in a way that connects me to the story. And that connection, after all, is the goal of the photo illustration.

## Contest S: Sports Photography

Shortcode	Description
Storytelling: Strong	This image has a strong storytelling quality: it harnesses the power of photography to freeze a decisive moment. Nice work in working to find a moment that engages the viewer.
Storytelling: Weak	Photographs have the potential to showcase meaningful moments about everything. Consider how your photo could select a more emotional moment, or perhaps a moment of interaction between people in the situation. Would more patience or more time spent in the situation have yielded a different moment that would have spoken to the viewer with a greater storytelling quality?
Technical: Strong	The technical aspects of this photo are strong. From the settings on the camera to the digital toning of the photo, the image is solid. Nice work of knowing the correct shutter speed, aperture and ISO for the situation. Also, the levels of brightness, contrast and color balance are well adjusted here.
Technical: Too dark/bright	Be sure to pay attention to camera settings that control exposure. The shutter speed, aperture and ISO govern the appearance of the finished image. If the combination prevents enough light from being captured, the image will be underexposed and dark. (This is a result of a shutter speed that is too fast, an aperture that is too closed or an ISO that is not sensitive enough). On the flip side, slow shutter speeds, sensitive ISOs and open apertures will result in overexposed images. You can Google "photo exposure" for videos and more information.
Technical: Lack of focus	The focus of this image is soft in a way that is distracting to the viewer. This seems to be the result of the lens not fully being focused on the main subject. Obviously this can be a huge challenge in sports, when action is constant and fast. Sometimes manual focus will cause this because the photographer has simply missed the sharpest focus. And sometimes auto-focus will cause this as the camera's software chooses an object other than the intended center of attention. Regardless, the focus seems soft here in a way that doesn't help the audience's reading of the image.
Technical: Poor motion blur	The blur in this image is distracting to the viewer and appears to be the result of a shutter speed that is too slow for the situation. As a good rule of thumb for sports, you should strive to have a shutter speed that is 1/500 second or faster. This is often very difficult to do without a wide open aperture and/or an ISO that is very high. While creative and thoughtful use of blur can be very meaningful in sports photos, blur is weakening the effect of the photo here.
Technical: Poor toning	The camera settings are the first opportunity to ensure a photo has proper brightness, contrast and white balance. However, basic digital toning is often needed. This toning should not be used to deceive the reader, but rather to allow the photo to match the original scene and attract the reader's attention. The most common digital tool to make this adjustment is Photoshop. Consider how this photo might improve in appearance with digital toning.
Emotion: Gripping	While sports is full of intense moments, you have done all of the right things to frame a particularly emotional composition here. While not everyone plays sports, people can connect to sports through the common emotions of sports: elation and disappointment, frustration and euphoria. In this way, photos like yours can connect the sports fan or the indifferent reader to sports moments. Well done.
Emotion: Solid	The moment here could more intensely capture the emotion present in this sporting moment. Of course, that means that we need to not only have a face, but an expressive face; that we have not only the subject's eyes, but intense eyes; that we not only have the actions of the athlete, but the most strenuous of those actions. Our readers connect to moments of intense emotion whether on a basketball court, a volleyball court, a wrestling mat or a classroom lecture. Consider how the photo might have captured more emotion in this setting.



