Best Practice Recommendations for Publishing a Student Anthology

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BEST PRACTICE RECOMMENDATIONS FOR PUBLISHING A STUDENT ANTHOLOGY

by

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Abstract

Best Practice Recommendations for Publishing a Student Anthology

This document describes the publication process for student anthologies and provides a list of specific, actionable recommendations for students and instructors publishing student anthologies. These recommendations are based upon a literature review of anthology concepts and my own experience publishing a student anthology, *Voices in Print*, for Utah State University's Intermediate Writing classes. I will introduce the topic of student anthologies with a brief description of their uses and benefits and then describe the publication process with a list of specific recommendations.
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Best Practice Recommendations for Publishing a Student Anthology

Introduction

An anthology is "a published collection of poems or other pieces of writing" (Anthology, n.d.). Throughout this document, a student anthology simply refers to a published collection of student work. This document will present specific recommendations outlining the publication process for a student anthology based on a literature review of anthology topics and my own experience publishing Voices in Print. These recommendations incorporate examples from the Voices anthology to illustrate how some of the following recommendations could be applied in an actual anthology. For that purpose, I will provide a brief overview of the Voices program at Utah State University.

For the past six years, the Voices on Stage and in Print program has supplemented Utah State University's intermediate writing courses with an on-stage reading and an anthology of student writing—excellent venues for students to share their work. Each year, the anthology, Voices in Print, provides students with recent examples of exceptional writing from their peers and an added incentive to produce their best writing. The anthology also functions as a resource for teachers and provides an accessible collection of examples and supplemental materials that instructors can use in teaching writing principles to their students.

Voices on Stage and Print was designed specifically for Intermediate Writing instructors and students as a tool for teaching writing principles and a venue for publishing student writing. Although instructors are not required to participate, most choose to do so because the program
offers powerful incentives to student authors. Each semester, the participating classes hold a read-around where the students' peers judge their essays. The top essay from each section is then submitted to a panel of judges and overall winners are selected. During the final week of the semester, one or more authors from each class will participate in a public reading: Voices on Stage. Certificates and cash awards are presented for the best essays and performances at the reading. At the end of the year, the top 15–20 essays from the fall and spring semesters are considered for publication in the next edition of *Voices in Print*.

For the 2013 edition of *Voices in Print*, program co-directors Susan Andersen and Bonnie Moore wanted to create a new edition of the anthology that would better serve students and teachers in Intermediate Writing classes. This new anthology would highlight the 2012-2013 Voices winners and some past favorites that instructors continued to use in their classes. Discussion questions, author bios, and introductory comments would also be included in the new edition. As part of the Voices publication team, I worked as the document manager (i.e. primary designer and sole handler of the document files). With the expansion of the Voices anthology (in size and purpose), our team needed an appropriate strategy for publication to make the expansion worth the time and expense.

When the co-directors of the program proposed an overhaul of the anthology's content and design, I began to search for resources describing the creation and publication of anthologies (particularly anthologies of student writing). Surprisingly, I found very few resources discussing anthologies of student work (Simmons, 1964; Downing et al., 1989; Gordon, 2007) and none providing specific recommendations about how to publish an anthology. I decided to document the process of building an anthology and to combine that experience with findings from other resources on editing, design, and publication to create a usable collection of recommendations.
for best practices in producing an anthology of student work. The recommendations provided in this document are the product of that research and are addressed specifically to students and instructors publishing anthologies of student writing.

**The Purpose of The Student Anthology**

Although there may not be many resources about *how* to publish an anthology, many writing programs and universities are eager to share *why* they use the anthology in their classrooms. One such notable program is the Student Press Initiative at Columbia University. The Student Press Initiative (SPI) was founded in 2001 by Erick Gordon to help teachers improve student literacy through classroom publication. Much like the Voices program, the SPI aims to get students excited about writing with the goal of seeing their work published in a book that will be used by future students. In an article published by *The English Journal*, Gordon (2007) described the positive experiences and growth demonstrated by students while participating in the SPI:

> The SPI program is built on the premise that publishing the work of student writers is not merely a final step of the writing process; in the SPI model, publication is a driving force throughout the curriculum. [...] As more and more teachers use our books as classroom texts, allowing students to study the work of their peers as primary sources in the classroom, it cannot help but infuse the school with the sense that students' voices matter (p. 67).

According to Susan D'Elia, a language arts teacher participating in the Student Press Initiative, "knowing that their writing will have a future purpose generates enthusiasm and motivation [for students] to do their best work" ("Teacher Tips," 2009).
Anthologies of student work can be found throughout K-12, undergraduate, and graduate institutions because they provide distinct benefits for students and teachers. Many of these publications share the same purposes: recognizing student achievement and teaching through examples. Among the anthologies I discovered were publications such as *The 33rd* from Drexell University ("Publications," n.d.), *Plorkology: Stories, Poems, and Essays* from the Plork Press at the University of Baltimore ("Stories," 2013), the annual *Student Writing Anthology* from the University of Massachusetts Amherst ("The Writing Program," 2009), and *Prized Writing* from the University of California Davis ("Prized Writing," 2009).

**Benefits for Students**

Student anthologies offer many benefits for student authors, including improved reading and writing scores and increased enthusiasm. A 2010 study conducted by the Student Press Initiative indicated that students writing for an audience beyond the teacher received significantly higher reading and writing scores when compared to students not writing with the prospect of publication. The study examined the writing scores of students at a high-needs New York City high school over the course of a year. (I provide an example of high school students here because testing scores provide a quantifiable measure not recorded at the university level.) The scores of SPI participants increased 33% in comparison to a 4.5% increase for students who were not engaged in a publication project. Reading comprehension scores of SPI participants also increased significantly ("Results," 2009). As Susan D'Elia indicated on the SPI website, the program generated enthusiasm and motivation for writing because participants knew their writing would have a future use, beyond earning a grade for the course.

