What you’ll need:
1. Harrower’s *The Newspaper Designer’s Handbook*
2. Friend, Challenger and McAdams’ *Contemporary Editing*
3. *The Penguin Handbook* or other grammar guide
4. *The Associated Press Stylebook* (any edition from the past three years)
5. Pocket folder or thin binder to use as an ongoing “design file,” in which you place design critiques.
7. USB flash drive or other secure means on which to save your work.
8. Pocket folder for syllabus, handouts, returned work, etc.
9. On-time attendance at every class session. In-class assignments cannot be made up without a university-approved excuse. No late exercises will be accepted.

The dandy dozen: By the end of the semester, you should:
- Be able to identify and use common copy-editing marks.
- Be able to identify and correct common errors of style, grammar and spelling.
- Be developing a skeptical eye for "not quite right" details ranging from spelling to history to geography to math.
- Be able to identify and use key elements that make good design.
- Be noticing good and weak designs in various aspects of your life, both in media and outside of media.
- Be able to differentiate between artistic design and functional design, and know when each is appropriate.
- Be able to use text as both an informational tool and a design tool.
- Know how to use InDesign software and other applied computer tools.
- Know how to create a variety of media designs, ranging from business cards and fliers to newsletters.
- Be able to understand a client’s design needs, then to present the client with ideas for meeting those needs.
- Be able to work with a partner and capitalize on one another’s skills.
- Be able to – both with partners and when working alone – create, edit and evaluate effective documents under deadline pressure.
This course will focus on the following departmental goals:

2. **Demonstrate writing skills required to excel in an entry-level communications-related job and/or graduate school.** Students will be able to gather information and present it clearly, concisely, accurately, coherently and creatively to specific audiences. Students will present information both to more formal academic and to mass audiences. Students will demonstrate careful, honest and imaginative work at each stage of the writing process: in generating ideas, gathering and organizing information, and revising their work.

5. **Demonstrate critical thinking skills required to excel in the intellectual, professional and personal dimensions of life.** Students will be able to apply higher level thinking skills to human communication situations. Higher level thinking skills include: application of communication principles in the classroom and beyond; analysis of the parts, organization, arrangement, relationships and principles of communication; synthesis of parts of communication to produce unique communication messages; and evaluation of communication by making appropriate quantitative and/or qualitative judgments of communication; practice defining, resolving and defending sound ethical decisions.

**Professionalism:**
The time spent in class preparation may be just as important as the time spent in class itself, and each class is a valuable part of your education. This is a **four-credit** upper-division class, meaning you should expect to average nine to 12 hours each week for preparation time and homework. Please schedule your prep time anticipating that items for this class may come due at the same time as items for other classes. The quantity of time spent preparing for each class generally correlates to the final grade earned.

The general assumption is that you are within a year or two of becoming a professional. As such, you will be expected to act in a professional manner. Professionals share the following traits, which directly apply to this class:

- **They understand not only what they’re doing, but why.** I don’t believe in “busy work”; if you’re not sure what an exercise is supposed to do for you, please ask.
- **They dress and act in a manner that draws respect from other professionals.** Show respect for others in the class, and expect it in return.
- **They are capable of both accepting and offering meaningful, fact-based criticism.** You will openly critique each other’s work. Remember, what you produce is intended for a client and an audience.
- **They are prepared for each meeting, and have read relevant materials before the meeting begins.** “Meetings” include class and outside meetings with clients.
- **They respect other professionals and they make personal sacrifices on behalf of the profession or to support other professionals.** Much of what you do will be in teams. If you aren’t in class, others may suffer.
- **They enjoy challenges, like learning new things, and adapt to changing situations.** Working hard in class or on the job is only part of the equation; top
students and workers look for ethical ways outside of the classroom or workplace to enhance their education.

- **They share credit, and accept responsibility.** I don’t “give” grades; you earn them. We all make mistakes; if we don’t, then we’re living too cautiously. (One of my favorite expressions: "If you're not living on the edge, you're taking up too much space.") But we also should admit and learn from our errors.