## Contest S: Sports Photography

Shortcode	Description
Emotion: Poor	To communicate the emotion of a moment, we as photographers need to pay attention to faces, eyes, postures and gestures. And we need to train our finger on the shutter to capture images when those emotional symbols -- like face and eyes -- are most expressive. Or, we need to move to an angle in the sport where we are most likely to capture those faces and eyes when they are being expressive. More could be done to represent emotion in this photo.
Composition: Excellent	The composition of this photo is great: the organization of people and objects in the frame is clean and inventive. The image shows attention to avoiding congested backgrounds and portraying a clean central focus for the image. It all comes together here: camera angle, distance to subject and lens choice. Excellent composition.
Composition: Mediocre	Solid composition is shown here in this image. The intended center of attention is clear and well showcased with good attention to background. However, it would be nice to have a more inventive and adventurous composition. Consider all of the compositional possibilities: rule of thirds, framing, leading lines, foreground vs. background, repetition or an original angle. While not all of those might have helped in this particular situation, the image could use more attention to composition.
Composition: Weak	The composition of this photo needs more attention. Photographers make an infinite number of decisions in each frame: what to include, what to omit, how high to stand, where to stand side to side, etc. With each of those decisions the photographer sends a message about what is important in the scene. This image could have been more deliberate about how to arrange the objects within the frame.
Composition: Get closer	One of the most challenging aspects of being a sports photographer is getting close to the action. Photographers should often work to be as close to the action as the sport, officials and venue will allow. For most sports (basketball, football, soccer, lacrosse) getting close to the action means sitting on the endlines, so that the action is coming at you. For other sports, like volleyball, baseball and track & field, it is much more difficult to give a rule of thumb. However, this image could give us a much more intense and engaging view of the sport and its people by getting closer.
Composition: Distracting background	Consider how you could have been more intentional about the objects shown in the background here. Generally speaking, the presence of brightness, color, people or other distinct objects will distract the viewer from the intended primary focus. How can this be fixed? 1) Get closer; 2) Use a more telephoto lens; 3) change your angle up/down or left right; 4) wait for the background elements to move out of the frame. Would one or more of these techniques have helped? (Of course we would NEVER encourage you to "photoshop" out an element in the background because that would deceive the reader.)
Cropping: Excellent	Smart and focused cropping can elevate an already excellent moment, and that is what this image shows. The photo is free from unnecessary elements, avoids cutting off key storytelling elements and maintains interesting composition. Good attention to this seemingly small detail.
Cropping: Weak	Cropping here needs more attention. As a rule of thumb, try to crop by starting with only the most vital element in the frame within the cropping tool: this might be something as small as a face or even a person's eyes. Next, expand the sides of the cropping tool until only the essential parts of the photo are included. Of course the new crop should avoid cutting off people's body parts in awkward ways as well. Consider how this photo could be better cropped.
Caption: Excellent	Captions -- at their best -- should answer a viewer's questions about a photo. Your caption has done all of that and more, and your readers will be grateful. All of the basics are here: clear sentence construction, AP style, active verbs, factual information about the situation and important context. Captions are often overlooked, but this caption shows exemplary attention to detail.

## Contest S: Sports Photography

### Shortcode

### Description

Caption: Mediocre

Consider what questions a viewer would have about this photo, this scene and these people. Consider how those questions could be most clearly answered. While the caption might have answered some of the basics of the caption, more attention is needed. Consider this checklist: 1) AP style, 2) active verbs, 3) background facts, 4) creative sentence construction, 5) use of quotations.

Caption: Weak

One of the key functions of a caption is to connect a photo to the story that it will accompany. In order to do that, captions need to provide basic factual information: 1) What are the names of the people in the photo? 2) What are they doing?, 3) Where are they?, 4) When? Of course, all of this needs to be communicated in a concise, active sentence written in AP style. The bonus -- after those questions are answered -- would be to address the "how" and "why" of the situation. Consider how your caption could better live up to these expectations.