The creators of the *Writer's Bloc* at the University of California Santa Barbara describe additional benefits of student anthologies in their enlightening article "Birthing a Student
Publication: Confessions of Four Midwives". Downing et.al emphasize how the anthology provides students with examples of writing that are "qualitatively within their reach." It also provides a publishable outlet for ideas featuring "diverse subjects, styles, and strategies." For Voices in Print, we encouraged our students to write about meaningful topics they were eager to share with a wider audience. As the Writer's Bloc creators described it: "The anthology was, quite simply, a means of empowering our students" (Downing et al., 1989). Student anthologies motivate students with the prospect of publication and act as helpful resources by sharing examples of real student work.

Benefits for Teachers

Student anthologies also have many direct benefits for instructors. In "Birthing a Student Publication," the authors explain how Writer's Bloc provides examples of student writing to analyze in class. In general, students discuss these essays with greater ease than essays in a conventional textbook and feel freer to point out weaknesses. These facets of student/anthology interaction help instructors to lead more productive class discussions and the anthology provides instructors with plenty of examples for teaching specific concepts. The knowledge that their essay could be published, encourages most students to submit their best work, helping teachers to provide more productive feedback. Anthologies can also help instructors to plan discussions and homework assignments by incorporating course materials (e.g. discussion questions or vocabulary).

Why Anthologies?

Overall, Downing et.al (1989) summed up the "why" of anthologies well:

Certainly, there is much to do and to learn in delivering a new publication to this world.

But we are convinced that the effort is worthwhile. Our anthology empowers students and
assists instructors in the teaching of writing. We believe it has enriched our writing program by helping faculty and students to identify a common text reflecting shared values. We have a better sense of what "good writing" is and what makes it so (p. 43).

Although anthologies may serve different audiences and purposes within their institutions, there are many student anthologies created specifically to motivate and give recognition to students. In addition to serving as educational resources in their final printed form, these anthologies can also provide instructional experience in design and publication.

Recommendations

In order to make this comprehensive publication process more approachable, I have organized the following recommendations in chronological order and grouped them into four basic categories: Planning, Editing, Design, and Publication. For the remainder of the document, I will directly address you (the reader) due to the instructional nature of the recommendations.

Planning

There are many important aspects of anthology publication, but careful planning is essential. Effort in this first stage of the publication process will improve efficiency in the following stages and, ultimately, produce a better final document.

Understand your audience. This is the first recommendation because you should be well-aware of your audience before you establish goals or timelines and well before beginning to create the actual publication. As with any document, the audience will (and should) impact the decisions you make as you create an anthology. For Voices in Print, we began by assessing the needs of our audience (instructors and students participating in Intermediate Writing courses). Input from instructors who used Voices in Print was in fact the spark that prompted our co-directors to expand the anthology. Considering our audience of students and instructors and the ways in which they would use the anthology affected all aspects of the document; therefore, our
very first step in the publication process was to meet as a team to discuss our user's needs. If your anthology will also be used as a teaching resource, you might consider surveying or interviewing some of your readers or referring to the purposes of the course (e.g. we studied the rubric for ENGL 2010 writing to make sure our book could be used to teach those skills).

Consider your limitations and constraints. Just as you need to identify your audience to set goals, you must consider the limitations and constraints of your publication to make sure those goals are attainable. If you aren't sure what limitations you may face as an organization or design team, consider the following questions:

- **Price:** How will the cost of printing be funded? What is your budget? How might design choices affect printing costs (e.g. black and white vs. color, small vs. large)?

- **Time:** When must you submit a final draft to your publisher to allow time for printing? How much time do you have until a final draft is due and how many drafts are you aiming to test-print in between?

- **Resources:** How many people are on your publication team? Do you have the necessary person hours available to accomplish your design goals?

Considering your limitations and constraints is important, but (especially in the case of established anthologies) don't allow your document to be constrained by the precedent set by past editions. In considering the limitations of your document, also consider where habit may be preventing more elegant solutions to your document's needs. For the most recent edition of the Voices anthology, we decided to analyze the past editions of the anthology and determine what decisions had proven successful or unsuccessful. I reviewed each of the five anthologies that have been produced since the program began and catalogued some of the design decisions that should be utilized or avoided in the new edition (see Appendix, Fig. 1).
Create goals as a team. Generating (and prioritizing) goals as a team will significantly improve collaboration between team members. When goals are explicitly outlined at the start of a project, they provide an excellent reference for later decision-making. Our goal as a team was to expand and improve the anthology, focusing on its use as a classroom resource. This overarching goal helped to ensure that all members of our publication team were working toward the same purpose. In our first meetings to discuss the new anthology, we used an analytical framework of "mission critical," "important," and "would-be-nice" to prioritize our primary goals for the final publication. While we could have generated an exhaustive list with all of our ideas for the anthology, we were better able to focus our efforts by assigning no more than three items to each category. This framework was used to assess the past editions of the anthology and to guide our discussion as we set up a publication timeline. (See Figure A for an example of an analytical framework.)

Figure A. Analytical Framework

<table>
<thead>
<tr>
<th>Mission Critical</th>
<th>Important</th>
<th>Would-be-nice</th>
</tr>
</thead>
</table>
| • *Make anthology more usable for instructors:* Help teachers to teach the ENGL 2010 curriculum by incorporating helpful resources for discussion and evaluation.  
• *Make anthology more usable for students:* Help students to use the Voices anthology more effectively by providing a wider variety of topics and examples.  
• *Relate concepts and essays in the anthology to the ENGL 2010 guidelines:* Tie the Voices essays to the ENGL 2010 rubric for student essays. | • *Provide some materials to instructors by the Colloquium* to allow time for them to incorporate Voices essays into their syllabi.  
• *Move the anthology toward a textbook:* Provide more instructional resources and tools that students will know how to use.  
• *Build credibility for the Voices program:* Show teachers how useful the program can be. | • *Create an attractive, modern design* (and incorporate more visual elements).  
• *Update the formatting:* Student bios, margins pull-out quotes, and other elements could be more successful. |
Although I initially requested this framework from the program directors for the purposes of my research, the discussion was unbelievably beneficial for our collaboration as a publication team and our time-management: by identifying tasks or characteristics as "mission critical" or "would-be-nice," we were able to set clear priorities from the beginning. We were also able to organize a publication timeline more efficiently because we had agreed upon the elements of the publication that were imperative. I recommend creating a formal list of specific goals. For anyone looking to establish a similar framework, assign one to three items per category (no more than nine total). A condensed list will allow you to focus on the most important issues.