- **They accept that ambiguity is a part of life, asking questions when they do not understand.** You’ll encounter people and things you can’t yet imagine. In education, that’s a good thing. My home phone number is listed for a reason – if you’re lost or confused, get help.

**Computer policy:**
We have pretty new Macs, which makes Dr. Erica Salkin and Dr. Grieves very happy. Lab computers hold many applications, some appropriate for this class and others not. It is inappropriate to check email, conduct live chat, or surf the Web unless explicitly instructed to do so during class.

**Editors – like everyone else – learn by doing:**

The best way to learn a skill is to do it, so we’ll spend time in this class going over basics of grammar and style. After all, the writers most likely to get jobs are those who can find and eliminate their own mistakes – which is very difficult to do, as explained in this article: [http://www.wired.com/2014/08/wuwt-typos/?mbid=social_fb](http://www.wired.com/2014/08/wuwt-typos/?mbid=social_fb). Every writer needs an editor.

One key to learning to recognize good (or bad) writing is to read. Of course, you should read the textbooks ahead of time; lectures are intended to supplement the texts, not to replace them. Beyond the texts, though, you should read the Whitworthian, a daily newspaper and other professional publications on a regular basis. As you read, look for mistakes (and bring them to class for extra credit; see below for details).

**The design file:** Include one design (with one-page critique) each time it is due; bring the entire file to class each Friday that it is due. Clearly date each entry. Use the four principles of good design discussed in the second week to evaluate each design, and incorporate other principles as they are introduced at various times throughout the semester. Note: Critique a different kind of design (magazine or newspaper page, advertisement, web site, CD cover, etc.) each of the five times you do this.

**Grading:**
Grading will be based on four short exams (25 points each), a comprehensive final exam (50 points) an ongoing design file (50 points total), various editing and layout exercises (10 points each), a brochure (50 points) and a newsletter (50 points). In-class assignments cannot be made up; the grade for missing one (worth 10 points each) is a zero. Excluding the two required client reports, the lowest 10-point grade (design file or exercise) may be dropped,
IMPORTANT: Because “real-world” inaccuracy leads to lawsuits, lost accounts and/or professional embarrassment, the grade for any exercise submitted with a misspelled name or major factual error (written or visual) will automatically be reduced by at least five points. This is an upper-division communication skills class, so grammar and spelling will count significantly on every assignment. Each spelling or grammar error will cost at least one point.

What is an “A”?
In general, exercises will be graded according to the following:

A: An “A” assignment is exceptionally well organized, thorough, visually attractive and essentially free of errors. A reader/viewer can quickly grasp the point. Visuals and text are appropriate and appealing, keeping in mind that creative or pretty is not the same as effective. Copy is ready for publication, and corresponds with a thoughtful design plan.

B: Exercise is well done, but some of the information may not be presented clearly or in an effective manner, or there may be grammar/spelling problems. Minimal revising required.

C: Piece is poorly organized, poorly constructed, and/or contains errors. Substantial revision likely is required.

D: Exercise lacks organization or purpose. It may contain many of the necessary elements, but requires major revision to make those elements cohesive and meaningful.

F: Exercise is incomplete, confusing, libelous and/or full of errors, and/or it contains a major factual error (written or visual).

Extra credit: Two points for first example of each error of grammar, spelling or AP style brought in from a daily newspaper, or for a grammar or spelling error from a magazine (no credit for one turned in previously by someone else; in the case of a tie, I’ll split the points). Along with a photocopy (or original) of the error, attach a brief typewritten description of the problem and how to fix it. Restrictions: Only one error per issue of any publication, must be brought in within one week of publication of newspaper, one month for magazine. You may turn in only one per week, with a maximum of ten (up to 20 points).

Your client:
You and your partners will find and work for a professional or non-profit client, for which you will produce a brochure and other materials (depending on the client’s needs). Each of you will produce your own brochure, depending on the needs of your client. Each team member might produce different versions of a brochure for the same program, or you might produce brochures for different programs. The key is to communicate with your client, then to do your own work. To help ensure good communication between you and your client, two reports will be submitted during the semester.

