

George Mason University Course Syllabus

Course Title:	Editorial Design
Course Code/Section:	AVT 313, Sections 002
Session/Year:	Spring 2018
Meeting:	Monday, Wednesday, 1:30–4:10, School of Art, Rm. 1020.
Professor:	Jandos Rothstein
Contact Info:	jrothste@gmu.edu
Class information:	www.jandos.com/forstudents
Office Hours:	TBA, and by appointment
Portfolio:	www.behance/jandos
LinkedIn:	www.linkedin.com/in/jandosrothstein
Pinterest:	www.pinterest.com/jandosr

Course Description

This semester we will be exploring long-form print graphic design. While our focus will be on magazines, the skills developed—creating engaging design within a branded, organized and inviting structure, presenting information in various content-appropriate formats, developing a visual identity and finding and creating effective imagery is also applicable to other common design tasks—annual reports, ad campaigns, business collateral, newspapers, websites, books, branding systems, and other commonly produced documents. Design is a tool for persuading, informing, and entertaining. In this class you will be required to do all three.

Objectives

Develop professional visual sensitivity and competency in graphic communication through the magazine design process. Continuing development of professional computer design skills in drawing, page layout, and image manipulation using appropriate software. Develop a series of professional portfolio pieces including a functioning magazine brand, feature layouts, news section layouts, and information graphics.

Content

The primary intent of this course is the development of conceptual, typographical, and print design skills. However, it is impossible, since the advent of “desktop publishing,” to divorce the ability to realize and execute a design with the ability to develop that design in software in a way that can be easily modified while still in progress, and translate successfully into the intended media once done. It is a fundamental expectation that students will rise to the challenge of mastering the technical skills they need to achieve an effective and visually and typographically literate outcome. While learning software is not the goal of this class, increased software (or digital craft) skills are the byproduct of (and evidence for) a successful outcome.

Structure

This semester, randomly selected teams of 4 or 3 students will collaborate to create a prototype for a new fully functional magazine. This will require the creation of a common template (compatible with Blurb, MagCloud or Lulu specifications at either the 8.25” x 10.75 8.5 x 11 size) and the establishment and enforcement of design standards across team work—as well as the creation of a range of surprising and engaging pages within the branded framework.

Text And References

A textbook is not currently required for this course.

Students are required to purchase one magazines for the analysis assignment, and coordinate with team to purchase three or four competing magazines to the one you are creating.

Students may be required to watch specified Lynda.com courses or chapters to address identified skill gaps.

Students are expected to pay attention to popular and experimental magazine design over the course of this semester. Places to examine magazines include the Fenwick periodical room, most local libraries, most large and some small bookstores including Barnes & Nobel; and many grocery stores and pharmacies. Many other businesses also carry at least a limited selection of magazines. Good web sites for magazine reference include pinterest.com, issuu.com, coverjunkie.com and magcloud.com. If you have a tablet device, you may also have access to digital editions of popular titles through your local library or through your library's agreement with Arlington County Libraries.

Suggested Books:

Rothstein, Jandos, *Designing Magazines*, Allworth Press, New York, 2007.

White, Jan, *Editing by Design: For Designers, Art Directors, and Editors—the Classic Guide to Winning Readers* (3rd. Ed.) Allworth Press, 2003.

Hurlburt, Allen, *Grid: A Modular System for the Design and Production of Newspapers, Magazines and Books*, John Wiley & Sons, 1982.

Visocky O'Grady, Ken and Jenn, *The Information Design Handbook*, How Books, Cincinnati, Ohio 2008.

Bringhurst, Robert, *The Elements of Typographic Style*, Hartley & Marks, Point Roberts, Washington 1992.

Society of Publication Designer's (SPD) Annual (Volumes 1–50). Recent volumes are published by Rockport.

Best of Newspaper Design (Volumes 1–35). Recent volumes are published by Rockport.

Adobe [Version number] Illustrator Classroom in a Book, Adobe Press, Salinas, California.

Adobe [Version number] Photoshop Classroom in a Book, Adobe Press, Salinas, California, 2012.

