

Photo Editorial

SYLLABUS *SPRING 2012*

INSTRUCTORS:
Steve Kennedy
Maurice Sherman

MEETING:
Wednesdays: 12:00—2:40 pm

JANUARY 25—MAY 9
Room L1104 • 2 West 13 Street

OFFICE HOURS:
By appointment only

EMAIL:
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COURSE:
PUCD 3085A • CRN: 2927

Syllabus Photo-Editorial

Selection & Direction for Communication Design

Image Editing & Art Direction

“To the complaint: There are no people in these photographs,
I respond, There are always two people: the photographer and the viewer.”

ANSEL ADAMS, *Basic Techniques of Photography*

“Design is so simple, that's why it is so complicated.”

—PAUL RAND, *Design Form and Chaos*

This course is designed to prepare students with communication design skills in the art and science of the photo-editorial process as it relates to design and layout and art direction. Simply put it is the ability to select relevant photos, edit them properly and package them along with additional data in a way that is attractive to readers.

COURSE CONTENT

This studio lecture course will focus upon two distinct but interrelated disciplines: photo editing & art direction. The class will discuss picture selection relative to concept & context, desired impact and how to effectively edit photos to the layout.

Students will choose a topic that is of personal interest to them, write, typeset, edit, proofread, layout and design a publication. The final is to be a minimum of eight pages long, includes a cover, three spreads and a back cover, trim is 8.5 inches x 11 inches. The periodical will incorporate original photography, paying particular attention to techniques such as scaling, proportion and sizing as related to the page design.

LEARNING OBJECTIVES

- To encourage students to develop and master basic editing and art direction skills.
- To develop an effective editing process
- To develop a sensitivity to the difference between art direction and design
- To examine how type and image can be brought together to more clearly convey a chosen concept or idea

LATENESS

Please be on time and allow for ample time to get to class; anticipate delays especially if you drive long distances or take public transportation.

ATTENDANCE POLICY

The Fall semester has 15 class sessions and you are expected to attend them all. Department policy allows for one absence. A second absence from this class can result in no-credit. It is strongly recommended that you reserve your absence for unexpected illnesses. Any unusual situations or family crisis that affects your work or class attendance should be discussed first with your instructor as it is happening for any excused absences to take effect.

EVALUATION AND GRADING POLICIES

Grading criteria for course:

To achieve a satisfactory grade (C) you need to:

Attend all class sessions and be punctual, and participate in all class discussions, complete all assignments, as well as all parts of each assignment, with creativity, thoroughness, and thoughtfulness, present your work professionally, and meet assignment deadlines (late work will result in one grade lower than earned). Also, each of you is expected to treat your classmates with respect and be willing to learn from them, as well as being prepared to share your ideas.

Assignments: 70%

Active class participation: 30%

COURSE POLICY

Course policy dictates all assigned project timetables will be completed and submitted by a specified deadline. Missed deadlines will result in a significantly reduced grade and ultimately a fail grade for the assignment. Project work submitted within the deadline parameters will be revised, reworked and resubmitted for further evaluation and critique. Since elements of the progressive project will be due weekly, attendance for all classes are mandatory. Absences must be excused ahead of time, and unexcused absences will have a direct, dire, and progressive impact on your grade. It is imperative that you read your email each week before you come to class!

GOOD DESIGN

Regardless of its aesthetic or style is distinguished by the quality of imagination from which it springs and the care with which it is executed. It is assumed that you know and will follow all editorial and typographic conventions. Including: proper sentence structure, capitalization and spelling.

PUBLISHING

The web has changed our thinking about media in ways we're still figuring out. Now we can make media without the bother of putting ink to paper. We can distribute it planet-wide in an instant. And the content can be customized to your tastes, personalized for each reader. It's so obvious now, but it's important to remember what a revolution this has been. But there's still something about paper—it's not just because screens are horrible to read on—there is an intimacy about a good book, a pleasure to the glossy pages of magazines, and, ironically, a permanence to paper. (How many times has a website you really loved simply disappeared?)

Keeping this in mind we will co-publish our projects on the internet at Magcloud.com. MagCloud will enable us to publish each of your magazines on the internet. Upload your PDF and they will take care of the: printing, mailing, subscription management, and more. You are in charge of the promotion.

