



The University of Oklahoma

GAYLORD COLLEGE

journalism | media arts | strategic communication

Public Relations

Writing & Publications



Michael L. Kent, Ph.D.

Combining Writing and Design

Is it a
Good
Idea?

This special section of Public relations Writing and Publications is unique, and being offered on a trial basis. By taking both courses together, you may have a greater chance of understanding the actual practice of professional writing and design.

Often, when the classes are separate, students learn about aspects of each course in the other course but it is easy to miss the big picture in the details of the assignment that you have due at the moment. Although many public relations documents like news releases, memos, and fact sheets do not call for special design skills, in the Internet age where visual imagery is a staple of design, sophisticated documents need to take into account more than just message content.

Every message in public relations involves a consideration of audience needs and expectations as well as a consideration of persuasion, skilled rhetoric, and visual design principles. More importantly, effective messages are informed by research, theory, and practical experience.

Please feel free to comment on the course as the semester progresses and to offer new ideas and personal insight to your instructor. Combining two important courses like this will not be easy so your enthusiasm, passion, and cooperation throughout the semester will be appreciated.

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Gaylord College

JMC 3423–100/3433–200: Public Relations Writing/Publications *(Tentative)*

Aug. 25–Dec. 18 | T/Th 3–5:45 p.m. | Gaylord II, 1130

Office Location: 3510B Gaylord Hall

Office Hours: T/Th 11–Noon, 1–2:30, and by appt.

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Course Description 3423

Public relations professionals deal with diverse audiences and multiple stakeholders. Public Relations Writing teaches students the basic principles associated with writing in an assortment of styles and to multiple publics. Students learn how to construct specialized written documents such as backgrounders, brochures, business letters, pitch letters, infographics, and news releases. Aesthetics are a central focus of the class and students learn the features of effective design and what design options exist. Students begin credentialing and portfolio building. Associated Press (AP) style is emphasized. Sensitivity to cross-cultural issues, multiple stakeholders and publics, and ethics, is emphasized.

Objectives

- To introduce students to more advanced writing activities, and to build on basic writing skills already learned.
- To instruct students how to create a variety of written documents.
- To enable students to understand the rhetorical aspects of the public relations writing process.
- To teach students an assortment of communication, public relations, persuasion, and rhetorical theories used to create effective written documents.
- To raise ethical issues associated with communicating with multiple publics.
- To reinforce AP style.

Course Description 3433

Public Relations Publications is one of the central courses for modern public relations professionals. Virtually all professional messages are backed up by written and/or electronic content that runs the gamut from RSS feeds and HTML, to brochures, PDFs, and reports. Professionals can no longer get by without desktop publishing, graphic design, and photo editing skills. New technologies have made technological skills mandatory.

In order to advance in the profession and eventually move into management, professionals need to understand effective graphic design, as well as related design aspects such as typography, paper, color, etc.

Objectives

- To learn the core features of InDesign, Illustrator, Photoshop, & Acrobat.
- To learn principles of effective graphic design.
- To learn principles of effective typography.
- To learn principles of effective photography.
- To learn how to obtain and manipulate graphics and images.
- To learn aspects of effective message design.
- To learn how to scan documents and create PDFs.
- To build graphic design skills through theory, model, and practice.
- To reinforce AP style.

Note Carefully: Learning to be an effective writer requires the assistance of an editor or “coach” who is willing to tell you what you need to do to improve your writing. Writing is a skill that takes years to hone. I strongly encourage you to take advantage of office hours and to come by and see me as often as you can. Even if all we do is talk about the weather (I hate sports, we will not talk football), I can get a better feel for your strengths and weaknesses and better understand how to make you a better writer and you can better understand what I expect on class assignments, etc.

Miscellaneous

- ***Come up with a method to help me remember your name.***
- All readings should be completed for class on the date indicated.
- Late assignments will be discounted 10% per *calendar day*. After five days, they will not be accepted.

