



MAPU506: Publishing Skills, Discrimination and Good Practice

Module Leader: Paul Honeywill with Sarah Chapman **Term 1, Tuesday 206 MA base room**

Technical Support: Mike Endicott and Paul Collier

Module Description

This module is concerned with text, image, design, and the way a reader perceives published material through legibility and editorial suitability for its intended use. This is achieved by you through the analysis of a magazine publication's physical architecture, graphic and typographic personality, method of production and intended readership. You are expected to analyse and contextualise each process of publication. At the same time you are expected to look closely at editorial processes. You are then expected to evaluate a given text for a different readership, including the acquisition of appropriate images and the production of a revised design by you which reflects the requirement of this different audience.

In order to achieve this you will need to select a magazine of your choice and analyse how the publication has addressed its audience through: 1) the four basic elements that help a reader navigate through a story, and 2) how conflict, contrast or harmony influences the mood of the story, and therefore alters the readers perception of the subject. You will then be expected to select an article from a different publication and apply your magazine analysis to re-frame meaning according to the editorial stance of your chosen publication. Simply put, an American West Coast magazine, such as *Bikini*, will have a different visual and editorial stance from *Cosmopolitan* for the same subject matter.

Module Aims:

The learning objective of this module is to enable you to assess and discriminate between the differing quality of publishable material, and apply the appropriate principles of editorial (text and image), design and print methodology. Synthesis will be through the application of these principles when applied to different audiences. Comparative analysis will inform typographic optical qualities against typographic digital mathematical constraints. On-screen design for print will allow for the critical analysis of digital qualities for both text and image. You will then be required to extend this analysis and reevaluate design as a digital media.

- to critically examine and extend editorial and typographic design principles
- to reflect upon the relationship between text and image
- to develop the intellectual rigour required of a postgraduate student in discriminating between various qualities within the design of image and text.

- to develop research skills through the comparative analysis of magazine design
- to develop independent learner skills

Assessed Learning Outcomes: At the end of the module you will be expected to be:

- **Operational Contexts:** Familiar with professional expectations and standards of magazine publication content and design.
- **Cognitive Descriptors:** Pursuit of sustained investigation and critical analysis of magazine content and typographic design in relation to audience.
- **Transferable Skills:** Ability to re-frame content and design according to the editorial stance of publishable material.

Indicative Syllabus Content:

This module is concerned with text, image, design and the way a reader perceives published material through legibility and editorial suitability for its intended use. This is achieved through the analysis of a magazine publication's physical architecture, graphic and typographic personality, method of production and intended readership. You are expected to analyse and contextualise each process of publication. At the same time you will also look closely at editorial processes. Synthesis is by reevaluating a given text for a different readership, also the acquisition of appropriate images and design by you which reflects the personality of this different audience.

- assessment of written material for publication
- acquisition of images for a publication
- editorial process for both text and image
- editorial and design process through the use of computers
- colour and contrast of the designed page and their relationship to each other
- appropriate use of typography
- application of design in other formats for different readerships
- comparative analysis between movable lead type and digital design
- comparative analysis between a magazine's development and present structure

Private Study

In addition to the timetabled contact time you are required to undertake 60 hours of private study, which may include such activities as:

Using the facilities of the library for desk research into the editorial and design processes which reflect the tasks of the module, also to undertake reading of key texts in preparation for the mini-lecture series. You will also be required to undertake appropriate field research to establish the intended readership of their chosen publication. The course has dedicated Apple Macintosh computers, you are expected to timetable personal practical skills revision.

Assessment Criteria: To develop practice through a project by:

a) the design skills acquired through the analysis of a magazine and applied to another publishing format and audience.

or

b) the re-evaluation of a given text for a different readership, including the acquisition of appropriate images and a revised design which reflects the personality of the different audience through the publication.

Assessment Mode:

Double page magazine spread practical example accompanied with 5000 words

For assessment criteria see Student Handbook, Section 2.10.