Adobe [Version number] InDesign Classroom in a Book, Adobe Press, Salinas, California, 2012.

Adobe Type Library Reference Book (4th Edition) , Adobe Press, Salinas, California, 2011.

Suggested Web Resources

Facebook and Pinterest users are encouraged to “like” or follow Newmanology. Former *Real Simple/Village Voice/This Old House* (many more) creative director Robert Newman shares a endless stream of fascinating design links, many of them editorial. Newmanology also has a Tumblr and web site.

magculture.com—focusing on European magazine design

lynda.gmu.edu—Lynda.com is available free to the Mason community. It offers excellent training videos on design, design software, programing and other topics.

Materials & Supplies

You will need the following tools and materials for this course, and should have them with you at each session.

CD or DVD ROMs, thumb or hard drive; drawing supplies (sketch pad, eraser, etc.); ruler marked in picas and point scales: 14" x 17"; masking/drafting/artist tape; other material as assigned/required by project. At the end of the semester, you will also need professional jet-black mounting board and mounting supplies.

Organizations

Students are encouraged to join the Student AIGA group. GMU AIGA members do “real world” design work for campus clients, bring speakers to campus, host events, and are automatically members of DC AIGA and National AIGA which provide resources job boards and networking opportunities for designers.

Magazine Topics

Each topic may be selected by only one team per class per semester:

General men's interest magazine, such as *Esquire*, *Maxim* or *GQ*

General woman's interest magazine, such as *Cosmopolitan*, *Glamour* or *Oprah*
 Food magazine, such as *Bon Appatit*, *Food and Wine*, or *Gourmet*.
 Shelter magazine, such as *Architectural Digest*, *Atomic Ranch*, *Dwell*, or *Country living*
 City or regional magazine such as *Washingtonian*, *New York* or *Virginia Living*.
 Alumni Magazine, such as *Mason Spirit*, *Virginia Tech Magazine* or *Harvard Magazine*
 Travel Magazine such as *Conde Nast Traveler*, *Afar*, *Outside* or *Lonely Planet*
 General interest or news magazine such as *Vanity Fair*, *Time*, or *Newsweek*.
 Business or professional magazine such as *Fast Company, Inc.*, *Forbes*, or *Communication Arts*

Students must sign up for a minimum of 20 points (22 or more points recommended). Points are awarded for design that is at least adequate: pages blend with overall design and brand of magazine, are functional (article is inviting and readable, text is real, appropriate for magazine and fits in space without repeating or dummy text, layout is modular and/or otherwise easy to parse (It's clear what headline goes with which picture, what headline goes with which article, etc.)

Every student will complete 13 of the required 20 points with these components:

5 pages Brief 1 or Brief 2 (focused briefs)	5 points
6 pages Text Feature (no group may include more than one Q & A interview in their final presentation)	4 points
Complex infographic or three simple related infographics	2 points
3 of 12 or 9 monthly covers (all group covers must fall within a single calendar year, with no months repeating)	2 points

Team components (Each to be selected by only one team member unless otherwise noted, bulleted items are required as part of each team's presentation. All work to be completed in InDesign unless otherwise noted):

• Logo ¹ and signage	1 points
• Web Home Page ^{2*}	2 points
Web Article Page ²	1 point
• 2 page functional Table of Contents*	2 points
5 page hybrid feature (may be selected by two team members)	5 points
• 6 page Visual Feature (may be selected by up to two team members)	4 points
Social Media Content Ad for three platforms with mock ups ² (may be selected by up to two team members)	1 point
"Pop Corn" page (additional, if designed as first brief opener)	1 point
• One page Web Highlights page for print*	1 point
Letters from readers page	1 point
Animated version of any one required Cover for tablet presentation	1 point
Interactive version of any one required Feature for tablet presentation	2 points
Authored complex full-page illustration or three spot illustration ³ (may be selected by two team members)	2 points
Full page ad for brand extension product such as book or event	1 point

*Each of these three must be selected by different team members

1. May use Illustrator or InDesign
2. May use Illustrator, Photoshop or InDesign
3. May use Illustrator, Photoshop, drawing app or analog image creation methods.