## Contest T: Student Life Photography

Shortcode	Description
Storytelling: Strong	This image has a strong storytelling quality: it harnesses the power of photography to freeze a decisive moment. Nice work in working to find a moment that engages the viewer.
Storytelling: Weak	Photographs have the potential to showcase meaningful moments about everything. Consider how your photo could select a more emotional moment, or perhaps a moment of interaction between people in the situation. Would more patience or more time spent in the situation have yielded a different moment that would have spoken to the viewer with a greater storytelling quality?
Technical: Strong	The technical aspects of this photo are strong. From the settings on the camera to the digital toning of the photo, the image is solid. Nice work of knowing the correct shutter speed, aperture and ISO for the situation. Also, the levels of brightness, contrast and color balance are well adjusted here.
Technical: Too dark/bright	Be sure to pay attention to camera settings that control exposure. The shutter speed, aperture and ISO govern the appearance of the finished image. If the combination prevents enough light from being captured, the image will be underexposed and dark. (This is a result of a shutter speed that is too fast, an aperture that is too closed or an ISO that is not sensitive enough). On the flip side, slow shutter speeds, sensitive ISOs and open apertures will result in overexposed images. You can Google "photo exposure" for videos and more information.
Technical: Poor toning	The camera settings are the first opportunity to ensure a photo has proper brightness, contrast and white balance however; basic digital toning is often needed. This toning should not be used to deceive the reader, but rather to allow the photo to match the original scene and attract the reader's attention. The most common digital tool to make this adjustment is Photoshop. Consider how this photo might improve in appearance with digital toning.
Topic: Strong	Excellent work here in choosing a situation that is both interesting to the viewer and that connects to the prompt. Oftentimes, finding these situations is as much work or more than shooting the photo. And this can be especially true for student life photos, where situations are often not very active or emotional. And sometimes student life photos are scripted events like pep rallies, etc. Finding a strong topic also demands planning and research. Well done.
Topic: Mediocre	The topic/situation here connects with student life and the basics of the prompt: your photo does well here. However, consider the entire possible world of student life. Consider how many situations of candid interaction and honest emotion are possible in "student life." Often we limit ourselves to "campus" life or "students" during school activities. This photo might be helped by considering other expressions of student life.
Topic: Weak	The situation in the photo could be improved. The lives of students in your school are rich, diverse and active. Consider how you might have portrayed an "unknown" or "hidden" student life moment. Perhaps it would have happened away from school? What topic would have been more compelling and yet connected well with the prompt?
Composition: Excellent	The composition of this photo is great: the organization of people and objects in the frame is clean and inventive. The image shows attention to avoiding congested backgrounds and portraying a clean central focus for the image. It all comes together here: camera angle, distance to subject and lens choice. Excellent composition.
Composition: Mediocre	Solid composition is shown here in this image. The intended center of attention is clear and well showcased with good attention to background. However, it would be nice to have a more inventive and adventurous composition. Consider all of the compositional possibilities: rule of thirds, framing, leading lines, foreground vs. background, repetition or an original angle. While not all of those might have helped in this particular situation, the image could use more attention to composition.

## Contest T: Student Life Photography

Shortcode	Description
Composition: Weak	The composition of this photo needs more attention. Photographers make an infinite number of decisions in each frame: what to include, what to omit, how high to stand, where to stand side to side, etc. With each of those decisions the photographer sends a message about what is important in the scene. This image could have been more deliberate about how to arrange the objects within the frame.
Composition: Get closer	One of the most challenging but important demands of being a photojournalist is to get close to your subjects. Indeed, the camera makes this difficult because your subjects are often conscious if not intimidated by the presence of a camera. However, viewers expect that images will give them a new view into the world: one of the most compelling ways to do that is to get close and showcase the eyes and faces of your subjects. This image could give us a much more intimate and personal view of the subject by getting closer.
Composition: Distracting background	Consider how you could have been more intentional about the objects shown in the background here. Generally speaking, the presence of brightness, color, people or other sharply focused objects will distract the viewer from the intended primary focus. How can this be fixed? 1) Get closer; 2) Use a more telephoto lens; 3) change your angle up/down or left right; 4) wait for the background elements to move out of the frame. Would one or more of these techniques have helped?
Cropping: Excellent	Smart and focused cropping can elevate an already excellent moment, and that is what this image shows. The photo is free from unnecessary elements, avoids cutting off key storytelling elements and maintains interesting composition. Good attention to this seemingly small detail.
Cropping: Weak	Cropping here needs more attention. As a rule of thumb, try to crop by starting with only the most vital element in the frame within the cropping tool: this might be something as small as a face or even a person's eyes. Next, expand the sides of the cropping tool until only the essential parts of the photo are included. Of course the new crop should avoid cutting off people's body parts in awkward ways as well. Consider how this photo could be better cropped.
Caption: Excellent	Captions -- at their best -- should answer a viewer's questions about a photo. Your caption has done all of that and more, and your readers will be grateful. All of the basics are here: clear sentence construction, AP style, active verbs, factual information about the situation and important context. Captions are often overlooked, but this caption shows exemplary attention to detail.
Caption: Mediocre	Consider what questions a viewer would have about this photo, this scene and these people. Consider how those questions could be most clearly answered. While the caption might have answered some of the basics of the caption, more attention is needed. Consider this checklist: 1) AP style, 2) active verbs, 3) background facts, 4) creative sentence construction, 5) use of quotations.
Caption: Weak	One of the key functions of a caption is to connect a photo to the story that it will accompany. In order to do that, captions need to provide basic factual information: 1) What are the names of the people in the photo? 2) What are they doing?, 3) Where are they?, 4) When? Of course, all of this needs to be communicated in a concise, active sentence written in AP style. The bonus -- after those questions are answered -- would be to address the "how" and "why" of the situation. Consider how your caption could better live up to these requirements.
Lighting: Strong	In addition to "moment" and "composition", the consideration of "lighting" makes a great photo. This image shows why that is true. The lighting here shows understanding for how direction and intensity of light contribute attractive and storytelling images. The image also shows use of camera settings and digital imaging to capture the light.