Schedule MAPU506

6 October	Tuesday 10.00-12.30 Macintosh Basics <i>Mike Endicott</i> Tuesday 2.00-4.00 Module Outline <i>Paul Honeywill</i>
13 October	Tuesday 10.00-12.30 Introduction to InDesign <i>Mike Endicott</i> Tuesday 1.00-4.00 M12 Tutorials Publication Choice <i>Paul Honeywill</i>
20 October	Tuesday 10.00-12.30 Introduction to InDesign <i>Mike Endicott</i> Tuesday 2.00-4.00 Basics of Design Exercise <i>Paul Honeywill</i>
27 October	Tuesday 10.00-12.30 Style sheets, Formats InDesign <i>Mike Endicott</i> Tuesday 2.00-4.00 A-Z Typography <i>Paul Honeywill</i>
3 November	Tuesday 10.00-12.30 Introduction to Photoshop and Indesign <i>Mike Endicott</i> Tuesday 2.00-3.00 Group 1 3.00-4.00 Group 2 Introduction to Typographic Workshop <i>Paul Collier</i>
10 November	Tuesday 10.00-12.30 Group1 Type Exercise <i>Paul Collier</i> Tuesday 2.00-4.00 Magazine Design <i>Sarah Chapman</i>
17 November	Tuesday 10.00-12.30 Group 2 Type Exercise <i>Paul Collier</i> Tuesday 2.00-4.00 Magazine Design <i>Sarah Chapman</i>
23, 24, 25 November	Monday 2.00-5.00 Bookbinding lecture and workshop <i>Gavin Rookledge</i> Tuesday 10.00-5.00 Bookbinding <i>Gavin Rookledge</i> Wednesday 10.00-5.00 Field trip <i>Gavin Rookledge and Paul Honeywill</i>
1 December	Tuesday 10.00-12.30 Sign-up Technical support <i>Mike Endicott</i> Tuesday 1.00-4.00 Tutorials half group <i>Paul Honeywill</i>
8 December	Tuesday 10.00-12.30 Sign-up Technical support <i>Mike Endicott</i> Tuesday 1.00-4.00 Tutorials half group <i>Paul Honeywill</i>
15 December	Tuesday 10.00-12.30 Sign-up Technical support <i>Mike Endicott</i> Tuesday 1.00-4.00 Sign-up Tutorials full group <i>Paul Honeywill</i>
12 January	Tuesday 10.00-12.30 Sign-up Technical support <i>Mike Endicott</i> Tuesday 1.00-4.00 Tutorials full group <i>Paul Honeywill</i>
22 January	Friday no later than 12.00 noon Submission for Assessment Hand-in to student counter on Floor 1 RL Building

Submission Procedures

Please hand your group reports and your individual critical evaluation in via the student counter, Faculty office, following the procedures outlined below.

You must submit your coursework via the Faculty of Arts student counter in Room 109, Roland Levinsky Building. All formal assessments **must** be submitted before the deadline time and date. **You must bring your University Card with you when submitting coursework** as this has to be scanned as part of the coursework submission process.

Coursework can be submitted at any time ahead of the deadline although at busy times, scanning priority will be given to students with an impending deadline. Student counter opening hours are 9.00am to 3.00pm, Mondays – Fridays (except public holidays).

Please note that the University enforces a penalty of zero percent for work submitted after the published deadline unless late submission has been authorised by a valid claim of extenuating circumstances. Delays caused by queues, traffic or late-running public transport will not normally be considered as valid extenuating circumstances. A zero mark may result in you failing a module which; can significantly affect your prospects of progressing or achieving your award. You are therefore encouraged to give careful consideration to your time management and to try to submit your coursework well in advance of the deadline.

You must ensure your coursework is fastened together and includes a completed cover sheet PRIOR to handing your work in at the student counter. This is to keep queue waiting time to a minimum.