The team will work together on the other materials (which might include a newsletter blog, website and other products). All of you must contribute to the design and layout of the product. If the product(s) replaces one already in use, you must provide a written critique of the existing product, and then substantially revise it. You will have to
conduct some interviews, write copy and perhaps take photos. In other words, start early, and communicate regularly with your client and with one another. You may (and probably should) have the client look over some of your work in advance, for feedback/guidance. When you turn in the final product (along with the other elements required for each project) on the day you present it to the client in class, also turn in a one-page description and evaluation of how each team member contributed to the project.

**Layout & Design projects:**
Projects should demonstrate your ability to use a variety of InDesign tools while adhering to principles of good design. Projects **must** include photos and text that you originate and produce via interviews and/or other research and may include other professional-looking art. Because of technology limitations in the lab, you should arrange to have final copies printed elsewhere—meaning you’ll probably need to finish the assignment at least a day or two before it is due. Grammar and spelling will count throughout. A small amount of class time is set aside to work on the assignments, though a considerable amount of out-of-class work will be required to do them well. In addition, this year’s client may be able to give you good—or not-so-good—recommendations that will help in the future.

You will create individual versions of a tri-fold brochure other product(s). You each will do a brochure by yourself (repeat: this is **not** a group project), and must do the other product(s) as part of a team. The information for each will come from your interaction with the client. You may have to conduct interviews, write copy and take photos.

When you turn in the final copy of the products, you will make a **30-minute** in-class presentation to your client, describing the client, the client’s needs, and the products—including the **brochures** completed earlier—that you designed to meet those needs. At that time you will present the client with a finished hard copy and a disk or thumb drive version of **all products**. You must also submit (to Jim) a report explaining what each group member contributed to the project. You should have the client look over various aspects of your work in advance, for feedback/guidance. You should keep in mind the limited printing capabilities of the lab, and arrange to have final copies printed elsewhere.

**Also include, with the business card, brochure and final product(s):**

**Design plan:** A typewritten plan – done in advance of the assignment – that includes at least the following elements:
- Purpose of the piece
- A thorough description of the audience
- Possible key text points – ideas/points you will express through text, why and how (fonts you expect to use, for example)
- ideas/points you will express through visuals, why and how (types of art you expect to use, for example)
Sketches: At least two hand-drawn sketches – done in advance of the assignment – of possible layouts.

Your evaluation: A typewritten evaluation of your own product that critiques each of the following (I will use the same criteria in grading):

1. Your design plan
2. Your sketches
3. Use of spelling/grammar within the product
4. Use of contrast within the product
5. Use of alignment within the product
6. Use of repetition within the product
7. Use of proximity within the product
8. Overall appropriateness for the audience
9. Overall visual appeal

Peer evaluation:
Turn in two copies of the business card and the brochure. The entire class will critique one copy of each exercise.

Tentative schedule and reading: Text chapters should be read before the class in which they will be discussed.

2/3 Getting acquainted; syllabus; introduction to texts; (Friend Ch. 1-3, AP A-B); start design file

2/6-2/10 AP style, Basics of type; principles of good design; copy-edit symbols, (Harrower Intro & Ch. 1; AP C-F; inside covers of texts.

2/13-2/17 Grammar, spelling & punctuation (Friend Ch. 4; AP G-I); design file due Monday.

2/20-2/22 Business card basics; page dummies (Harrower Ch. 1-3); you and your partners should start making contact with your clients by the end of this week; Exam 1 Monday; no class Friday.

2/27-3/3 Headlines (Harrower Ch. 1-3; Friend Ch. 15; AP AP J-L); design file due Monday. Remember: Critique a different kind of design (magazine or newspaper page, advertisement, web site, CD cover, etc.) each time you do this. By Friday, everyone in the class must be familiar with basics of InDesign. Go through tutorials on your own before Friday, then as a team during class period on Friday.