## Contest T: Student Life Photography

### Shortcode

### Description

Lighting: Weak

Consider how lighting weakens the image here. Rather than showcasing the most vital elements of the situation, the image's lighting complicates the viewers work here. When choosing an angle (and even when choosing an assignment), ask what angle, what time of day and what situation will provide the best light. And attractive light is not available; consider how you could use flash to supplement the existing light.

## Contest U: Yearbook Layout

### Shortcode

### Description

Use of Space: Excellent	Using space in yearbook design is a delicate balance between providing lots of information for the reader, but yet giving the reader relief with properly spaced white space (or negative space). This page design strikes that balance well. Usually, that kind of effective use of space comes hand-in-hand with a well-planned concept before sitting down at the computer. Nice thoughtful design work!
Use of Space: Weak	The use of space here needs improvement for the sake of your reader. Are there portions of your design that seem either too full or very empty? Are there portions that seem overwhelmed with information or vice versa? Also, consider how well you are also establishing consistency with your internal margins (space between page elements).
Visuals: Excellent	The use of visuals here showcases the most important storytelling images in the most compelling way. One key quality of an effective page design is the ability to be both verbal and visual. This page design takes full advantage of the full potential of the visuals provided. And if visuals are more likely to attract the yearbook reader's eye, this page should attract lots of readers. Congrats.
Visuals: Weak	The visuals could be improved to help the audience understand the topic of the page here. Consider the menu of possible visual possibilities: 1) photo and illustrations; 2) charts, graphs and tables; 3) icons to help navigate the page; 4) screens and lines to separate and organize. Which ones did you employ here? Which could you better employ? How?
Design: Excellent	This design showcases clean design: the way that the elements of the pages are arranged creates a clean and clear presentation. With so much content provided, the pages could have appeared cluttered either by using too much information or by not effectively arranging it. Nice work of having a clear concept and executing it without confusion for the reader.
Design: Organized but bland	The design here showcases solid design principles to create a clear organization of the information. Nice work. At its most basic, yearbook design often hinges on modular design for clean organization of the page elements. At the intermediate level, designers begin working with more free-form designs to provide a more contemporary appearance. While keeping your same solid organization, consider how you might begin to become daring in your design, perhaps by beginning to break the "rules" of design. Or, perhaps by being even more aggressive in your design by testing the limits of those rules (for instance, designing with an even more intensely dominant image).
Design: More dominance	Consider whether any of the elements of this spread -- from headline to photos -- can truly be called "dominant." When provided with so much content, it is easy to compromise on providing an impactful dominant image for the sake of including more information. Be careful to find the balance between a design with dominance and a design with content. Remember that designs with dominant images/elements have impact.
Design: more consistency	The design of this spread could use much more consistency. Yearbooks spreads can signal professionalism and exactitude to readers by paying attention to small issues of consistency. Some questions to consider: Are the internal margins (space between page elements) consistent? Are the page elements (such as bylines, captions, subheads and body copy) styled in a consistent way? Does the spread use restraint in choosing and using fonts? Investigating your yearbook spread by asking questions of consistency would help here.
Design: Disorganized	The design of this spread could be more organized for the reader. Consider the principle of modular design: that all basic page elements can be contained in rectangular building blocks. Most newspaper front pages are built with modular design. Admittedly, these building blocks can lead to conservative if not boring designs for yearbooks. However, a design strategy with more internal order and organization would help the yearbook reader here.