**Create a publication timeline.** Once you have identified your audience and their needs, considered the limitations and constraints facing your document, and set goals as a publication team, you have the information you need to create a publication timeline. A carefully planned (and observed) timeline can improve your collaboration as a publication team in several ways. First, setting up a timeline will help your team to stay on task by breaking the process into smaller, more manageable tasks. As a document type, an anthology is not the sort of publication that can or should be procrastinated. Second, a timeline can function as a record of expectations for team members which can help everyone to stay on the same page.

As you create your publication timeline, remember to build extra time into your schedule. You will almost always experience at least minor setbacks and establishing a buffer of extra time is an excellent safety guard. You should also plan to print several iterations (or drafts) of your document. As you schedule deadlines for each draft, remember that each iteration must include time for submission to the printer, printing, editing, and implementing revisions. The following list includes some of the major tasks you may choose to include in your timeline.
- Gather the "author content" (i.e. essay, photo, bio, permission).
- Gather the "other content" (i.e. essay type descriptions, discussion questions).
- Create a cover design.
- Edit the essays.
- Edit the visual elements (e.g. author photos, typography, additional design elements).
- Input content into the document file.
- Edit the document as a whole.
- Submit to printer for first, second, third (etc.) draft.
- Submit a final draft.
- Complete printing and distribute final publication.

**Consider additional collaborators.** As you complete the planning phase of publication, you may want to consider collaborators outside of your publication team, specifically students, instructors, and university departments/services. Although most of the work and input will be contributed by members of your publication team, utilizing other resources can not only lighten the workload and improve the quality of your anthology, it can also garner support for and wider awareness for your publication.

Naturally, when publishing an anthology of student writing, you will need to communicate with student contributors. Establish early communication with these contributors and ask for their preferred contact information. Waiting for content can delay the publication process, so request materials (and permission to print) as soon as possible. Establish expectations for deadlines and formats in early communications with student contributors.

You should also consider your collaboration with instructors. In their article "Birthing a Student Publication: Confessions of Four Midwives," four UC Santa Barbara lecturers who
worked on *Writers' Bloc*, the University's anthology of student writing, discussed their experience with their writing program and its student publication. As they published the first edition of *Writers' Bloc*, these instructors discovered that "no matter how good it was, instructors had to be convinced it was good for them, that it would be an effective tool in the classroom" (Downing et al., 1989, p. 40). In the Voices program, our instructors use the anthology to teach the curriculum so we made an effort to have the content (if not the printed book) available for the instructors early enough that it could be incorporated into their syllabi. We notified the instructors of our publication dates and provided an electronic copy of the nearly completed anthology in time for the teaching colloquium (first-year instructors typically write their syllabi at that time).

Finally, you might consider collaborating with other university departments and services. If your publication team does not already do so, you might use an on-campus printing service to publish your anthology, photography students to take author portraits, graphic design students to create a cover design, or English or Technical Writing students for editing and document design.

**Editing**

An anthology should be edited many times due to its size and number of contributors. The editing processes for the *Voices in Print* anthology can be categorized into four editing "types": initial content editing, comprehensive document editing, visual editing, and version editing. Initial content editing is simply the process of editing student essays and additional content before incorporating it into the book layout. This stage of editing helped our editing team to establish important guidelines that unified future editing decisions. Comprehensive document editing occurs after all content has been placed into the actual document. Visual editing is the process of preparing images to be used in the anthology and editing the overall design. Finally,
version editing is the iterative process of fine-tuning drafts just prior to publication. It's important to know that you will likely be using different editing processes throughout publication because the recommendations given below will be adapted differently for each of these stages.

**Determine the level of editing.** One of the first requirements of your editing team will be to determine the level of editing; this may vary depending on the purpose and audience of your anthology. For *Voices in Print*, we took a normative perspective. According to Jocelyne Bisaillon, Professor of Professional Editing at the Université Laval in Québec, normative editing is focusing on the task of "bring[ing] the text into line with linguistic rules—whether these apply to typography, spelling, grammar, vocabulary, syntax, [...] or punctuation" (2007, p.298). Because our program's goal was to use student essays as a teaching tool, we copyedited our students' writing to eliminate technical errors, leaving content, voice, and rhetorical structure alone. As we entered the later stages of editing, this process was adapted to a communicational perspective, focusing more on how effectively the text communicates with the reader. (This was especially relevant to visual editing and editing other non-essay content.)

**Use style guides and style sheets to maintain consistency.** Your editing team will most likely choose to follow a style guide (e.g. MLA) to encourage consistency throughout the document and between editors. Style guides "make reading and comprehension easier for the audience by presenting similar information in similar ways" (Klein & Shackelford, 2011, p. 341). Style guides certainly serve an important function, but creating your own style *sheet* (a collection of document-specific editing standards) will allow you to record those decisions you make while editing that are not dictated by a style guide and to share them between editors to ensure consistency. For example, there are several acceptable ways to format numbers in MLA—the biggest problem is inconsistency. For the *Voices in Print* anthology, we agreed upon solutions as
editing questions arose and it was the responsibility of the document manager to make sure those solutions were implemented consistently. Our process could have been significantly improved by creating an actual style sheet that could be easily updated and shared (perhaps in Google Drive). I recommend recording your decisions for the publication in writing because it will encourage better collaboration between the members of your publication team.

**Avoid overlap through editing schedules and version control.** On a publication of this size it is advisable to have a team of editors working on each draft of the document, but collaborative editing requires careful version control. Without version control, time and effort will ultimately be wasted, either by the editors who discover the same errors, or by a "document manager" who must consolidate overlapping edits. Fortunately, version control can be maintained through editing schedules. Editing schedules can be as simple and straightforward as clear communication between editors about who will edit the document next or as elaborate as a calendar with dates of receipt and completion for each draft. The depth of your editing schedule will depend upon the size of your document and editing team, but simpler solutions will suffice if your document draft has limited availability (i.e. a single printed copy) and more detailed measures may be needed for a document with wider availability (i.e. files shared on the cloud).

