Dr. Kyle Schlesinger
University of Houston-Victoria
School of Arts and Sciences
3007 N. Ben Wilson
Victoria, TX 77901

DIGITAL PUBLISHING

GRADUATE: PUB 6318
TIME: Thursday 4-6:45
LOCATION: Center for Literary Publishing
TELEPHONE: 361.570.4103
OFFICE: 314B University Center
OFFICE HOURS: Wednesday 3-4

The past is not dead, it is living in us, and will be alive in the future which we are now helping to make.

— WILLIAM MORRIS

DESCRIPTION

In this seminar, students will have the unique opportunity to gain real-world experience in publishing designing e-books for Cuneiform Press. Students will explore the relationships between theory and practice, tradition and innovation, history and the ever-changing technological and aesthetic trends in publication design. Beginning with a real manuscript by an authority in the field of the book, students will be involved in making critical decisions about the manuscript's evolution into print. Books will be designed page-by- page, word-by-word, letter-by-letter, and all the spaces in between. Reading, the generation of meaning, is *always* defined by a text's relationship to its context and vice versa. Words, images, positive and negative spaces, are all integral parts of the book, which must be understood as a whole if it is to do the text justice. The seminar focuses on the process by which ideas are developed, revised and introduced to readers. Emphasis will be placed on technical and creative thinking.

An increasing number of careers require some design and print production knowledge, and the principles of this seminar (such as legibility, symmetry, and modalities of communication) can be applied to all fields and mediums of design. Students will come away with a sound understanding of the following skills: typesetting; specification sheets; terms of the trade; building and using grids; producing mockups; correcting proofs; making design presentations; preparing files for film output; working with a printer; and working within a budget.

OBJECTIVES
• Explore book design as a craft and art
• Develop relationships between content, form and style
• Understand digital reproduction techniques for visual communication
• Learn the technical skills required to prepare digital files for print
• Sharpen verbal and visual communication skills

- Participate in efficient problem-solving
- Write copy and perform research on author's publishing histories
- Apply historical, cultural and aesthetic concepts to contemporary manuscripts
- Work as a team and contribute to the knowledge of others

PHILOSOPHY OF LEARNING
In this seminar students will learn basic information and vocabulary, apply new concepts to challenging situations, and contribute to the learning of others. They will also be asked to work with at least four different modes of communication, including readings, writings, critiques, and the visual articulation and application of knowledge. Sometimes these relationships will be explicit and concrete, while at other times they will be speculative and abstract. Any student having trouble making connections is welcome to schedule an appointment with the professor. The success of design firms and publishing houses rests on clear communication, resourcefulness and respect among its employees, so students are also encouraged to consult one another and work together as colleagues.

It is also important to note that students will be using the latest version of Adobe Creative Suite frequently, especially the desktop publishing program InDesign running on computers manufactured by Apple. If you're new to the software or hardware, please note that the curriculum calls for brief tutorials on InDesign, but this is not a course on software use. There are a number of books on the subject, and the "help" menu that accompanies the software is also a great resource. Looking for more? There's something for all learning styles, including a number of comprehensive interactive CD-Roms, YouTube instructional videos, Wikis, and blogs. In short, there are plenty of ways to answer "where-do-I-click" questions. The emphasis here is on *why* we make the decisions that we make.

READINGS
The books required for this seminar are available in the campus bookstore. If a student chooses to purchase elsewhere, it is their responsibility to insure that they have the correct edition. Please note that in addition to the required course books there will be manuscripts to read and edit along with supplementary readings.

- Nigel French's *InDesign Type* (second edition)
- Johanna Drucker's *SpecLab: Digital Aesthetics and Projects in Speculative Computing*
- Jessica Heldfand's *Screen: Essays on Graphic Design, New Media and Visual Culture*
- N Katherine Hayles' *Electronic Literature: New Horizons for the Literary*

It is also required that all written assignments comply with the standards set in the *Chicago Manual of Style*. *Chicago* is essential for authors, editors, proofreaders, indexers, copywriters, designers and publishers in any field, and will serve students in the industry long after graduation. It is available where most books are sold and in an online version through the campus library, if you prefer. Students are required to bring all of their required books to all seminars.

RESOURCES
Professional Organizations
- American Print History Association: www.printinghistory.org/index.html
- College Book Art Association: www.collegebookart.org/
- Fine Press Book Association: www.fpba.com/
- Society for the History of Authorship, Reading & Publishing: www.sharpweb.org/

• Society of Typographic Aficionados: www.typesociety.org/
• Type Director's Club: www.tdc.org/tdc/
• Typophile: www.typophile.com/

Useful Websites
• Adobe Fonts: www.adobe.com/type/
• Apple: www.apple.com/
• Publisher's Marketplace: www.publishersmarketplace.com/
• Book Jobs: www.bookjobs.com/index.php
• Font Explorer: www.fontexplorerx.com/
• Identifont: www.identifont.com/index.html
• Media Bistro: www.mediabistro.com/
• Publisher's Weekly: www.publishersweekly.com/
• Type Culture: www.typeculture.com/index.php