## Contest U: Yearbook Layout

### Shortcode

### Description

Color: Excellent	The colors for this design are well chosen with audience and current trends in mind. Color choices will ultimately say many things to the audience. They set the mood of the yearbook, represent the subject of the spread and (hopefully) connect with the reader. The choices here reveal that you are searching for the most suitable colors rather than using the most obvious colors. Good for you.
Color: Weak	Consider how your color scheme here might reflect your topic and audience more intently. What colors represent the spread topic here? What hues might better speak to the tastes and trends of your intended high school audience? Because you are aiming at teens, are you using colors that they prefer? Colors are a key way to speak to your reader emotionally and stylistically.
Typography: Excellent	In addition to the words chosen for the headlines on your spread, the way that you style those words matters greatly. The use of typography is excellent here. You are speaking to your audience by using font(s) that they prefer. And the styling of the font (s) is elegant and detailed. Congratulations of elegant use of typography.
Typography: Weak	While the wording of your spread's headline(s) is important, the way that you design the words of your spread is also important. The design here could do a better job of representing both what typography your audience prefers (what font family represents your audience's taste) and your spread's topic (what is the tone and importance of this story). Of course, once those choices are made, there are more detailed decisions to make regarding styling. Try to tinker more with typography in the future, with both you audience and spread topic in mind.
Content: Newsy	Great work of harvesting out the most cogent details from the huge collection of potential information. This spread does well at applying journalistic values to what belongs on the page, while also focusing on potential questions of interest from the reader. Good job of remembering that being a = yearbook designer still means that you are a journalist first.
Content: good other coverage	This spread showcases excellent coverage in its design. The contemporary yearbook spread is much more than just words and photos: it features other coverage. The options are endless, but you have done well in creating more than what you were handed. Making sense of the story in alternative ways is a feature of solid design. Nice work.
Content: other coverage?	More than text and photos could have been used to cover the stories on this spread. Consider how you might have used the design tools of the modern yearbook: charts and graphs; pull quotes; illustrations, logos and graphics; or subheads, decks and sidebars. With so many possibilities, it can be hard to remember the options. However, this spread could better inform the reader through design of alternative coverage.
Content: Good headlines	The headline(s) here draw in the reader to interact with the copy. Effective headlines mix the power to summarize the story, to choose words that attract the reader and also to design the headlines with contemporary flair. Nice work here in providing the reader with an entry to the copy through the headline(s).
Content: Weak headlines	The headline(s) of this spread could better inform and entice the reader to engage the copy. Consider what words and phrases would jump off the page and demand the reader get involved in the words.
Essentials: All elements present	Readers have certain expectations -- if not needs -- from a yearbook spread. You have done well in completing the checklist of necessary "stuff" for the reader, while also designing those elements clearly. Nice work on providing the essentials.
Essentials: Missing elements	Yearbook pages, while continually evolving in their design, also have some essential pieces that readers expect. The page folios provide not only the page number but often the topic of the spread. Headlines are paired with sub-headlines (or subheads or decks) to give reader the next layer of meaning after a headline. Bylines credit the writer, while photo credits attribute the photographer. Consider how many of these you provided -- and how completely.

## Contest V: Yearbook Theme & Graphics

Shortcode	Description
Theme/concept: contemporary	The expression of this theme/concept is contemporary and in step with recent design trends. In order to appeal to our audience (teenagers mostly), we must design in ways that appeal to them, use language that they use and frame the yearbook around a concept rooted in today. This package of designs does all of these things well, showing off a deliberate commitment to a theme/concept that is current without being overly trendy. Nice work.
Theme/concept: dated	The theme/concept seems a bit dated here. Consider how your choices of design could better express this moment in culture/art/design without being overly trendy. You might reconsider your fonts and colors especially when deciding how to update your theme's expression. Or, you might check out the latest magazine or advertising design to see how they use photos, illustrations and space. It can be difficult to capture the moment of fashion. However, this design package could pay more attention to today's designs.
Theme/concept: well developed	The concept is well developed here from cover to title page to spread. Perhaps the biggest challenge in yearbooks is making the book exciting with every turn of the page, yet making the pages seem like they all belong in the same book together. You were up to the challenge however: great unified development of the theme package.
Theme/concept: not developed	The theme/concept development needs more attention to be unified. When readers open a yearbook they want to be surprised by the content of a given page/spread. However, they also want to be reassured that the theme/concept will remain relatively consistent. This kind of consistency helps to unify the book. Often designers are tempted to introduce another design technique as they move from cover to title page to spread. However, the theme/concept will seem ever changing if fonts, colors, spacing rules and photo treatment change constantly.
Cover: Good	The cover here is a solid design that connects to the theme, is attractive to a modern reader and invites the reader to open for more content. There is a ton of pressure to design a blockbuster cover, because it is forever the image of the book. You have done well here.
Cover: Needs improvement	The cover needs more improvement to attract readers. Consider what your audience of high school students would want in terms of content on the cover (photos? illustrations? typography?), in terms of color scheme and in terms of theme expression.
Title: Good	The title page here does well in picking up on theme/concept elements from the cover and developing them further with an attractive design. This can be difficult with a single page (especially one with so many required pieces of information). However, you did very well here.
Missing essentials: on cover	Important information is missing from the yearbook cover design here. For this contest you were provided with many pieces of information about the school and yearbook. The front flap of the yearbook is generally expected to contain an expression of the theme/concept language, the year and the name of the book (in this case, "The Sunflower"). The spine of the book generally communicates the name of the school, the city, the name of the book, the year and the volume number. Consider how you could have been more complete with these general expectations.
Missing essentials: on title page	Expected information is missing from the title page here. Most yearbooks hold the following information on the title page: The name of the book; the volume number; the name of the school; the address of the school; and an expression of the theme/concept language. Some books will also provide information like the school's web address, school tuition (private schools), or the school's phone number. Consider what is still needed on your title page.