Team leaders (Team leader will hold final responsibility for one of three focus areas (though all team members are expected to contribute to each). Each team must appoint all three leadership positions to different students. Serving successfully as a leader will excuse the following number of design points (The teacher will select team leaders if teams cannot reach a decision on their own.):

Text and Content Leader

2 point

Responsibilities: Make sure all text across team is appropriate in terms of content for topic, magazine voice and magazine schedule. Makes sure articles do not too closely duplicate other content in same issue. Student will not earn points if inappropriate, duplicating (literally or topically) or position text is in final magazine. Makes sure magazine is consistent with team's version of mini-style guide.

Branding, visual consistency, art direction leader

1 point

Responsibilities: Makes sure grid, fonts and signage are used consistently across pages. Students will lose point if there is an inconsistent grid, misused or modified foundational styles or signage is in the final.

Technical Leader

1 point

Makes sure team members are meeting digital craft requirements (see below).

- If all three team leaders earn full credit, each team member (leader or not) will earn 2 additional points.
- Students can earn additional points for exceptional design and/or group leadership beyond expectations.
- Students will lose points for each of the following infractions:

Attendance: Every student is permitted 3 excused (no questions asked) absences and one additional absence with documentation of illness or for a doctor's appointment. Arriving between 6 and 20 minutes late will count as 1/3 of an absence. Arriving more than 20 minutes late will count as a full absence. Each absence after three will result in a one point reduction of the student's total score. Student absences on presentation days will not also count as missed presentations provided the student provides required work by e-mail within 24 hours of presentation. Students can make up for up to 4 additional missed classes by taking on additional optional projects. However, students are responsible for the cost of printing those pages (if applicable) and the work must be done within the leadership and critique structure of the group. Last-minute and/or otherwise un-critiqued and subsequently revised work will not be accepted as fulfilling requirements. The 1/3 absence and full absence times will be marked with lines on the daily sign in sheet students should keep track of their own attendance.

Digital Craft

Lean Construction: All pages must follow principles of "lean construction"—pages that are created with fewer text frames and higher-function paragraph controls are both more accurate and faster to edit. Unfortunately, lean construction is not an intuitive way to work for most beginning InDesign users, but it is essential to get used to working this way because in addition to increasing the quality of your work, it will give you the foundational skills that are needed for more advanced use of the program. Working this way is also expected in professional environments. Even very experienced InDesign often create pages that are not as lean as they could be and some results (such as pages with a lot of captions or a flow chart) require a couple dozen or more text frames. I do not expect perfection (especially at the beginning of the semester). But generally, if text is part of a single story and in a single column it should be in a single text frame, there should be a minimum of paragraph returns included only for spacing (and never more than one return in a row). There should never be multiple tabs or spaces used for spacing. Students will lose 1/2 point for every page, after the first four, that egregiously violate lean construction principles.

Style Sheets and Auto Lead: Every group will start out with a small number of shared styles sheets, but as every repeating style (such as might be used in features or TOC) must be affiliated with a style to ensure consistency and editability. Students are expected to create new styles within the spirit of the overarching magazine brand, share stylesheets with team members when asked, possibly through distribution of updated templates. Students will lose one point if they use repeating formats that are not affiliated with style sheets and one point if default lead is

used for multiple lines within any single text frame.

Light Load: Students who turn in less than 20 points worth of work will be penalized 5 points.

Expulsion

Every group is expected to make a good faith effort to help all members achieve success in the class, which will mean offering technical and aesthetic feedback, help and encouragement. Removal of a student from a group should only be done as a last resort, after at least two warnings and with serious cause. If a student is not pulling his or her weight and the remaining students unanimously vote to expel that student, they may do so and the group will continue without that student. The consequences will be: 1. The expelled student will lose 6 points. 2. Remaining group members will each lose 2 points. 3. If the expelled member had been assigned the print table of contents, it will have to be reassigned to a remaining team member. 4. The expelled member can still earn credit for the class working on a version of the magazine as an independent student. They must make up, in part, for penalized 6 credits by creating a print TOC for their magazine. The expelled student's former team will provide the same text at the same time as used for their TOC.