**Design**

For *Voices in Print*, we leave the content of our students' essays largely untouched, meaning that our role as a publication team is focused on the presentation rather than the creation of content. As a document type, an anthology affords the publication team less control over content because it is a collection of works from multiple authors; this means that excellent design is your primary means of shaping the document. Your student contributors are going to want their work published in a book that looks like a publication they can be proud to be published in. A visually appealing yet functional design will give a good return on your (time) investment.
because it can attract readers' interest, build credibility for your program, and establish the organization of your document.

Discussing design can be incredibly difficult because there are so many facets of design. Rather than instruct you to include a certain number of images per page and to never use Comic Sans, I provide below a simplified list of principles and some important anthology design theory that you can use to guide your design decisions. Remember, because your design choices should be document-specific, tools to make good design decisions will be more beneficial than specific rules that may not apply to your situation.

**Principles of Design.** Although experts and authors throughout the history of document design have compiled countless lists of its most important principles, I drew from the four simple principles suggested by Michael Klein and Kristi Shackelford (2011): contrast, repetition, alignment, and proximity. Although other sources might suggest a more comprehensive set of principles, I limited my recommendations to four because I believe it's important to focus on the essentials with a document as large as an anthology.

**Contrast:** Contrast is the principle of drawing attention to or differentiating between some elements and highlighting the significance of others by making them dissimilar in some way (Klein & Shackelford, 2011). We used contrasting font styles in the Voices anthology to differentiate elements (e.g. headers vs. body text) and to highlight the significance of content (e.g. using a different font and increased size for pull quotes). Contrast is a useful design tool, but overusing it (e.g. including several font types on a single page or using four different types of paragraph alignment) can be dangerous. If everything contrasts, nothing will stand out.

**Repetition:** Repetition in design can visually group items or show relationships (Klein & Shackelford, 2011). *Voices in Print* utilizes repetition in two specific ways: page layout and
design motifs. Almost the entire document is based on four page layouts: the author information page (Appendix V), essay title page (Appendix VI), essay body pages (Appendix VII-XIV), and discussion question page (Appendix XV). Each has a distinct purpose. The repetition of these layouts throughout the document shows readers that similar pages serve similar purposes. The repetition of design motifs was used throughout the document to visually group items and create unity. Simplified squares were used as markers or line breaks throughout the document (Appendix, fig. 2), unifying the overall publication by echoing the pattern of square shapes featured on the cover design (Appendix III).

**Alignment:** Alignment in a design clarifies the beginning and end of an idea, promotes cleaner design, improves readability, and helps readers to access and process information (Klein & Shackelford, 2011). The display of images in Camille Jensen's essay "Binding Our Feet The American Way" (Appendix IX) provides a great example of the use of alignment to help the reader process information. Because the "natural" photos could not be resized so their edges aligned because important visual information would be lost, we aligned the image labels to the left edge of each picture to maintain consistency. The source captions for the images were aligned to the right edge to further differentiate them from the other text elements.

**Proximity:** Proximity is grouping elements that have something in common in order to express the relationship between elements, cue readers to a shift, or help readers find info (Klein & Shackelford, 2011). In the Voices anthology, proximity was used throughout the table of contents (Appendix IV) to group essay titles, author names, and page numbers in small, clear sections. This helps readers to differentiate between the entries and to clearly determine which elements belong together.
Although Klein and Shackelford's design principles included only the four elements listed above, I'll add *simplicity* to this list. As Charlie Westmoreland, a former design manager at Duke University Press stated in an interview with Robert J. Blisiwe (2013), "the more complicated the manuscript, the simpler I try to keep the design" (par. 6). The design principle of simplicity has an interesting relationship with the other design principles. It reinforces the ideas of contrast and repetition and can be achieved through the utilization of alignment and proximity. The overall document design for the Voices anthology used a limited number of strokes, fonts, and patterns to add variety to the document without overcrowding it.

**Supra-textual Design.** Many people think of design as the control of the purely visual elements on a page (e.g. images, color, and maybe the appearance of display text), but there's a lot more to it. In their essay "Beyond Black on White: Document Design and Formatting in the Writing Classroom," Shackelford and Klein (2011) explain that "an often-overlooked element of design is the visual treatment of text itself. If the intent of writing is to communicate an idea, the way you present your writing is also important" (p. 334). The idea of supra-textual design is particularly meaningful for anthology design because so little of the content is contributed by the designers or editors.

In his article "Supra-Textual Design: The Visual Rhetoric of Whole Documents," Charles Kostelnick (1996) describes the purpose of supra-textual design and provides a definition of the term: "supra-textual design encompasses global, top-down visual elements—textual, spatial, and graphic—that orient us perceptually and rhetorically when we encounter a document" (p. 9). In essence, supra-textual design is the "big picture design" or the design beyond the typical font-size, font-family, image placement decisions that we usually think of when discussing design. Particularly for print documents, supra-textual design influences how readers interact with the
content through features that are often only noted in the subconscious, such as the weight or size of a book, the texture of the paper, page headers or footers, or the alignment of pull-out quotes.

Supra-textual design has specific structural and stylistic functions. Structurally, supra-textual design elements can serve as indicators of the document's global structure, establish hierarchy, maintain coherence, and create parallelism through similarity. Stylistically, supra-textual design elements can engender interest, set the tone of the document, establish credibility, create emphasis and connote usability (Kostelnick 1996). While designing Voices in Print, we carefully considered how the design of those supra-textual elements would affect our overall document. Here are a few examples of supra-textual design in action:

- **Document Size:** We chose a half-letter size (5.5" x 8.5") for Voices in Print because it was cheaper and more portable for students (i.e. easy to throw into a backpack). The document size accomplished several supra-textual functions, but the most important was establishing credibility. The smaller size indicated that we understood how students would use the book and that we respected their limited funds (i.e. we wouldn't print a larger book just for appearances when a smaller, less expensive version would do).

- **Color:** Although this anthology was designed in black and white, we used fields of gray in different tints to indicate the purpose of the text they surrounded. For example, all of the author information was contained in a black box (Appendix V) but the discussion questions were always surrounded by a lighter gray field (Appendix XV). This similarity indicated which elements were alike throughout the book and the nature of the supra-textual element (color) could be determined at a glance, much like a legend on a map.

