NEW YORK UNIVERSITY GALLATIN SCHOOL OF INDIVIDUALIZED STUDY

ARTS-UG 1653 & WRTNG-UG 1250
CREATING A MAGAZINE: A MULTIMEDIA APPROACH | SPRING 2016
PROFESSORS LISE FRIEDMAN AND MOLLY KLEIMAN
THURSDAYS 3:30PM–6:10PM

Location
Arts Workshop: 541 LaGuardia Place
Advanced Writing Course: 24 Waverly Place, room 669
* Note, classes often meet together; see below for details

Contact
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Course Description
This pair of collaborative courses will enact Gallatin’s multidisciplinary, self-directed approach to learning, as students explore the potential of magazines as catalysts, cultural barometers, alternative communities, and forums for debate and new ideas. Through the discussion of critical texts about the history of publication, the analysis of various historical and contemporary magazines, and the development of new publications, students learn to communicate ideas through design, editorial, and medium-specific approaches; analyze and question the features of the codex, the page, and the screen; and play with how these features affect how we read and perceive art. In the advanced writing course, students concentrate on writing and editing for multiple platforms. In the arts workshop, students focus on print media and design. In addition, students in both classes have the opportunity to commission and edit both written text and art works from one another. Class meets once per week, with sessions split between discussions with designated professor and collaborative lab sessions with both classes and both professors. Lab sessions will be devoted to the conception, development, and production of publications that include a 32-page print prototype and new media elements. Lab days also enable students to meet with guest speakers from the worlds of publishing and design; and go on field trips to the offices of contemporary experimental magazines and relevant institutions and archives.

Course Objectives/Learning Goals
• To gain, through reading, research, and discussion, an understanding of historical and contemporary strategies for developing a magazine—including issues related to aesthetics, editorial, and production.
• To put these strategies and methods into practice, through collaborative work.
• To achieve a broad perspective on the role of magazines of all formats, in particular their continually evolving function as cultural barometers, alternative communities, and forums for debate and new ideas.
Evaluation Criteria
30% timeliness, attendance, and thoughtful participation
35% response papers (five total)
35% contribution to and sustained work on group magazine project

- All assignments are due on the date indicated in the schedule. If you cannot submit your work on time, you must let us know so we may agree on a revised date. Work submitted late without notification and missed assignments will adversely impact your grade.
- If you know that you will be late to class or absent, please make the effort to email us in advance. You are responsible to your fellow students as well. Absences due to illness, family emergency, etc., will be excused if properly documented. More than two unexcused absences will cost one letter grade.

Incompletes:
If you find that you will not be able to complete the coursework by the end of the semester, speak with us before the end of the semester.

Cell phones/laptops:
Outside of an emergency, the use of cellphones is not permitted during class. Laptops may be used solely for group work. We ask that assigned readings be printed out or referred to via an e-reader during class.

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 (http://gallatin.nyu.edu/academics/policies/integrity.html) for a full description of the academic integrity policy.

Required Texts
- Steven Heller, *Merz to Emigre and Beyond: Avant-Garde Magazine Design of the Twentieth Century* (Phaidon Press, June 25, 2003), Introduction and Chapter 1, page 6–31. PDF will be provided.
- Selection of editorial notes from various magazines, including Aspen, Bidoun, The Crisis, Fortune, The Ladies Magazine, Lapham’s Quarterly, The New Yorker, Playboy, Rookie, Triple Canopy, among others. PDFs will be provided.
- Selection of essays by graphic designers, including Michael Bierut, selected excerpts from 79 *Short Essays on Design* (Princeton Architectural Press, February 29, 2012); Tibor Kalman, “On Social Responsibility,” *Looking Closer 5* (Allworth Press, January 15, 2007); a selection of
George Lois covers for *Esquire*; among others. PDFs will be provided.

**Response Papers Guide:**
- Double spaced; Times New Roman, 11 point font.
- When citing texts, use Chicago Manual of Style format for footnotes.
- Requirements for particular responses to be articulated when assigned.