A student who misses 6 or more classes in a row without contacting the teacher may be administratively dropped from the class. There will be no penalty for that student's group if that happens.

Grading

26 points+	A+
24-25 points:	A
22-23 points	A-
20-21 points	B+
18-19 points	B
16-17 points	B-
14-15 points	C+
12-13 points	C
9-11 points	D
0-10 points	F

Deliverables:

(Note: I am often willing to allow modifications to section criteria provided the proposed modification would provide a comparable educational experience. While, the section requirements are set up to give the student experience overcoming a range of design challenges—I recognize that not all requirements serve every style of magazine or designer equally. As modifications must be proposed and approved before the preliminary is turned in, they are more easily grantable to students who are successfully managing the work load.

Template Foundation Styles, colors. To assure consistency across magazine, team members will start with a common template that must be created before page design can begin. The template must contain, at a minimum: two two-page 12 column templates, one with a high top margin for feature design, and one with a low top margin to accommodate signage (for briefs, Possibly TOC, etc). Both should have working folios. Template must include (at a minimum) the following standard literal (unchangeable except for gentle tracking and/or kerning) paragraph level style sheets: Body Serif, Body Sans Serif, Small Body (usually book-weight sans), Credit (usually light sans) and Standard Caption (usually bold sans). It must include the following foundational paragraph styles Briefs Head 1, Briefs Head 2, Briefs Deck 1, Briefs deck 2. It must include the following literal Character level style sheets: Serif Body Italic, Sans Body Italic, Body Bold (usually a sans). These must form a coherent and compatible system of styles. None of the required styles can use default or automatic leading. Student's can choose display fonts that are not part of the foundational styles provided they are in keeping with the magazine's brand. Similarly,

a color scheme for your magazine need not include every color ultimately used but establishes overall tone. It should include both darker colors that form the core of the publication's brand personality and one or more lighter colors that may be used with black type on top of them. For critiques, teams must have a page of just body text showing margins, a page showing all required styles in use together and a set of color chips. You may want to include other features in your template: rag and justified versions of body styles, opening paragraph versions (such as drop cap) and seven or three column templates, or these can be added later. It is likely that teams will want to distribute updated and more robust templates during the semester. Your group can distribute these duties or everyone can take a crack at all. No fewer than two students should be tasked with developing at least two options for the type system.

Content: Students will collaborate on text gathering for the briefs section and text features. Each student must propose at least eight on-brand short stories for the general briefs, seven short stories for the focused briefs, and two long stories for the text features. At least two of the stories for each brief section must be non-traditional: for example infographics, list form articles (listicals), side-by-side comparisons, calendars, advice, explainers, etc. Students are responsible for finding their own content for other parts of the magazine (except TOC section), however text is still subject to approval of content leader and collaboration is encouraged.

Briefs Section The briefs or news section in a modern magazine presents a variety of small, self-contained, often witty and usually entertaining items. Briefs pages, in some ways, resemble newspaper pages in that there are typically several articles per page—but because magazine pages are small, the writing must be lean. The general brief section must have at least 20 complete articles over 10 pages, but could have quite a few more depending on the subject and style of your magazine. Two pages must have only a single article (logically, that might be the lead page, but need not be), so the remaining 18 articles will be distributed over the remaining eight pages. No single brief item should be longer than approx. 250 words and there must be no more than approx. 450 words per page set in approved body copy. Your brief section must also have a name and a signage system that uses that name. And at least one of the ten stories each student uses must be an alternative story form. Branded regular monthly features are also encouraged. The focused brief section might devote all five pages (three person teams) or ten pages (four person teams) to a single “vertical” or to two or more. Otherwise, criteria is the same as for the general briefs. All briefs must start on single right-hand page. Because there are multiple briefs sections, signage must be larger on opening pages to establish section identity. General brief pages should be designed in separate InDesign files for maximum flexibility later when dummyping.