3/6-3/10 InDesign (Friend Ch.6; M-O); client-contact report due Monday (10 pts.). For the first client-contact report you and your partners must have met in person with a representative of your client. Each of you must then turn in a
one-page, single-spaced report that describes your meeting. What did you learn about the organization? Where did you meet, and for how long? Did it go as expected? If not, why? What are your expectations for the future, based on the meeting? **Exam 2 Wednesday.**

3/13-3/17  Brochures & fliers; More page design (Harrower Ch. 4; AP P-S); **Design file due Wednesday; business card due Friday.**

3/20-3/24  Catch-up & review;

3/37-3/31  **SPRING BREAK**

4/3-4/7   Graphics; nuts & bolts, etc. (Harrower Ch. 5-7; Friend Ch.13-14); **Exam 3 Wednesday, design file due Friday**

4/10-4/12 Newsletters; brochure workday Monday; **2nd client-contact report due Monday** (10 pts.). For the second client-contact report, **each of you must** turn in a one-page, single-spaced report that describes your team’s progress so far, and your relationship with your client. How much contact has your team had with them? What are your expectations for the future, based on the current situation? **Client brochure due Wednesday, with design plan. No class Good Friday.**

4/19-4/21 Parker’s 12 rules; editing stories (Friend Ch. 7-10); No class Monday; **design file due Friday.**

4/24-4/28 Math & grammar (Friend Ch. 11); web design (read through [http://webpagesthat sucks.com](http://webpagesthat sucks.com)); **Exam 4 Wednesday**

5/1-5/5 Catch-up; finalize group projects

5/8-5/12 **CLIENT PRESENTATION (with final copies of brochures, etc.); redesign (Harrower Ch. 8; AP T-Z)**

5/15 Catch-up; your questions

5/18 Thursday, 1-3 p.m. **FINAL EXAM**

**Tips for success:**

- Remember the adage, “form follows function.” Effective communication is more important than creativity. The best work will combine both.
- Proofread hard copy, not just the computer screen – forward and backward, from the top, then from the bottom.
- Finish well before deadline, so you can go back over your work with a fresh eye.
- Go over work when you get it back, and make sure you understand any criticism – repeated errors are graded harder than first-time errors.
• Update your “design file” when you see interesting designs, not just before it is due.
• What you don’t know, ask. If you don’t understand something, or are getting low grades, feel free to see me outside of class. I want you to succeed.
• When you read newspapers, magazines, web sites, etc. outside of class, consciously copy-edit as you go, and focus on the layout and design elements that you might use in class. Pay attention to how the pros do it.

To do almost anything well is as easy as PIE: Preparation, Implementation, Evaluation. Many people fail because they concentrate only on the “I”

Fifteen Web sites useful for editors:
• Journalism & Media Resources: http://jmc.sbu.edu/faculty/dwilkins/resources.html#mathstats.
• 100 free courses on journalism & news media: http://www.onlinedegreeworld.com/blog/2009/100-free-open-courseware-classes-on-journalism-blogging-and-new-media/.
• American Press Institute: http://www.americanpressinstitute.org/.
• American Society of Newspaper Editors: http://www.asne.org/.
• Editor & Publisher: http://www.editorandpublisher.com/eandp/index.jsp.
• Freedom of Information Center: http://www.missouri.edu/~foiwww/.
• Poynter Institute: http://www.poynter.org/.
• Student Press Law Center: http://www.splc.org/.
• Thinking Visually: http://www.cci.utk.edu/~mdharmon/visual/.
• http://quikmaps.com/.
• http://www.stats.org/.
• U.S. Census Bureau: http://www.census.gov/.