- Assignments are due at the start of class. If you do not have an assignment ready, do not skip class! Come to class anyway and turn the assignment in later that day or the next day. The grade reduction will be the same, but you do not miss a class.
- No assignment will be accepted via e-mail. In an emergency, an e-mail version may be submitted to prove that your assignment was completed and in on time, however, a printed copy must be provided the next day or the assignment will not be graded, and will begin losing points for being late.
- Assignments should all be printed (in color if appropriate), spell checked, and proofread.
- Missed exams cannot be made up for any reason.
- Exams may only be taken early with prior permission.
- Familiarize yourself with Associated Press (AP) style and follow it for all assignments.
- **NB:** *Having even one spelling error will result in a zero for that assignment.*

Required Reference Books and Class Texts (Plus readings distributed via Learn.OU.edu)

Christian, D., Jacobsen, S., & Minthorn, D. (Eds.) (2008). *AP Associated Press 2008 stylebook and briefing on media law with Internet guide and glossary*. New York: Assoc. Press. ISBN: 978-0-917360-52-7. Read pp. vi, 339 ff, 392 ff, and 432 ff now!

Diggs-Brown, B. (2006). *The pr styleguide: Formats for public relations practice (2nd edition)*. Belmont, CA: Wadsworth/Thompson Learning. ISBN: 0495006432.

Kent, M. L. (In press). *A rhetorical approach to public relations writing*. Boston, Pearson/Allyn & Bacon. Available online: <Learn.OU.edu>.

Krause, J. (2004). *Design basics index*. Cincinnati Ohio: How Design Books. ISBN: 1581805012.

White, A. W. (2002). *The elements of graphic design: Space, unity, page architecture, and type*. New York: Allworth Press. ISBN: 1581152507.

William R. (2003). *The Mac is not a typewriter (2nd Edition)*. Peachpit Press. ISBN: 0201782634.

Class Policies

Formatting and Writing Expectations

Public relations is characterized by effective writing. As a result, professional writing standards are expected on all assignments. Professional standards include: correct grammar, spelling, punctuation, and careful proofreading. No spelling errors are allowed. *Having even one spelling error will result in a zero for the assignment.*

Most professional documents are intended to be “final draft,” which means that they are single spaced, printed at smaller type sizes, etc. This syllabus, for example, is single-spaced, as are the textbooks for the class, brochures, newsletters, etc. When you are preparing text for a document, the manuscript is typed at a standard font size and is double-spaced to facilitate editing. Thus, all written assignments (with the exception of news releases which are *always* double-spaced), should include a separate document of just text that is double-spaced (27 lines-per-page), has one-inch margins all around, and is printed in Bookman or Bookman Old Style 11 pt. **Never use Times or Times New Roman, for any assignment.** I will not accept it and your assignment may be late after I send you back to fix it.

School Closings, Swine Flu, School Crises, etc.

OU often closes before the end of the semester because of weather related issues. This semester, the CDC is concerned about a possible outbreak of h1n1 (swine flu). Since such situations are essentially unpredictable, my grading policy will be as follows: *If school is cancelled or delayed beyond the end of the normal semester for whatever reason, weather, crisis, disease outbreak, etc., your final grade will be based on whatever work you had submitted up to the time of the closure announcement. Any late work that is not in by the closure date will not be factored into your grade. However, work due on the day of the closure may be submitted electronically until 5 p.m. In other words, be sure to do your best on every assignment. You may not get an opportunity to bring up your grade on an exam or with final assignments.*

Attendance Policy

In the business world, attendance is an important aspect of professionalism. Indeed, “just showing up” is sometimes the most important aspect of job performance and can mean the difference between a promotion or a layoff. Additionally, attribution theory tells us that even the best employees, professors, or students will be perceived as slackers if they do not come to work or class. Getting “good grades” on tests and assignments is necessary but not sufficient to show that you are a professional. Attendance is a required aspect of class just like doing the reading and taking notes.

Oklahoma University’s attendance policy reads as follows:

A student is responsible for the content of any course in which he or she is officially enrolled. The establishment of a specific policy concerning class attendance requirements, as well as announced and unannounced examinations, is the responsibility of the individual instructor.

In other words, having an attendance policy is the prerogative of the class instructor. The Strategic Communication faculty endorse a strict attendance policy in order to provide continuity in classes and maximize the learning opportunities for all students.

Details: *Be aware that because of the nature of this combined class, every absence is an absence in two classes.* You may miss one week of classes without penalty. If you miss a third class (on a two day a week schedule), your final grade will be reduced by 5%. If you miss a fourth class your final grade will be reduced by 10%. *Missing a fifth class will result in a failing grade for the course. There are no excused absences.* Being sick, getting in an automobile accident, having your car break down, going on a job interview, attending an extracurricular event or conference, going to a funeral, getting arrested, etc., will not be excused. *Coming late or leaving early 2 times equals an absence.*

If you must miss class for a university-sanctioned event, please be prepared to make up the missed class during office hours. I *may* consider non university-sanctioned events if they are relevant to your academic major/minor, if you come see me at the beginning of the semester, and if you prepare a memo requesting release for the class. The only activities officially excused by OU are Debate, and NCAA related events for staff, athletes, and other support staff. Go figure.

