Summer Session II, 2013/ July 8-August 17

New York University, The Gallatin School of Individualized Study

MAGAZINE DREAMS: Conceiving, Designing, and Producing a Twenty-first Century Publication

ARTS-UG 1660 4 credits; Tues/Thurs 1:30-4:30, 35 W. 4th Street, 2nd floor, Multimedia classroom 2
Lise Friedman; lef3@nyu.edu (the best way to reach me outside of class)
Office Hours and Location: Tuesday and Thursday, noon-1:20, 1 Washington Place, room 429, 212.998.7341
Faulty Services: 212.998.7371

Course Description:
Magazines are a tantalizing mix of tradition and the new—exquisitely tuned reflections of where we are at a given moment (and frequently harbingers of what's yet to occur) expressed through a mode of communication that took root in the eighteenth century. It's this balance of convention and innovation that guarantees their endurance, whether manifested in print, online, or through an artful combination of the two. In this arts workshop students will work together at an accelerated pace to conceive and produce an in-class magazine that reflects the students' interests and exposes them to the process such an endeavor entails. The first part of the workshop will be devoted to brainstorming and roughing out themes and design and editorial ideas, the second to their execution, and the final to the actual production of the publication itself.

Readings:

•The Best American Magazine Writing 2012, American Society of Magazine Editors (Columbia University Press)

•As many print and online magazines/blogs as you can read on your own

•Selected links

Course Goals:
•To gain, through practice, an understanding of the elements involved in producing a magazine.
• To achieve a broad perspective on magazines of all formats, in particular their continually evolving role as cultural barometers.

**Assignment Overview:** Your principal work in this class will entail the creation of a magazine.

**Attendance:** Attendance is essential. More than two unexcused absences will cost one letter grade. Properly documented absences due to illness, family emergency, etc., will be excused. If you know that you will miss class due to illness or an emergency, make every effort to let me know ahead of time.

**Grading standards:** Factors taken into account to determine the final grade: attendance, completion of reading assignments, and effective participation in classroom discussions and individual and group projects. If you find that you will not be able to complete the course work by the end of the semester, speak with me before the end of the semester.

**Plagiarism:** As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website ([www.gallatin.nyu.edu/academics/policies/policy/integrity.html](http://www.gallatin.nyu.edu/academics/policies/policy/integrity.html)) for a full description of the academic integrity policy.

**About the syllabus:** While I will make every attempt to follow the syllabus, small changes may occur as the semester progresses.

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**Syllabus**

**Tuesday, July 9:**

• Introductions and areas of interest

• Overview of class content and general structure/expectations

• Review and discussion of magazines you admire/dislike

• For July 11:

Bring in five objects that reflect the sensibility, essence, and/or tone of your ideal magazine (photos, swatch of fabric, piece of music, food, etc.). Write a one- to 2-page paper, to be handed in, discussing why you chose your objects and how what they “say”/reflect might be translated into compelling magazine content.

**Thursday, July 11:**
• Share objects; start thinking about which aspect of your Five Objects you would like to explore further in a solo project, description due July 17, project due August 9

• Form groups/staffs: brainstorm ideas; assign jobs (refer to a masthead for guidance); determine title, theme, description of content (writing, photography, illustration, etc.); create editorial calendar

• For July 16:

Choose 3 digital publications that you admire (they may be digital counterparts of print pub[s] and/or solely digital) and write a paragraph or two about each, discussing how you feel they serve the medium, in terms of design and the delivery, organization, and quality of content.

**Tuesday, July 16:**

• Discuss digital publications you chose

• **Field trip to Time Out New York (3-4:30)**

**Thursday, July 18:**

• PhotoShop and InDesign tutorial (1:30-2:45)

• **Guest speakers: Rachel Fershlieser, literary and nonprofit outreach at Tumblr; Michelle Legro, associate editor, Lapham’s Quarterly, 3-4:30**

• For July 23: Individual work: prepare 3 different flat plans for group review

• For July 23:

Reading response, 3-4 pages, The Best American Magazine Writing: Introduction and four articles of your choosing: what do you think of the points made in the intro about the future of the industry, and how do each of the pieces you selected reflect your ideas of what constitutes good magazine writing? Be prepared to discuss. Become acquainted with 47th Publication Design Annual (you will refer to this book throughout the course).

**Tuesday, July 23:**

• Reading discussion

• Group work session: review flat plans; create master plan

• Five Objects project description due

**Thursday, July 25:**

• Groups work session: create rough draft with mission statement; share with rest of class

• **Guest speaker: Nick Fauchald, creator, All Day Press and Short Stack**
Editions

• For July 30:

Reading response, 4-5 pages: American Society of Magazine Editors (ASME) 2012 winners:
http://www.magazine.org/asme/magazine_awards/nma2012/finalists.aspx. Choose four winning pieces THAT ARE NOT IN THE BOOK from four different categories—fiction, public service, reporting, etc. How do these selections serve their subjects and what do you find particularly compelling and/or lacking? Be prepared to discuss.

Tuesday, July 30:

• Reading discussion
• Groups work session: work on second draft; prepare for peer critique and exchange

Thursday, August 1:

• Guest speaker: Michael Segal, editor in chief, Nautilus Magazine
• Critique peer publications
• For August 6: bring in a personal photograph with a caption you’ve written (how can the personal be transformed for public consumption?)

Tuesday, August 6:

• Share photos and captions
• Group work session: create and critique final drafts

Thursday August 8:

• FINAL Group work session: final layouts, copyediting, proofing/upload PDFs to printer’s ftp

Tuesday, August 13:

• Endeavor Printing (check files/make any and all corrections)
37-04 29th Street
Long Island City, NY 11101
718-570-2720

Thursday, August 15:

Final class
• Presentation of solo projects
• Celebration of finished magazines

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PRINTING PARAMETERS

1. Trim size: 8 ½ X 11

2. Length: 32 interior pages total (16 spreads) + F and B inside and outside covers (four pages)

3. **When you are ready to prepare your pdfs for upload** to the printer's ftp site, you must **organize the interior pages as single pages NOT SPREADS** (but obviously in the proper sequence).

4. **Bleeds; safety space:** If you want the inside pages to bleed, design your content to the very edge of the 8.5 x 11 page. Leave ½ inch of safety space for any written content. A small portion of the top, bottom, and side will get cut off when the book is trimmed. Do not put any text near the edges of the pages.

5. The cover will be sent as 2 separate files {FC and BC; IFC and IBC}, each designed as one continuous image that wraps around. Covers should be designed on a 17 x 11 inch canvas (again, leave safety space for images that bleed).

6. Images: The DPI of each image should be 300. Avoid downloading images from the web; these are usually only 72 DPI. These types of images will look sharp when displayed on your computer screen but will not print crisply and will look “pixilated.” When using candid shots taken with digital cameras, make sure the camera is set to “high quality” to ensure the best results.