REQUIREMENTS AND GRADING

Presence, active inquiry and informed participation in class discussion are essential. Students are required to complete all assigned projects, readings and exercises. Participation in class discussions is expected. All written assignments must be in *CMS* formatting. Students are required to attend each and every class. If an emergency arises, please notify your instructor by telephone or e-mail before class. Three unexcused absences will be permitted for the entire semester. Roll will be taken five minutes into the session and all persons coming into class after roll call will be recorded as absent. Absence from class does not excuse you from any assignment or material. A fourth absence will result in the reduction of your final grade by a full letter grade. A fifth absence will result in the reduction of your final grade by two full letter grades. A sixth absence will result in a failing grade for the course.

UHV uses a lettered grading policy, A–F.

Final grades are the sum of the following combination: 25% for participation; 25% for written assignments (2); 25% for midterm; 25% for final exam. A perfect score is 100%.

PARTICIPATION

To earn an A in participation, a student must:
• Be a leader in the class and a challenging, creative and critical contributor to class discussions
• Demonstrate engagement with lessons by referencing multiple and particular instances and ideas from their content
• Respond to classmates' work and ideas and ask intelligent questions of them
• Further the conversation in productive ways by responding to your classmates' comments in substantial ways
• Complete all assignments

To earn a B in participation, a student must:
• Demonstrate engagement with lessons by referencing particular instances and ideas from their content
• Respond to your fellow classmates' work and ideas and ask intelligent questions of them
• Complete all assignments

To earn a C in participation, a student must:
• Respond to the lessons by referencing instances and ideas from their content

• Miss no more than two assignments

To earn a D in participation, a student must:
• Respond to the lessons
• Miss no more than five assignments

To earn an F in participation, a student must:
• Fail to complete five or more assignments
• Fail to respond to the lessons

Participation grading, and the prospect of earning a desirable grade in this area, means proving that the student is thinking about the seminar material and about what his or her classmates are saying about it. Proving that means writing it down and putting it on the discussion board and/or bringing your thoughts to the table in a mindful fashion. The more deeply the student thinks about ideas from the course content and his or her fellow students, and the more effectively the student demonstrates deep thinking, the better his or her participation grade will be.

All students begin the semester with a clean slate; minimal participation will result in a logical result, while outstanding and average participation will also be scored accordingly. Participation grades are transparent and should be self-evident and self-monitored throughout the semester.

WRITTEN ASSIGNMENTS
Two short (3-4 page) written assignments will need to be completed. One will accompany the student's mid-semester portfolio, and the other will accompany the final. Both should be personal, thesis-driven essays that articulate a philosophy of publication design based on experience and research. Use at least two print resources or online articles endorsed by the University's library (i.e. no Wikipedia or Google).

MID-TERM
The mid-term will be a portfolio review. Criteria for the review will be given to students in advance, insuring adequate time for revision. Presentations and a written introduction (see above) will be required.

FINAL EXAM
The final exam will follow a similar structure to the midterm. It will be an opportunity to put forward your best work in the best format possible. Criteria for the review will be given to students in advance, insuring adequate time for revision. Presentations and a written introduction (see above) will be required.

Final marks will be assessed by the following percentages: A (90-100%); B (80-89%); C (70-79%); D (60-69%); F (0-59%).

Each student's grade will be evaluated upon both performance and improvement—but ultimately the final product is what counts. Assignments and performance are what get graded—not how much time may have been devoted to an assignment. Standards in this course are extremely conventional, but for the sake of putting them in print:

• A assignments surpass the minimum requirements in significant ways. A grades are reserved for excellent and superior performances.

• B assignments surpass the minimum requirements for successful completion of the assignment, and show work that is above and beyond the stated basic requirements of the assignment.
• C assignments meet the minimum requirements for acceptable completion of the assignment. A C grade is not a punishment; rather, it is an indication that the student has met the assignment's requirements.
• D assignments reflect a substandard performance.
• F assignments fail to reach major assignment guidelines and requirements in many ways.

It is not the professor's responsibility to justify why a student did not receive an A. Even students who receive an A have room for improvement, and anything less than that only reiterates that fact. Know that failing to get 100% does not mean there is necessarily anything wrong with your work. Any student who has consulted the syllabus and still does not have a clear understanding of grade requirements is welcome to contact the professor.

LATE ASSIGNMENTS
Assignments not submitted on time will receive a grade of "0." Late submissions will not be accepted. No re-submissions will be considered. The mid-term and final are the place to revise. If the student expects not to be able to submit an assignment on time it is the student's responsibility to ask the professor's permission to turn the assignment in late in *advance* of the due date. Under these conditions, students should receive a favorable response. Requests for an extension after the due date will be denied. Once the extension due date has been established in writing, that date is final. Respect for the course should be similar to the respect one has for their job or family; if one is running late, it is always advantageous and courteous to call ahead.