**Required Assignments**
- Five response papers, three–five pages each (see particular assignments for details).
- Pitch or design proposal assignment.
- One semester-long group project, the creation of a magazine:
  - Each magazine will be comprised of six students, three from each section.
  - All writing students will contribute a substantive written component to their publication and assist in the editing of the magazine as a whole. In addition, they will be responsible for a smaller contribution to the design or visual aspects of the magazine.
  - All arts workshop students will contribute substantive design or visual elements to their publication and assist in the visual proofing of the magazine as a whole. In addition, they will be responsible for a smaller contribution to the written aspects of the magazine.

*Note: The group work in this class will include a fair number of meetings outside of class to prepare material for presentation (each group will come up with suitable days and times). If this is something you cannot manage, this class won’t work for you.*
SCHEDULE

January 28, 2016
CLASS 1: INTRODUCTIONS
Classes meet together in the Lab

Before Class 1
Choose a print publication and a link to a digital publication which you admire. Be prepared to discuss with regard to the following aspects of each magazine: the materiality (paper texture, binding, size); aesthetics (typography, graphics, photography); content (individual pieces, as well as the relationship between written and visual components); structure of content and reading experience; readership; etc.

In class
– Introductions; review the syllabus.
– Questionnaire about students’ interests and skills.
– Discussion of exemplary print and digital publications.

Ongoing
Become familiar with tutorials offered on Lynda.com in InDesign and Photoshop, which can be accessed from the NYU Home mainpage, under Academics.

Assignment: Object Lessons, due in Class 2. Three pages
Objects lesson: choose three objects that are not taken from a magazine. How might the qualities of each object be interpreted or applied in some way toward the look, feel, or content of a magazine. Objects could be a swatch of fabric, a stone, a photograph, a spice, etc. Response paper: Short descriptions of each object and why chosen.

February 4, 2016
CLASS 2: OBJECT LESSONS
Classes meet together in the Lab

In class
– Divide students into “magazines,” each consisting of three students from each class, creating four magazines of six students.
– Distribute and review magazine production schedule and flat plan
– Objects lesson: Students bring in objects and response paper for discussion. Brainstorming session within groups: themes and concepts for the magazines; relationships between mediums.
– Consider the relationship between the culminating 32-page print publication and another component of the magazine that exists beyond its pages—whether that is a digital extension of content, a public conversation, a CD insert into the magazine, etc. Consider the shape, size, and material(s) or some combination of these factors.
Assignment: Response paper, due Tuesday, February 9, at 6pm. Three pages.
• Steven Heller’s Merz to Emigre, Introduction and Chapter 1, page 6-31
In this response paper, discuss how each author extends and challenges our notions of what a magazine can be. Look closely at one exemplary magazine described in each essay: How does the author describe that magazine’s mission, public, and influence?

February 11, 2016
CLASS 3: MAGAZINE AS A MEDIUM + MoMA LIBRARY VISIT

3:30pm–4:15pm: Classes meet separately, in our individual classrooms
– Reading and discussion of selections from Merz to Emigre and Artists’ Magazines.

5pm–6:30pm: Visit to MoMA Library, 4 West 54 Street
– View and discuss magazines from the museum’s collection

February 18, 2016
CLASS 4: WRITING PITCHES AND PROPOSALS
Classes meet together in the Lab

Assignment: Pitches and Design Proposals, due in class 5
In conversation with your group, choose your literary or artistic contribution to the magazine.
• Students contributing writing and art to the magazine: Create a three-paragraph-long pitch for written or visual contribution, following the models of pitches discussed in class. Note the genre, potential page count, and proposed placement (front-of-book, feature, back-of-book) of your contribution.
• (Note, cover design and table of contents will be addressed in a later class.)

Assignment: Response paper, due in class 6. Five pages.
Choose five magazine articles that are in the genre of your pitch (ie creative nonfiction essay, photography feature, interview, profile, short story, etc.), representing different approaches to the genre. Write a comparative essay focusing on the strategies used by each author or artist and their effect on you as a reader. Note, too, how these strategies might be employed (or not) by you in your own contribution. One of the articles should be from the historical magazine you are working on and one from its contemporary counterpart; other three are of your choosing.