Cover How does your magazine change with the seasons? The cover project is a chance to show how your publication would take on a variety of topics. Each student will take on three months for the current calendar year, to produce 12 or 9 covers. A magazine cover is not an editorial page in the same sense as an interior page, rather it is more akin to the packaging any product might come in—it is a point of sales tool for encouraging a purchase. All covers must have unique images and headlines.

Feature Layout. Students will design a feature of 6 pages—a traditional long form narrative story with running text and images. It must start on a two-page spread designed to grab the attention of the reader. The text may or may not start on the opening spread. Text must flow through pages via linked text frames. After the opener, the student must use points of entry—captions, pull quotes, subsection starts, sidebars etc. to engage and pull in “grazers.” The feature must start on a spread.

Infographics. The ability to create non-linear story forms is an increasingly important skill for designers to have (as well as a lucrative practice in its own right). Every student must produce one complex infographic or a set of three simple related ones (presented together on a single topic), conceived and written by the student, evidenced with included source files (Illustrator, InDesign or layered Photoshop) for them to be counted towards your final grade. All text labels should be set in InDesign or Illustrator. Each infographic (or group) should tell a compelling story on its own—a reader should understand it without having to read the adjacent article (if there is one). Your infographics may be included to support a story, but magazines frequently use charticles and infographics as stand-alone pieces. One or more stand-alone infographics can also count towards your article count in your brief section. Most infographics require an introduction and headline to be understandable.

Visual Feature. A visual feature uses images as the primary narrative driver, and usually require minimal text. The

classic example is a fashion feature which might only include enough text to tell the reader where to buy the dress or suit being shown. Visual features can also be built around a variety of other topics—historical artifacts, art, and food (recipes) are only a few examples. Visual features are usually united by theme (visual and/or content). What distinguishes a visual feature from a feature is that the text is meaningless by itself, it is not doing an independent job of telling a story and is not relevant to the reader unless they are interested in image content (The reader doesn't care how much a dress costs, for example, unless she might want to buy it). The Visual features must start on a spread.

Hybrid Feature. Many text features have sidebars that present infographics or narrative articles related to the main text. A Hybrid feature, in contrast, is all, or almost all side bars. Functioning like a briefs section for a topical subject like winter cocktails, strategies for cooking for and hosting a super bowl party, or different things to do in Barcelona. The hybrid feature must be at least five pages and have at least seven related texts. One text can flow through the entire story, or all texts can be self-contained on a single page or on part of a page. Like the other two feature formats, the hybrid must start on a spread.

Contents Pages (Print TOC Print Web TOC., Web home page). The Table of contents must reflect the entire contents for the whole team's magazine with accurate page numbers. Every team member will provide Heads and Decks and page numbers for all stories, though it will be job of the TOC designer to edit and curate these into a scannable and inviting pair of pages. The TOC can be designed as either a spread or two single pages (more common). This text will also form the basis for the Web home pages, which will show how your magazine brand extends into a different medium. The Print Web TOC—designed to drive traffic from the print magazine to the web site—will use made up text or headlines from secondary covers and/or multimedia versions of print pieces. The home page will not be part of the print presentation. Most web TOCs are less structured than Traditional TOCs, some point to a common landing page in addition to the home URL, some offer lists of what's popular in addition to teases for specific stories. The Web TOC should have at least 6 items. With all three of these content-oriented pages, the job is to get very short items working together and to advance the brand of the magazine.

Signage and Logo. Signage and logo are often, but not always in the same font. Unlike corporate logos, magazine logos are almost always wordmarks, which is a requirement for this class. Logos should be simple enough to be recognizable at small sizes and on web sites, but distinctive enough to effectively convey brand. Logos are always carefully kerned and often have customized letters. The logo and signage designer should present at least ten different version to the team. Signage is to be distributed by the first briefs critique. Logo is to be distributed by the day covers are introduced.