## Contest V: Yearbook Theme & Graphics

Shortcode	Description
Missing essentials: on spread	Yearbook pages, while continually evolving in their design, also have some essential pieces that readers expect. The page folios provide not only the page number but often the topic of the spread. Headlines are paired with sub-headlines (or subheads or decks) to give reader the next layer of meaning after a headline. Bylines credit the writer, while photo credits attribute the photographer. Consider how many of these you provided -- and how completely.
Missing essentials: theme explanation	The prompt for this contest said, "Additionally, a brief description (fewer than 250 words) must be included with the entry. You should discuss how the theme can relate to each section in the book, how the copy would help develop the theme and how the use of graphics will develop the theme." This element is missing from your submission.
Visuals: Excellent	The use of visuals here showcases the storytelling images in a way that develops the theme. A strong connection between the language of the theme and the visuals of the images help to cement the theme concept into the reader's brain. Plus, during the opening pages of a yearbook, visuals are likely to attract the yearbook reader's eye and create first impressions. This package does all of that very well. Congrats.
Visuals: Weak	The visuals could be improved to help the audience connect to the theme here. Of course, photos are the most common choice, but consider the menu of possible visual possibilities: 1) photo and illustrations; 2) charts, graphs and tables; 3) icons to help navigate the page; 4) screens and lines to separate and organize. Which ones did you employ here? Which could you better employ? How?
Design: Excellent	This theme package showcases clean design: the way that the elements of the pages are arranged creates a clean and clear presentation. Yearbook pages can appear cluttered either by using too much content or by not effectively arranging it. Nice work of having a clear concept and executing it without confusion for the reader.
Design: More dominance	Consider whether any of the elements of these designs can truly be called "dominant." It is easy to compromise on providing an impactful dominant image for the sake of including more images. Be careful to find the balance between a design with dominance and a design with substantial content. Remember that covers and spreads with dominant images/elements have impact.
Design: more consistency	The design of this theme package could use much more consistency. Yearbook covers and spreads can signal professionalism and exactitude to readers by paying attention to small issues of consistency. Some questions to consider: Are the internal margins (space between page elements) consistent? Are the page elements (such as bylines, captions, subheads and body copy) styled in a consistent way? Does the spread use restraint in choosing and using fonts? Investigating your theme package by asking questions of consistency would help here.
Color: Excellent	The colors for this collection are well chosen with audience and current trends in mind. Color choices will ultimately say many things to the audience. They set the mood of the yearbook and (hopefully) connect with the reader. The choices here reveal that you are searching for the most suitable colors rather than using the most obvious colors. Good for you.
Color: Weak	Consider how your color scheme here might reflect your theme and audience more intently. What colors represent the theme? What hues might better speak to the tastes and trends of your intended high school audience? Because you are aiming at teens, are you using colors that they prefer? Colors are a key way to speak to your reader emotionally and stylistically.
Typography: Excellent	In addition to the words of your chosen theme, the way that you style those words matters greatly. The use of typography is excellent here. You are speaking to your audience by using font(s) that they prefer. And the styling of the font(s) is elegant and detailed. Congratulations of elegant use of typography.

## Contest V: Yearbook Theme & Graphics

### Shortcode

### Description

Typography: Weak

While including the theme/concept phrase is essential, the way that you design the words of your spread is also important. The designs here could do a better job of representing both what typography your audience prefers (what font family represents your audience's taste) and your chosen theme (what tone you are setting for the book). Of course, once those choices are made, there are more detailed decisions to make regarding styling. Try to tinker more with typography in the future, with both you audience and theme in mind.