Assignment: Review Newyorkmag.com in preparation for next week’s guest
February 25, 2016
CLASS 5: PITCHES AND PROPOSALS WORKSHOP + GUEST SPEAKER

Classes meet together in the Lab

In class:
– Students bring in pitches for their magazine contributions for discussion.
– Guest speaker: Genevieve Smith, Senior Editor, New York magazine.

Revise and clarify proposals in preparation for Class 6.

March 3, 2016
CLASS 6: STRATEGIES FOR EXECUTING PROPOSALS

Classes meet separately

In class
– Continue to discuss and revise student pitches and proposals
– Discuss independent readings and how strategies identified in exemplary articles might influence students’ own contributions.

Independent visits, to complete before Class 7
– Printed Matter, non-profit and seller of artists’ books and forum for important movements in contemporary art from the 70s to the present, encompassing the alternative space movement, downtown NYC counter-cultural scenes, and artist activism.
– Subway kiosk newsstand (for example, at the W 4th Street station)
– A kiosk newsstand in a different neighborhood
Questions to consider: What’s there? What’s being offered for public consumption? What assumptions are being made about the readership?

Assignment: Response paper: Letters from editors and essays from designers, due Tuesday, March 8. Three pages.
Read the selection of editorial notes from a range of publications as well as selected texts by graphic designers about magazine design. In this response paper, address the following questions:

1. How does each magazine situate itself within its present?
2. How comprehensive or explicit is its stated mission? To whom is it addressed? Who signs the letter? What does its tone, prose, and mode of address reveal about the magazine’s intended public, and the anticipated content within its pages?
3. How does the design and format of the magazine reflect, enact, and align (or not) with its stated mission?
4. For those magazines that have been in publication for several decades and still produced today, how has the purpose, editorial approach, aesthetic, and public of each
magazine changed? How do these changes reflect or respond to the social and political realities of the present, and the behaviors and expectations of today’s readers?

5. How do these readings and your analysis of them inform the creation and articulation of your magazine’s mission statement?

Sign up and prepare for individual midterm meetings to take place the week of March 7.

March 10, 2016
CLASS 7: ADDRESSING READERS, OR WHAT IS OUR MISSION & HOW DO WE ENACT IT?

Classes meet together in the Lab

– Draft mission statement and discuss letters from editors and essays by designers
– Discuss design of table of contents and cover
– Finalize flat plan, including article length (ie word count and layout) and photo spreads.

Assignment: Response paper, due Tuesday, March 22 (after Spring Break), at 6pm. Three pages.

In this response paper, discuss how acts of reproduction and distribution can change the meaning and reception of works of art and literature. Furthermore, how do the signs of reproduction and distribution affect how we value a work of art, literature, or publication? How does environment (subway kiosk, independent bookstore, toy expo, website, etc.) impact how we understand and value a publication? Refer to specific case studies described by each author. Think through with your magazine group: What aspect of the magazine will exist outside of its pages? How will this component’s format inform the ways in which it might circulate in a different manner than your 32-page print publication? How will this mode of circulation engage different publics and expand the way readers interact with your magazine?

Assignment: Review Ebony.com in preparation for Class 8 guest

SPRING BREAK

March 24, 2016
CLASS 8: DISPERSION & RECONSTRUCTION + GUEST VISITOR

3:30pm: Classes meet separately
In class
– Discuss Seth Price’s *Dispersion* and Hito Steyerl’s *In Defense of the Poor Image*

**5:00pm: Classes meet together in the Lab**

In class
– Guest speaker: Jamilah Lemieux, editor of Ebony.com, discusses online and print readership, cultivating new publics, and editor engagement with readers.
– Discuss components of students’ own magazines that exist outside the bounded pages.