- **Full Bleed:** This is my favorite example of supra-textual design in the Voices anthology because the supra-textual aspect here is so simple, yet effective. We chose to use a black
background with a full bleed (meaning printing extends to the very edge of the page) on the three "insert" pages (Appendix XVI) that begin each new section. Thanks to a full bleed, those three divider pages have easy-to-spot black edges. The dividers are easy to find even when the book is closed; so, students and instructors can locate the correct section quickly. These dividers help to convey the global structure of the anthology.

Other important supra-textual elements that have been designed with the document's purpose in mind include wider margins and increased line spacing that improve readability and allow space for note-taking as well as folios (page numbers) in the upper, outside corners that include essay information (i.e. author name, title).

**Publication**

Publication is the final phase of creating a student anthology and should be relatively easy because of your careful planning. Our publication team was fortunate to be able to coordinate closely with the printing service that published our anthology. We met with the PDP (Publication Design and Production), learned about the process, and discussed expectations between parties before we even created the document file. This type of familiarity benefitted our publication process because we were able to do less troubleshooting. The printers understood the context of our document and they were able to catch some problems early on and provide some helpful suggestions. Aside from collaborating with your printing service (one of the additional collaborators discussed in the "Planning" section), here are some general recommendations for improving the publication process.

**Adhere to your timeline.** Adhering to your established timeline is crucial for a smooth publication process. It is especially important that you hit key deadlines for submitting drafts to be printed. It's easy to fall behind after one missed deadline and not allow enough time for
satisfactory revisions. It is almost inevitable that you will discover problems that need special attention or obstacles with printing the document that need to be resolved. If you built some buffer time into your schedule for just such an occasion, careful adherence to publication deadlines will make sure that your buffer time is reserved for actual emergencies.

**Edit iteratively.** The publication process should be, in a sense, iterative. You will most certainly want to print multiple drafts prior to publication to ensure that all elements of the design files have transferred properly. It is not uncommon for initial printings of a document to reveal unexpected visual errors that are not apparent on a computer screen. Especially with our black and white theme, we were unable to see the true contrast between different design elements until they were demonstrated in print. I recommend printing as many drafts of your document as you are able to with the money and time available to you. Consider recruiting some "fresh eyes" to review drafts of your document as well. A fresh perspective can help you uncover errors your design team may not have considered.

**Conclusion**

I compiled this series of recommendations because I believe the anthology, as a type of publication, warrants further exploration. Although many sources extol the virtues of student anthologies or provide recommendations for their use in the classroom, there aren't any accessible resources providing detailed instruction for publishing them. Anthologies of student work are a fairly common type of publication, especially in undergraduate universities. In this setting, the publication team consists of students and instructors who are frequently changing and, therefore, unfamiliar with anthology publication. With little to no research available about anthology design and publication, these recommendations are intended to provide a usable resource to those instructors and students publishing student anthologies.
As a member of an anthology publication team, or even as an individual seeking to improve your editing, design, and publication skills, I encourage you to remember these important principles:

- Careful planning (with an understanding of your document's audience and purpose) will always pay off because the thought and time devoted to planning will be reflected in the success of each consecutive phase of publication.

- Even if you have excellent editing skills, plan to edit iteratively. Your document will change many times and printing multiple drafts will improve your chances of catching errors.

- When it comes to design, keep it simple. Don't spend all of your time and resources designing a document that is "pretty" but lacking organization and focus.

- Adhere to your established timeline and goals whenever possible. They will help to structure your efforts as a publication team and keep your document on track (and the time invested in planning will be meaningless if you don't).

Note: Excerpts from the 2013 edition of *Voices in Print* have been included in the Appendix to this document as a reference.
References


### Appendix

#### Figure 1. Anthology Review with Analytical Framework

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<tr>
<td>#1 Make the anthology more usable for instructors.</td>
<td>Notes area at back. No accompanying content to guide discussion or facilitate teaching essays = proposed improvement: include writing prompts, reading questions that will give instructors a starting point for facilitating class discussion with each of the essays. Providing more student resources in one publication = fewer links on canvas/printed handouts (see #3, #2)</td>
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<td>#2 Make the anthology more usable for students.</td>
<td>Notes area at back. Already providing examples of essays/topics that did well for students to review. Provide further resources (e.g. MLA formatting guide, one or two essays with editorial comments or critical analysis, etc.) wider margins for taking notes. Attractive design might attract more students to participate in the program if they think it’s a publication worth having work published in....also might encourage them to take student essays more seriously in their analysis if the publication seems “credible”</td>
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<td>#3 Relate the anthology content (essays and discussions) to the ENGL 2010 guidelines.</td>
<td>Could be accomplished in critical analysis of a few essays (see #6). Specifically incorporate these items in the discussion guides and writing prompts included with each essay...perhaps consider this as essays are first selected and try to focus on a specific concept for each essay (or at least cover each rubric item somewhere in the anthology). Include the rubric in the anthology? (I didn’t even know it existed and it would be a great way to make it more accessible to students = trying to have all of the resources in a single publication.</td>
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<td>#4 Build ethos for the Voices program: show instructors how useful the Voices program can be for teaching ENGL 2010 concepts.</td>
<td>Preface relates Voices to Citizen Scholar objectives. Allow teachers time to view anthology (possibly in electronic format) before creating syllabus for ENGL 2010 Fall classes (provide before colloquium in Summer)= giving them time for incorporating into their curriculum/we want to be helpful. Help to build ethos through professional/clean appearance and absence of errors/typos. Process: including instructors in editorial review board so more people have responsibility for the essays that appear in the anthology.</td>
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<td>#5 Move the anthology toward a textbook: one essay with editorial comments throughout? Cover essays for each section?</td>
<td>More instructional content (further instructions for writing PRE, more graphics...could we incorporate sidebars with “thoughts/questions” within the pages of the text instead of at the end of each essay?) Thoughts after reviewing anthologies: using one essay with editorial comments must be handled very gracefully - do not want to deprive a student of their opportunity to be recognized for good work by criticizing their essay in comparison to peers’. Proposed process/solution: ask one or two students to participate, explain the process/expectations thoroughly, analyze essays more deeply with the aid of the ENGL 2010 rubric items (helps to accomplish MC agenda item #3). Try to use essays that can be examined with equal positive and critical remarks. Involve students in review process and ask for input. Perhaps they can provide further information/advice to students based on review of their own essay.</td>
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<tr>
<td>pull-out quotes in boxes= distracting. ***best formatting of titles/authors for essays. **best preface page. Favorite table of contents</td>
<td>page #s too narrow and close to text (best in 08-09 or 12). *Includes instructor name with student for each essay. Also includes short abstract/author bio but not consistently. Not a fan of the &quot;such and such by...&quot; in the table of contents. Too little line space for pull-out quotes.</td>
<td>Font and format for pull-out quotes doesn't establish enough contrast for proximity. Works cited tried without bold=not as effective as other issues. Font for headings also needs greater contrast.</td>
<td>I like the subtle contrast established by italicizing citizen scholar objectives in preface = separates objectives from their accompanying explanations written by editors. Body text difficult to read/not enough white space inbetween lines. I like line spacing for works cited though.</td>
<td><em>utah state logo on back</em> (problem: editors AND names being bolded on cover). Table of contents: too much bold, overwhelming. *Need to inform students that we can only include high quality graphics in the publication if they have some accompanying their essays. titles/authors format= poor.</td>
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| #7 Attractive, modern design: pictures/graphics | *see layout for editors names on cover (10 also does this well). (problem: too many fonts on the cover) | Cover: no comic sans. Too many "directions" again, but better focal point than 2010. | too many fonts. Comic sans or something similar. Too many "directions" no real focal point. | problem with logo resolution. (problem: too many fonts) | *Favorite Spine. Black Voices Logo on White looks better than white on black. (problem: military font for date on cover) |