WITHDRAWAL POLICY:
Should the student decide to withdraw from the course, realize that the last day to drop the course or withdraw without receiving a grade is marked on the online calendar. Should the student decide to withdraw after that date, please be aware that there is a cut-off where the professor will no longer be able to give the student a 'W' for the course. Any requests for a 'W' after this date will only be granted under highly exceptional circumstances. It is the student's responsibility to go through the Office of Admissions and Records in order to withdraw from or drop the course. The professor can do nothing until the student has completed the necessary paperwork. For more specific information, please refer to:
http://www.uhv.edu/catalog/Academic_policies_drops.asp.

COURSE SCHEDULE
Charles Olson (taking a cue from Heraclitus) wrote: "What does not change is the will to change." Updates and amendments to this schedule will be announced in class. I would like to schedule a field trip to the Ransom Center in Austin for a tour of the collection. We may also arrange a few online seminars in place of our regular face-to-face seminars. These will be discussed in the seminar and posted to the e-mail list.

WEEK 1
Introductions / Syllabus / Course Books / E-mail List/ Design Lab

WEEK 2
Publishing in the news
Hayles Chapter 1

Heldfand "Myth"

WEEK 3
Publishing in the news
Hayles Chapter 2
Heldfand "Virtuality"

WEEK 4
Publishing in the news
Hayles Chapter 3
Heldfand "Aesthetics"

WEEK 5
Publishing in the news
Hayles Chapter 4
Heldfand "Media"

WEEK 6
Publishing in the news
Hayles Chapter 5
Heldfand "Typography"

WEEK 7
Publishing in the news
Heldfand "Typography"

WEEK 8
Publishing in the news
Heldfand "Film"

WEEK 9
CLASS CANCELLED FOR SPRING BREAK

WEEK 10
Publishing in the news
Heldfand "Design"

WEEK 11
Publishing in the news
Heldfand "Epilogue"

WEEK 12
Publishing in the news
Drucker's "Speculative Computing"

WEEK 13
Publishing in the news

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Drucker's "Projects at Speclab"

WEEK 14
Publishing in the news
Drucker's "From Aesthetics to Aesthesis"

WEEK 15
Final Exam

COURSE WEBSITE
The course website can be accessed through the UHV home page or at
www.uhv.edu/webct/. Students should use their username and password to access the
site. Should they have any technical difficulties with either accessing the site or using it,
they should contact Darren Keesey at (281) 275-3047 or keeseyd@uhv.edu.

DIGNITY
It should go without saying that respect and dignified conduct go a long way in, and
outside of the classroom. Being courteous and considerate of one another will further all
of our best interests in creating an environment that will best further the learning
process. Please note that in digital correspondence, you must always address one
another by name unless you're writing an open letter to the entire seminar. If you have a
question for me, begin your e-mail as if you were writing a business letter, "Dear Dr.
Schlesinger" and remember to sign your name. If you are addressing one of your
classmates publically, remember to call them by name.

DISABILITIES
If you have a disability, please contact me during the first week of school. If there are
any accommodations I can make to ensure your learning environment is user-friendlier,
please let me know. I will be happy to work with ADA for alternate exam arrangements,
but it is your responsibility to get the arrangements organized well in advance (at least
one week before the midterm and final exams).

ACADEMIC MISCONDUCT
Plagiarism, the unacknowledged use of another's words, ideas, or work, and cheating, in
any form, are academic crimes. Never turn in a paper you did not write yourself. Never
turn in a paper for this class that you wrote for another class. Doing so will result in a
failing grade for the assignment, potentially a failing grade for the class and possible
suspension from the University. Most people do not plagiarize because they want to, but
because they have placed themselves in a position where they believe they have to.
Avoid the temptation to plagiarize by practicing good time management and working
on assignments well in advance of the due date. If you're at all concerned about
plagiarism, please talk to me about proper citation of sources.

GRIEVANCES
If you have problems with my conduct as an instructor, please take it up with me
directly. If a discussion with me will not solve the problem, the next step involves
contacting Student Services.

E-MAIL
Should you send me an e-mail, please allow 48 hours for me to respond. I will do my
best to reply in a timely manner. If you send an e-mail after 12:00 pm on Friday, look for
a reply on Tuesday by noon. It is unlikely I will respond to e-mails sent over the
weekend. Also note that on the first day of class we will create a e-mail list where you

will be able to specify your preferred address for classroom correspondence as I've found that students are often not in the habit of checking their UHV accounts or Blackboard on a daily basis.

TECHNOLOGY ISSUES
I will not be responsible for fixing technology problems. Given that computers are part of most courses, it is your responsibility to have access to a functioning computer in order to meet all deadlines and complete required assignments. Back up your work on a regular basis, and print hardcopies regularly. If you should need to use a public computer (in a library or computing lab for example), be sure you are aware of hours when this computer will be accessible. Keep an extra ink cartridge in the house, and a ream of paper so as to avoid last-minute printing problems. Too many students have created problems for themselves when they have had computer trouble and did not have a backup plan. Assume technology will fail and have a plan in case you should encounter difficulties.