First drafts of all materials due to your Classes folder by *Sunday, March 27, at 6pm!* Review all your classmates’ contributions in preparation for Class 9:
These drafts include: individual written and visual contributions as well as complete layout template, including mission statement or letter for the editors (optional), draft of cover and table of contents.

March 31, 2016
**CLASS 9: DRAFTS WORKSHOP**

*Classes meet separately*

In class
– Workshop drafts of literary and artistic contributions to the magazine.

Assignment: Review Esopus.org in preparation for next week’s guest

April 7, 2016
**CLASS 10: DRAFTS WORKSHOP CONTINUED + GUEST**

**3:30pm: Classes meet separately**

In class
– Continue to workshop drafts of literary and artistic contributions to the magazine.

**5:00pm: Classes meet together in the Lab**
– Guest speaker: Tod Lippy, editor of Esopus Magazine

April 14, 2016
**CLASS 11: FINAL DRAFTS DUE IN CLASS (INCLUDING EXTRA-MAGAZINE CONTENT) + REVIEW**

*Classes meet together in classroom*
In class
– Combine final drafts of literary and artistic contributions into the magazine layout.
– Group discussion of final drafts of all four magazines.

April 21, 2016
CLASS 12: COPY EDITING & PROOFING

3:30pm: Classes meet separately

In class
– Writing class: Copy editing workshop
– Arts Workshop: Design proofing: check all components for consistency; finalize layout

5:00pm: Classes meet together in the Lab

In class
– Implement final edits
– Determine who from each magazine group goes to the printer on Friday, April 29.

Assignment: Print PDFs in preparation for editorial and design proofing in Class 13. Printing in color and to-scale is recommended.

April 28, 2016
CLASS 13: PREPARING FOR PRESS
Classes meet together in Lab

– Review print PDFs for editorial and design proofing.
– Upload deadline: 7 a.m., April 29.

Prepare for upload
1. The 32 interior pages are 8.5 x 11 and the F and B covers and inside F and B covers are 11x17
2. The 32 interior pages should be in one PDF set up as individual pages, in order, with no facing pages (spreads), and the covers as 2 separate PDF files (FC + BC and IFC + IBC), each designed as one continuous image that wraps around on a 17 x 11 inch canvas
3. Save each of the 3 InDesign files as a hi-res PDF
4. Export each PDF for printing: file>export> “high quality print”>CMYK

To submit to printer:
1. www.endeavorprinting.com
2. Go to "file upload" page
3. Password: printing

April 29, 2016  Note, this is a Friday
EXTRA CLASS: PROOFING & PRINTING
Meet at Endeavor Printing in Long Island City

12pm–4pm

37-04 29th Street
Long Island City, NY 11101
718–570–2720
sales@endeavorprinting.com
Directions: take the N or W toward Queens to 36th Avenue stop, then walk to 37th Ave and make a right. Endeavor is 2 blocks up on left hand side, on corner of 29th St and 37th Ave. The blue awning reads “Carter, Milchman and Frank

At printer
– Review final proof at the printers.
Please note:
– Only two or three students from each group; one must be a designer with laptop and all final Indesign files and assets; one should be a writing student.
– You will be able to make one additional proof only.

Assignment: Presentation, due in Class 14. Each presentation should be 20 minutes, allowing 10 minutes for questions and feedback: Create a presentation (where all six magazine members must speak) for an imagined group of potential investors in and/or supporters of your publication. Present your magazine prototype and the project that exists outside of the magazine’s pages. Argue for why this project is relevant and urgently needed, who your potential readers would be and how your publication serves them. What questions (large and small) does your magazine ask? The potential investors and/or supporters could be anyone, but be specific: ie Conde Nast executives, a skateboard brand, a museum, an alternative performance space; or a group of individuals from specific sectors your magazine engages, ie environmentalists, political activists, arts professionals, etc. Depending on who you imagine in the room, think critically about what form the presentation will take: slideshow presentation, or performance, or conversation, or some other format.

May 5, 2016
CLASS 14: PRESENTATIONS
Classes meet together in Lab

In class
– Final presentations of print magazine prototypes and projects that exist outside of the magazines’ pages.