Why is this syllabus so long? Should it be longer? Read this before you decide: http://www.slate.com/articles/life/education/2014/08/college_course_syllabi_they_re_too_long_and_they_re_a_symbol_of_the_decline.html?utm_content=buffer96643&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer

Some InDesign tutorials:
“Basic rundown of design tools” (6.5 minutes): http://www.youtube.com/watch?v=1afdyWyWl5k
“InDesign 5.5 from start to finish” (14 minutes): [http://www.youtube.com/watch?v=F4I809YXmZ4](http://www.youtube.com/watch?v=F4I809YXmZ4)

“How to get started with InDesign: 10 things beginners want to know” (44 minutes): [http://www.youtube.com/watch?v=qzE6nZofaI0](http://www.youtube.com/watch?v=qzE6nZofaI0)

Adobe TV’s “Learn InDesign CS5 & CS5.5”: (many different videos, defined by subject area): [http://tv.adobe.com/show/learn-indesign-cs5/](http://tv.adobe.com/show/learn-indesign-cs5/)


Technology Guru channel: [http://www.youtube.com/user/Technologyguru77/playlists](http://www.youtube.com/user/Technologyguru77/playlists)

**Academic honesty:**

“Please note that I take extremely seriously the university’s policy on the need for academic honesty in all your work. I refer you to the Whitworth Catalog, and the current Student Handbook, where guidelines on plagiarism and other forms of academic dishonesty are spelled out. Any form of dishonesty in an assignment will lead to a zero on the assignment, and I reserve the right to give a grade of F for the course as well.” Most people won’t read this far, but if you have, send Jim an email before the second day of class saying you would like five points of extra credit.

Anyone caught cheating should **expect to fail the course**. If you’re not sure if something is academically dishonest, it probably is – check with the student handbook (or me) if in doubt. You must properly cite sources you use. Plagiarism is defined by *Webster’s New Collegiate Dictionary* as to steal or pass off the ideas or words of another as one’s own, or to use a created production without crediting the source. The *Penguin Handbook* also has a section on plagiarism.

**Special circumstances:**

Whitworth University is committed to providing its students access to education. If you have a documented special need that impacts your ability to learn and perform to your potential in the classroom, you will need to contact the Educational Support Office (ESS) in Student Life to identify accommodations that are appropriate. Students must contact ESS each term in order to have accommodations implemented (i.e. active). Services are not retroactive.

Contact Information
Katie McCray, Coordinator for Educational Support Services
Phone: 509.777.3380
Email: kmccray@whitworth.edu

**Title IX:**

Whitworth University faculty members are committed to the well-being of each student. It is common for students to discuss non-course related issues with faculty and, when possible, faculty will keep such conversations strictly confidential. However, because federal law views faculty members as mandated reporters of any incidents of sexual misconduct, if a student informs a faculty member of an issue of sexual harassment,
sexual assault, or discrimination, the faculty member is required by federal law to bring it to the attention of the Title IX Coordinator, Rhosetta Rhodes. The Title IX Coordinator will make the student aware of all options and resources available to them under Whitworth University policies and under the law.

There are Whitworth University employees whom federal law does not view as mandatory reporters, to whom a student could speak without the conversation being reported to the Title IX Coordinator. These include counselors in Counseling Services and any of the university chaplains on the staff of Campus Ministries.

Contact Information
Rhosetta Rhodes, Title IX Coordinator, Vice President for Student Life and Dean of Students
Phone: 509.777.4536 Email: titleixcoordinator@whitworth.edu
Counseling Center: 509-777-3259; Schumacher Hall.
Campus Ministries: 509-777-4345; Seeley G. Mudd Chapel

Non-discrimination:
Whitworth University is committed to delivering a mission-driven educational program that cultivates in students the capacity to engage effectively across myriad dimensions of diversity. Whitworth University is committed to the fair and equal treatment of all students in its educational programs and activities. The University does not discriminate against students based on race, color, national origin, sex, gender identity, sexual orientation, religion, age, or disability and complies with all applicable federal or state non-discrimination laws in its instructional programs.

Fair and equal treatment:
Whitworth University professors strive to treat all students fairly and equally, applying the same rigorous standards and expectations to each of our students and working to invite students from all backgrounds into the challenges and rewards of our academic disciplines. Students who have concerns about classroom fairness should contact Dr. Randy Michaelis, McEachran Hall 218, 509.777.4402, rmichaelis@whitworth.edu.

Safety:
Whitworth University care about your welfare in the event of an emergency. During the first week of this course, please familiarize yourself with the safety information posted in this classroom.