Popcorn Page. The word "story" can sound very formal, but a magazine story need not be, it can be only a sentence or two long, it can be a provocative quote from a notorious public figure, it can be a venn diagram that makes a snarky point. A popcorn page combines at least 7 micro-features on one page. This page can earn extra credit by replacing one of the five briefs pages you are responsible for.

Animated Cover, Digital Feature. Modern magazines often deliver tablet versions. Tablet versions of traditional magazine pages can lack the size impact of traditional magazine presentations, but can exploit the possibilities of digital, incorporating videos, animations and interactive versions of infographics. Tablet publications are different than web sites in that they can have a defined pacing and structure. Students with an interest in interface design may want to take on one of these two projects. While actually publishing to tablet requires a suite of Adobe (or third-party) services, the tools for creating and proofing interactive projects are all in InDesign. Pages must be resized to one standard tablet dimension. These pieces will not be part of the print presentation.

Illustration. Though not all stories are suitable for illustration, occasional use of non-photographic art can extend the visual range of any magazine. Illustration is useful for making an editorial comment on a celebrity or politician, explaining a complex relationship, branding an individual feature among other uses. Illustration can take limitless forms including collage, photo illustration, 3D illustration as well as traditional drawing and painting forms. Students can earn credit by creating a complex full page illustration or three "spot" or partial-page illustrations.

Letters Page. A traditional letters page prints letters from readers about articles in the previous month's issue. Letters often have individual headlines or are grouped under topic heads. Some contemporary magazines instead

gather comments on the previous month's content from social media, comments on the publication's own web site, and what has been written on other web sites. These can be presented in either a linear or a more free form way.

Promotions (social media, brand extension ad). Large publishers often have dedicated promotions departments, but at smaller magazines it often falls to editorial designers to create assets for the web site and develop marketing materials for the publication and spin offs. Students can earn credit by writing and designing a three-platform social media campaign to promote any individual feature included in the magazine. Magazines often build their brand and earn extra revenue by publishing books, holding ticketed events and parties or sponsoring group tours. A student can earn credit for designing a print ad for one of these brand extensions. The print ad will become part of the print presentation, the social media promotions will not.

Feedback:

Students will receive written feedback throughout the semester. This feedback is for the purpose of guiding revision (revision is a fundamental expectation for all work) and do not factor in the final grade. As with any large project, later design decisions often make it necessary to rethink earlier decisions. The pages turned in at the end of the semester must be "of a piece." Even though pages will be designed over time, all finals must make editorial and graphic sense when viewed together. Additionally, provisional feedback is given for design and typography only and do not factor all the craft and presentation aspects of the final. I am happy to help you audit your computer files for technical quality during work sessions or over the weekend if you provide a disk; or you may audit yourself with the rubric. The final project grade will reflect how well the magazine works as a complete solution as well as for craft competencies.

In preliminary work, I will mark up one or more examples of technical errors when I see them—for example "dumb" quotes, hyphens used in place of dashes, unresolved areas of the page, spelling errors, grid errors, etc. However, it is not my job to proofread your work and I will not circle every mistake I see. If I find mistakes, there are almost certainly more which you are responsible for finding and correcting by the time you turn in the final. See my "First Steps Towards Professional Type" handout for typographic style minimum standards. Be sure to spell check your work using the US English dictionary in InDesign.

Preliminary grades will be as follows:

Strong (if required revisions are addressed).

Passing (if required revisions are addressed).

Rethink Pages do not effectively present content and/or content is inappropriate for topic.

Inc. Section does not meet syllabus (or otherwise agreed upon) specifications for the project

All projects are due at the beginning of class on the date assigned.

Schedule

January

- 22/24 Monday: What is a Magazine? syllabus review, Link & Apply in class assignment, Magazine purchase assignment. Wed: Groups selected, Recreation Assignment, intro to style sheets and templates and grids.
- 29/31 Monday: Presentations, Profile sheets distributed. Wednesday, Legal and illegal grid use for consistency, pub choice due, nested styles, GREP styles use of search for formatting, studio time.