**Figure 2. Square Motif Line Break**

father's blood type and who was his regular donor. When Dad would fall or bump into something, he would say, "I just need another dose of Jim Butler and I'll be as good as new."


In the late 1960s, a revolutionary treatment became available for the treatment of hemophilia. Concentrated clotting factor, manufactured from human blood plasma, was developed which could be stored at home and injected when
Appendix III

VOICES IN PRINT
An Anthology of Student Essays

Editors:
Susan Andersen
Bonnie Moore

2013

Cover Design: Arianna Rees
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Camille Jensen

Camille Jensen is a piano pedagogy/performance major. Raised in Logan, she comes from a family of eight children, of which she is the sixth in age. Jensen identifies as a feminist, but wrote this paper to show that the sexualized media, as with many so-called feminist issues, is an equally crucial issue for women and men. Her interest in ancient Chinese foot binding comes from her study of the Mandarin language and culture. Jensen has been loving her career as a piano teacher since 2007, but is temporarily leaving it to serve an 18-month LDS mission, beginning in fall 2013.

Background

In her engaging persuasive research essay, Camille Jensen examines sexualized media and its damaging effects on young men and women. In a skillful resemblance argument, she compares the sexualized beauty rituals of today’s young women to the centuries-old foot-binding practices of China that lasted well into the twentieth century.

Using a variety of sources, from books about Chinese culture to interviews with recovering pornography addicts, Jensen calls the reader to action, asking us to teach children "to treat these [sexualized] messages critically, rather than passively absorbing them."
Let me paint a picture for you. Footbinding. Chinese women hobbling on three-inch feet; infected limbs broken and folded like grotesque origami; little girls tightening their bandages in hopes of beauty and a rich husband. The practice is both horrifying and fascinating to us, twenty-first century Westerners. Why would an entire society submit to such a horrible custom?

Contrary to popular belief, the now-illegal Chinese practice of footbinding was not thought up by men to oppress women; rather, it was developed by jealous female concubines in the emperor's courts. Recorded as early as the twenty-first century B.C., footbinding began as a high-class women's fashion trend and escalated into a rich man's erotic craze. By circa 1300 A.D., footbinding had moved into the common class, evolving from a token of sexual allure into the very basis of feminine identity. Young feet all over the Chinese empire were broken, pushed inward toward the heel, reshaped, and bound tightly to eventually reach the three-inch-long ideal. These "three-inch lotuses" became the sole definition of a woman's self and social worth and an erogenous fantasy that men blindly toddled after (Wang). "A woman with her feet unbound was not really a woman, no matter how pretty her face, how slim and willowy her body. Binding their feet, women...became the codes of beauty, femininity, and eroticism" (Wang 226).

But unnatural beauty comes at a price. The violence with which mothers deformed their daughters' feet is appalling. Five and six-year olds were forced to walk on broken bones, wrapped as tightly as possible; with each weekly wrapping, more flesh decayed from blood loss and infections spread...
through the crevassed flesh. Every living moment was excruciating. But the girls, reminded constantly that they were worthless with big feet, diligently bound their feet tighter every morning for the rest of their lives (Wang).

How bizarre, how cruel. A woman's value determined by broken, rotting feet, not by her intelligence or her talents or her humanity. How could so many mothers submit to such a horrible practice? How could millions of men really think that a stinking, infected, inhuman foot was attractive? How could an entire society conform to abuse, pain, objectification, all in the name of sex?


How could an entire society conform to abuse, pain, objectification, all in the name of sex?

The reality is that this fantastical, glorified version of sex has taken over our society. It breaks, pushes, reshapes, and bandages the minds of our children. The onslaught of images specifically targets girls, demanding that they be flawlessly alluring, but catches boys in the crossfire, insisting that their sex drives can and should define them. Girls are taught that their self and social worth depends on their sex appeal; boys cultivate an all-consuming appetite for the unnatural products of Photoshop and animation. It is the American lotus foot.

The reality is that, even after multiple waves of feminism, women in our culture are not expected to have successful careers, powerful personalities, or extraordinary talents.
Women are expected to be shapely, sly, seductive sex kittens and men are expected to be stupidly spellbound by them. From sexually charged movie characters like Vicki Vallencourt from "The Waterboy" to Disney princesses baring breasts and bellies for their wide-eyed audience, the expectations for our children are clear. Do you remember the women of the 2008 American presidential campaign? Michelle Obama was called a "slut," Sarah Palin "masturbation material," and Hillary Clinton a "haggard" 92-year-old, to name only a few of the sexist insults these women endured (Emanuel). Independent, inspirational, and overweight female celebrities, such as Adele and Queen Latifah, are criticized for being "fat" or praised for being "sexy" by gossip columnists, but never judged solely on their talent. If the most powerful, charismatic, successful women in our country are being ranked by their sex appeal, how is prime-time television teaching our boys and girls to judge each other?