If you have any questions regarding regulatory matters or coursework policy, please see the student handbook on the portal or contact the programmes office.

Recommended Texts and Sources:

Key Texts

- Butcher, J. 2006 *Copy-editing. The Cambridge Handbook*, 4th Edition, CUP
- Ritter, R., (ed), 2005 *The Oxford Dictionary for Writers and Editors*, OUP, preface
- Dillion, A. 1992 Reading from paper versus screens: a critical review of literature, *Ergonomics*, 35 (10) p.1297-1326
- Evans, H. 2006 *Picture Researcher's Handbook*, 8th Edition, PIRA
- Fowler, H. 2009 *A Dictionary of Modern English Usage*, OUP
- Hart, H. 2009 *Rules For Compositors and Readers*, BiblioBazaar
- Honeywill, P., Lockhart, T. 1997 *Digital Design using QuarkXPress 4*, Intellect
- Honeywill, P., Carpenter, D. 2003 *Digital Magazine Design: with case studies*, Intellect
- Husni, S. 2001 *New Consumer Magazines*, Bowker US
- Johnson, S., Prijatelj, P. 2006 *The Magazine from Cover to Cover: Inside a dynamic industry*, OUP
- Jury, D. 2004 *About Face: Reviving the Rules of Typography*, RotaVision
- Kobak, J. 2002 *How to Start a Magazine: And publish it profitably*, M Evans & Co Inc
- Leslie, J. 2003 *MagCulture: New Magazine Design*, Harper Design International
- Linotype. 1990 *Pleasure of Design*, Linotype
- Massironi, M., Bruno, N. (Tran), 2001 *The Psychology of Graphic Images: Seeing, Drawing, Communicating*, Lawrence Erlbaum Associates Inc
- McKay, J. 2005 *The Magazine Handbook*, Routledge
- McLean, R. (ed), 1995 *Typographers on Type*, Lund Humphries
- Noble, I., Bestley, R. 2002 *Experimental Layout*, RotoVision
- Rothstein, J. 2008 *Designing Magazines: Inside Periodical Design, Redesign, and Branding*, Allworth Press
- Tschichold, J. et al. 1998 *The New Typography: A Handbook for Modern Designers*, UCP
- Williams, R. 2008 *The Non-Designers Design Book*, 3rd Edition, Peachpit

Other Reading

- Carey, G. 1971 *Mind the Stop*, CUP
- Finberg, H., Itule, B. 1990 *Visual Editing*, Chapman & Hall
- Gregory, R. 1971 *The Intelligent Eye*, Weidenfeld and Nicholson
- Gorkin, B., Carnase, T. 1995 *The best in digital classic text fonts*, Graphis
- Haley, A. 1990 *ABC's of Type*, Lund Humphries
- Harris, N. 1991 *Basic Editing: A practical course: The Text*, Book House
- Heller, S., Pomeroy, K. 1990 *Designing with Illustrations*, Chapman & Hall
- Hulbert, A. 1982 *Grid: A modular System for the Design and Production of Newspapers, Magazines and Books*, John Wiley
- Lawson, A. 1992 *Anatomy of a Typeface*, New Edition, Hamish Hamilton
- Luna, P. 1992 *Understanding Type for Desktop Publishing*, Blueprint
- McLean, R. 1992 *The Thames and Hudson Manual of Typography*, Thames and Hudson
- Meggs, P. 1989 *Type and Image*, Chapman & Hall
- Partridge, E. 1978 *Usage and Abusage*, Penguin
- Swann, A. 1990 *Layout Source Book*, Phaidon
- Tschichold, J. 1991 *The Form of the Book*, Lund Humphries
- Walker, R. 1992 *Magazine Design: A hands-on guide*, Routledge
- Wall, R. 2000 *Copyright Made Easier*, Taylor & Francis
- Wharton, R. 1996 *Managing Magazine Publishing*, Routledge
- Williamson, H. 1983 *Methods of Book Design*, Yale University Press