February

- 5/7 Monday: Profile sheet due, team Assignments due, Magazine design walk through. Useful web resources. studio time for template development and text gathering. Wednesday: Last day to earn full credit on Recreation Assignment, tech lecture: digital publishing with InDesign, Introduction to Briefs project and work time.

- 12/14 Monday First crit of pre-template work, including logo, signage and colors. Wednesday: work and team time team meetings for article selection and discussion. Introduction to Infographics. Distribution of mini style guide.
- 19/21 Monday Second crit of pre-template work. Wednesday, Template due to teacher and all group members final selection of articles.
- 26/28 Monday: First critique of briefs section. Last day to earn 1/2 credit for Recreation Assignment. Wednesday: Introduction to covers.

March

- 5/7 Monday: Second critique of briefs section. Wednesday: Briefs due. Introduction to features and specials.
- 12/14 **Spring Break, no class.**
- 19/21 Monday: First critique of covers. Wednesday: lecture: color management.
- 26/28 Monday: second critique of covers. Wednesday: Covers due. Introduction to features and specials

April

- 2/4 Monday:, first critique of features, and specials. Wednesday: introduction to TOCs (and web pages "summary pages" Lecture on tabs in InDesign). Send test pages to printers.
- 9/11 Monday: Second critique of features and specials. Wednesday: Lecture, InDD books, preparing the final.
- 16/17 Monday: Third critique of feature and specials, dummy day. Wednesday: TOC text due
- 23/25 Monday: first critique of summary pages and infographics. Wednesday: work day
- 30/May 2 Monday: second critique of summary pages and infographics. Wednesday: all digital files for final magazine due to instructor, including InDesign files, linked files (jpegs, Illustrator, Photoshop files, etc.) fonts and PDF of entire magazine as sent to printer.

May

- May 14 Final critique: At least two copies of final, printed magazine required (one for each team member, plus grading copy suggested, the grading copy will be archived by the college).

Class, Department and University Policies:

As this is an advanced class, I leave it to you whether to produce preliminary work in your sketch book, on the computer or using a combination of tools. However, there are two points to consider if you choose to “sketch” in InDesign/Creative Suite: 1. InDesign is a poor choice for sketching if you do not have the technical skills to (relatively speedily) get *any* result you might envision. If your sketches reflect a low level of software competency, then your finals will likely also reflect that limited ability—*your goals for this semester should be improving your computer and design skills—don’t use procedures that do not support those goals*. 2. Don’t confuse computer sketches for final work. Unless you are fully fluent in InDesign, your sketches will likely have inconsistencies as well as structural and technical issues. If they do not meet technical craft standards you will have to recreate or at least revise digitally created sketch files.

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability. If you go by a different name or gender identity than the one listed on your web, please let me know and sign in to all classes accordingly.

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by the instructor.) Violations must be reported to the Student Honor Council, which treats such cases very seriously. Using someone else’s words or ideas without attribution is plagiarism, a very serious Honor Code offense. ►

In 313 it is permitted to use appropriate images and texts from external sources, however students are expected to develop their own typographical treatments, page structures, branding systems and data visualizations.

With the exception of the recreation assignment, copying professional work or using found type treatments or infographics will be treated as an honor code violation.

If you are a student with a disability and you need academic accommodations, please see me and contact the Disability Resource Center (DRC) at 703-993-2474. All academic accommodations must be arranged through the DRC.

All work created in this class must be specifically for this class and this class only. It is not permitted to use class projects as a platform for producing professional work or projects intended to be submitted to other teachers.

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

Mason uses electronic mail to provide official information to students. Students are responsible for the content of university and class communication sent to their Mason e-mail account, and are required to activate that account and check it regularly. Students are responsible for the content of messages that bounce due to “over limit” errors.

The instructor evaluates your work in line with the course syllabus, rubric, university catalog and guidelines, and documented prepared course participation and performance throughout the course. The course grade is determined by a careful assessment of your overall performance in the course that includes attendance, prepared participation, project evaluations, project revisions, and final project presentation all of which is described in detail in the course syllabus, handouts, and lecture presentations.

Headphone use is permitted during work periods only.