One study surveyed adolescents who were exposed to media with varying degrees of sexual explicitness, asking them to agree or disagree with statements such as "Unconsciously, girls always want to be persuaded to have sex" and "There is nothing wrong with men being primarily interested in a woman's body." As we can expect, the correlation between explicit media exposure and agreement with these statements was positive, but the surprise was that there was no difference between boys and girls (Jochen and Valkenburg). This means that while young boys are being taught that a woman is a sex object, young girls are being taught to ignore their personal identities and only invest in their sex appeal. Our little boys are drooling over lotus feet; our little girls are tightening their bandages.

Like three-inch Chinese feet, the sex appeal that Amer-
ican girls are expected to exude is naturally unattainable. The viral internet video *Evolution* shows this first-person: a model, before being placed on a billboard, is first doused in make-up—foundation, eyeliner, eye shadow, blush, contour powder, highlighting cream, mascara, brow liner, lipstick—and then put under the knife in Photoshop: lengthening her neck, thickening her hair, manipulating her facial bone structure, enlarging her eyes, and shaving her cheeks (*Evolution*).

The final product rings eerily similar to the intricate breaking/folding/binding procedure followed dutifully by generations of Chinese mothers and daughters. We are watching deformity become the status quo.
We can all agree that the media is the root of the problem. Every day, our children are confronted with obvious and subliminal messages alike through the television, internet, and grocery store checkout lines. We need it to stop if we want to protect them from the toxic effects. But can we expect an entire corporate market to change overnight, simply because we ask them to? However ambitious we are, however protective of our youth, that hope is unrealistic. This culture has become a foundation of our society, in the same way that the twisted fashion trend took over ancient China, and it can't be overthrown with one email petition. But there is a way to uproot it. It starts from the bottom up, and it's something we can all do today.

It was the adults of China that fostered their tradition through their daughters' abused feet and their sons' lotus-footed wives. If we, as parents and educators, can fight the spread of our sexualized media by teaching our children to recognize and reject its claims, we can change this society with each new generation. We need to take responsibility for educating our children about sex, gender, and identity to protect them from the media's onslaught of detrimental images. That's how we fight the lotus foot.

Forty-nine percent of alcohol commercials include a close-up of a woman's chest. Men exposed to advertisements that portray women as sex objects are more likely to believe gender stereotypes and rape myths, while women are more likely to experience depression and self-damaging behavior (Snigda and Venkatesh). In the top 100 grossing films of 2007, 2008, and 2009, only one-third of speaking characters were
female, but female characters were more likely to be dressed partially nude, referred to as attractive by the opposite sex, placed in “following” rather than “leading” positions, and less likely to achieve their goals (Azad). These messages seep into a young person’s mind and create unconscious beliefs that are difficult to correct. Girls are taught from an early age that their skills, intelligence, and independence do not matter unless they have an extraordinary sex appeal. Boys are taught that it’s okay, even expected, for them to have endless sex drives with no regard for the woman or the situation.

But imagine if, in our homes and our schools, we encouraged our young people to pick out the messages they see – the gender discrepancies, the objectification, the often laughable sexual advertising – in a carefully selected media clip, then describe what is unfair or inaccurate about it. Boys and girls alike can learn to treat these messages critically, rather than passively. Of course, do not subject children to full-on pornography, and be tactful in material, basing it on the age, needs, and maturity of each child. But don’t leave children to fend for themselves in this world. We can’t shut out the media from children’s lives, and we can’t change an entire culture just by asking, but we can lessen its effect with each generation, and we can protect each individual child from being shaped by the images they see.

Our children need this help more than we realize. I’ve been watching my younger sister “bind her feet” for years, basing her own and others’ worth on physical appearances. It started with rating teen movie stars by their attractiveness; now, at 12 years old, she won’t even be friends with girls she doesn’t think are pretty. And her view of herself? She wears heavily caked mascara, frets over her breast size, and periodically flies into frenzies about her weight. In her own words, after a conversation about her sinking seventh-grade report cards, “I don’t need to be smart as long as I’m pretty.”
I wish we had taught her to see and laugh at the messages in the media years ago. I hope it’s not too late for her to correct the beliefs that have been nurtured by society. I don’t think it is. I think that humans of any age can relearn and redefine their beliefs. But the key is that we, as adults, are responsible for children, students, and little sisters. And if we can equip every child with the means to combat the toxicity in our media, they will have the ability to change the world.

The issue is more urgent, more immediate than we may realize. I had the privilege of anonymously interviewing recovering pornography addicts, male and female, ranging in age from 14 to 22. The mediums with which these young people struggled varied from pornographic novels to filmed videos to animated pictures. Although interviews were completely separate, each interviewee had the same impressions about gender roles from their medium. The men in pornography are

“emotionally detached” (Anon. 1),
“always in control” (Anon. 2), and
“unfeeling assholes” (Anon. 3).
“You never see their faces” (Anon. 4), and
“the focus is never on them” (Anon. 5).

In contrast, pornographic women are

“unintelligent” (Anon. 1),
“frail” (Anon. 6),
“submissive” (Anon. 4), and
“morally bereft” (Anon. 5).
“The woman was not really a woman. She was often completely willing to go along with whatever the man suggested or led her into, without any word otherwise” (Anon. 7).

Can we really let our boys be stereotyped as faceless “assholes”? Can we really let our girls be “unintelligent” and “submissive”? Pornography was once a socially taboo vice, but is now commonplace in American homes. You can bet that it
will only get worse if we allow our media to continue its current ways, and these gender roles will become more and more pervasive. Footbinding will not stay in the emperor’s courts for long. As experienced personally by the young people I interviewed, it’s already on its way. Wherever they are in their lives, however deeply the media has already affected them, we need to educate children and give them the means to fight for themselves. Procrastination on our part could find them trapped in the same awful situation that my seven anonymous friends now battle.