COURSE REQUIREMENTS & PROCEDURES

- Each student must have an SLR camera or a camera that is appropriate to their project. More on this the first class.
- Students should expect to spend at least \$50 for high quality laser proofs.
- Students will be required to supply one paper copy accompanied by a CD for final review.

Students are expected to:

- Attend and participate in class and class critiques.
- Keep a backup disk of all work completed in class
- Keep notes, sketches and handouts in their PROCESS BOOK and bring it to each class.

Note:

Do not wait until the day of class to print out your files. You cannot count on the University Computing Center to be up and running that day.

SCHEDULE

P R E S E N T A T I O N

Presentations of materials for critique must be printed on tabloid size laser paper unless otherwise specified.

Week 1

Introduction to syllabus | Fill out student fact sheet | Introduce project | Confirm choice of project will determine quality of work | Camera requirements | Design expectations | Typography | University Writing Center | University policy on plagiarism | Inspiration Books | Each student must create a Flickr account for uploading images before each class and to use as for critique | Each student must have a laptop | Each student must have a camera that is appropriate for their project | Students should expect to spend at least \$50 for output for the class

Week 2

Present ideas | Please write up a at least a 100 word description of two concepts | Camera requirements | Bring in a minimum of five spreads from magazines that inspire your design

Week 3

Two full-size sketches of two different design concepts | Minimum 25 photos | Inspiration books | Individual critique—sign-in sheet—first come first served

Week 4

Full-size spread layout | Provide revised or new photos | Inspiration books | Individual critique—sign-in sheet—first come first served

Week 5

Full size layouts—cover, spread, back cover | Photos in position | Inspiration books | Class Critique | First draft copy due

Week 6

Proofread & spell checked copy due

Week 7

Additional photos | Additional layouts | Additional copy | Individual critiques

Week 8

Additional photos | Additional layouts | Additional copy | Individual critiques

Week 9

Additional photos | Additional layouts | Additional copy | Individual critiques

Week 10

High resolution laser proofs due | Class critique

SCHEDULE CONTINUED

Week 11

Critique

Week 12

Critique

Week 13

Printing magazines

Week 14

Printing magazines

Week 15

Final presentation of magazines

PLAGIARISM & CHEATING

UNIVERSITY POLICY ON ACADEMIC INTEGRITY

The University community, in order to fulfill its purposes as an educational institution, must maintain high standards of academic integrity. Students in all divisions of the University and in all facets of their academic work are expected to adhere to these standards. Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research finds or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, dissertations, computer work, art and design work, oral presentations, musical work, and other projects). Standards of academic honesty are intended to protect the rights of others as well as to support the education of the individual student, who derives no educational benefit from incorrectly or dishonestly assuming credit for the work of others. These standards also include the responsibility for meeting the requirement of particular courses of study. Thus, multiple submissions of the same work for different courses must have the prior approval of all parties involved. New School University recognizes that the differing nature of work across divisions of the University may entail different procedures for citing sources and

referring to the work of others. Particular academic procedures, however, are based on universal principles valid in all divisions of New School University and among institutions of higher education in general. It is the responsibility of students to learn the procedures specific to their disciplines for correctly and appropriately differentiating their work from that of others.

For more information regarding this policy and other university standards, please consult the following web link:

<http://www.newschool.edu/nssr/subpage.aspx?id=9256/>

ABOUT THE INSTRUCTORS

STEVE KENNEDY Designer and artist is an adjunct professor in Communication Design at Parsons School of Design. He teaches Typography, Graphic Design, and Letterpress. Steve is founder and owner of Interrobang Design Studio, and a founding trustee of the Graphic Communications Scholarship Fund. Winner 2005 Parsons Faculty Development Grant.

MAURICE SHERMAN, Photographer. Artist, teaches Imaging for Designers. This sophomore elective course provides an understanding of the practical aspects of photographic image-making for designers. His clients include: Palm Beach Cottages and Gardens, Spin Magazine, Scott&Nix, Hamptons Cottages and Gardens, Jones New York, Chanticleer Press. Exhibitions: The Brooklyn Museum; ADC; MoMA; Grand Central Gallery; Society of Illustrators; and Benamex, Mexico City, Mexico. BA, 211 Exhibition Space, NYC.