The media is binding our feet the American way. Little girls are being forced by their societal “mothers” to do everything it takes to be beautiful. Adult women are finding that their worth as a human depends, paradoxically, on their inhuman sex appeal. Men and boys are being taught to fixate on women with misshapen lotus bodies. But if we can help our children learn to take the bandages off, one by one—gender stereotypes, sex in advertising, Photoshop, pornography—perhaps we can truly leave them a better world than the one they live in now.

Works Cited

Azad, Sifat. “Are Women In the Media Only Portrayed as Sex Icons? Statistics Show a Massive Gender Imbalance Across Industries.” Poli-


Discussion Questions

1. Note how often Jensen refers to Chinese foot-binding during the essay. She reinforces the notion that the practice of foot-binding is much like the effects of sexualized media today. Do you find the repetition effective? How might you do something similar in your own essay?

2. Jensen makes some strong claims; for example: "The reality is that, even after multiple waves of feminism, women in our culture are not expected to have successful careers, powerful personalities, or extraordinary talents. Women are expected to be shapely, sly, seductive sex kittens and men are expected to be stupidly spellbound by them." Do you agree with Jensen's summation of gender expectations? Is she making a hasty generalization?

3. Jensen skillfully uses her source material. Note how she discusses a study by researchers where "adolescents were exposed to media with varying degrees of sexual explicitness" (114). She summarizes the study, includes some direct quotes, then spends some time expounding on the study and how it relates to her thesis. Choose a direct quote or paraphrase from your own writing. Discuss it in your own words and then directly tie it back to your thesis.

4. How do visuals add to Jensen's argument? Consider how visuals might be effective in your own argument.
Anthologies of student work are a fairly common type of publication, especially in undergraduate universities. Because there aren't any accessible resources providing detailed instruction for publishing anthologies, this brief document will provide you with an overview of the recommendations for publishing a student anthology presented in my English Honors Thesis: "Recommendations for Publishing a Student Anthology." In order to make the publishing process more approachable, I have organized the following recommendations in chronological order and grouped them into four basic categories: Planning, Editing, Design, and Publication.

The Publication Process

**Planning**
- Understand Your Audience
- Consider Limitations and Constraints
- Identify Goals
- Create a Publication Timeline
- Consider Additional Collaborators

**Content**
- Determine Level of Editing
- Maintain Consistency with Style Guides and Style Sheets
- Avoid Overlap

**Design**
- Principles of Design
  - Contrast
  - Repetition
  - Alignment
  - Proximity
  - Simplicity
- Supra-Textual Design

**Publication**
- Adhere to Publication Timeline
- Edit Iteratively
Recommendation Summary

Planning

Understand Your Audience
Identify the audience of your publication and consider how they will use the anthology. You might compile a list of your audience's needs to serve as a reference during initial planning meetings.

Consider Limitations and Constraints
Consider the limitations and constraints of your publication to ensure that your project plan and publication goals are attainable. Identify limitations such as cost of printing, final date of publication, and available resources.

Identify Goals
Establish goals as a publication team and use those goals to prioritize your team members' responsibilities. An analytical framework will make your goals more approachable by organizing them into three levels of need: mission critical, important, and would-be-nice.

Create a Publication Timeline
Create a publication timeline that outlines important tasks and establishes deadlines. Be sure to incorporate "buffer time" into your schedule and to accomplish tasks early when possible to allow time for problem-solving.

Consider Additional Collaborators
Consider working with collaborators outside of your publication team. Students can contribute more than just content; you might ask graphic design or technical writing students to help with the document design or editing. Instructors can contribute supplemental content and serve as major advocates for your publication with their departments. You might also use an on-campus printing service to publish your final document.

Design

Principles of Design
Use the following principles of design to establish hierarchy, improve usability, and generate visual interest within your publication.

Contrast: Highlight significance and differentiate elements that are dissimilar in some way.
Repetition: Demonstrate relationships and visually group items with the repetition of styles and elements.
Alignment: Clarify the beginning and end of an idea, promote clean design, improve readability, and help readers to access information through alignment.
Proximity: Group elements that have something in common to express relationships, cue readers to a shift, and help readers to find information.
Simplicity: Find simpler solutions for design problems. A cleaner document design will make it easier for readers to focus on content.

Supra-Textual Design
Focus on appropriately handling supra-textual design elements (those parts of the document that allow the document to function as a whole such as size and organizational markers). These design elements will afford the designer more control in a publication as complex as an anthology.

Editing

Determine Level of Editing
Determine a level of editing that will be appropriate for the purpose of your document. You may choose to edit student content differently than the additional anthology content (i.e. copy-editing student essays and substantively editing additional content).

Maintain Consistency with Style Guides and Style Sheets
Maintain consistency between editors by following a style guide and creating style sheets. You may choose to follow a style guide (e.g. MLA), but an additional style sheet specific to your anthology will provide a useful reference for those elements not governed by a style guide (e.g. rules for consistent use of terminology).

Avoid Overlap
Use editor schedules and version control to ensure that you don't create additional work for editors or document managers. When multiple editors work on a document at the same time, new and separate versions will be created, and those edits will eventually have to be consolidated.

Publication

Adhere to Publication Timeline
Follow your established timeline, especially key deadlines for submitting drafts to be printed.

Edit Multiple Drafts
Print at least three drafts before final publication. Many errors are only revealed in print, and your publication will improve with each iteration.

* Adapted from "Beyond Black on White: Document Design and Formatting in the Writing Classroom" by Michael J. Klein and Kristi L. Shackelford.
Author Biography

Ariel Peterson

Ariel Peterson, raised in Nephi, Utah, graduated in 2010 from Juab High School. She came to Utah State University in Fall 2010 as a Sterling Scholar winner in the Visual Arts category. After the necessary year of discovery, she decided to major in English with a Professional and Technical Writing emphasis. Ariel earned departmental honors in English and interned with Voices on Stage and in Print for two years. Experience publishing the Voices anthology lead to her interest in print publications and the topic of student anthologies.

After she graduates in May 2014, Ariel will spend a year in South Korea as an English teacher before continuing her education with a Masters of Publishing degree.