Note: if you have a long-term or chronic illness (Mononucleosis, Pneumonia, Lyme disease, etc.) which prevents your from coming to class for more than a week, you are advised to drop the course. The registrar’s office has a procedure for compensating students who experience serious illness, deaths in the family, etc. so there is no reason to ever sacrifice your education if you have to miss class. You do not have to obtain permission to miss class or to attend an event, nor do you need an excuse—although providing one is a courtesy. You have two absences without penalty and two more with a grade penalty. Use them wisely.

NB: If you plan to miss a day because of a religious holiday, you need to tell me early in the semester what day(s) you will miss. Prepare a one-page memo indicating the religious holiday(s) that you will miss and the dates so I can note your absence in my records. The day *before* a religious holiday is unacceptably short for notification. All religions know the dates (or approximate dates) of religious holidays several months in advance.

The only other activities that I will excuse, besides religious holidays, are jury duty (and only if you are on a jury—some notice from the court will be required), and *some* academic conferences (AEJMC, IABC, ICA, NCA, PRSSA, WIC, etc.).

Plagiarism and Academic Dishonesty

Plagiarism is the unauthorized or inappropriate use of the words or ideas of others. Plagiarism occurs when written or spoken material is borrowed (even from oneself), in whole or in part, and passed off as original by a writer or speaker. Plagiarism includes, but is not limited to, presenting someone else’s ideas, speech, presentation, essay, book review, or news release as original. Plagiarism also includes failing to document or cite the source of word-for-word or paraphrased material in oral presentations or written assignments. *It is my policy to pursue plagiarism vigorously, to fail students who plagiarize for the entire class, and to report cases of plagiarism to the university administration.*

The University is an academic community of scholars. Academic dishonesty is a very serious offense against the integrity of this community and will not be tolerated. All academic work submitted by you

is assumed to be your own *original work* and to contain your own thought, research, and self-expression. Work that borrows the ideas, organization, or wording, from others must be properly acknowledged. Similarly, work that was conducted for another class should never be passed off as original.

Anytime a student attempts to deceive another by signing a friend into class, pretending to do work, or take credit for work that s/he did not actually complete, including changing the font size or style, triple spacing, claiming to have submitted an assignment on time that the professor must have “lost” etc., s/he is engaging in academic dishonesty or “cheating.” What you are attempting to do is no different from copying from someone else’s test. The consequences of this will be just as serious as plagiarism. You could be expelled.

NB: Many students are caught each semester and failed for plagiarism. If even one student in one hundred cheats, the number is too high. As you all know, the number is much higher than that. For students planning to graduate, plagiarizing an assignment is quite possibly the stupidest thing they could do. Do not engage in plagiarism in any form. If you are ever unsure of what constitutes plagiarism, ask me or someone else in the department. At the very least, send an e-mail out to me at two in the morning with your question to CYA and explain what you will do to try to be accurate with your citations. When you enter the business world, plagiarism will not only get you fired, but may also ruin your career and get you sued, depending upon what ideas/content you steal.

There is a very simple rule to follow in order to avoid plagiarism and never get in trouble. ***Cite everything that is not your own words or ideas.*** If you know that someone else said it, wrote it, or thought it, anywhere, even someone at a party or sitting beside you at a cafe, cite the source. Do this and you will never get in trouble for plagiarism.

OU's ACADEMIC DISHONESTY STATEMENT

All work submitted for this course must be your work. All sources used for information must be properly cited. Students should adhere to the office of the Senior Vice President and Provost’s, *A Student’s Guide to Academic Integrity*:

Academic misconduct includes, but is not limited to, cheating, plagiarism, fabrication and fraud. *Cheating* is “the use of unauthorized materials, methods, or information in any academic exercise, including improper collaboration.” *Plagiarism* is “the representation of the words and ideas of another as one’s own.” Examples include: excluding others or claiming the work of others as one’s own; presentation of the same material as original in more than one publication; inclusion of individuals as authors who have not made a definite contribution to the work published, and submission of multi-authored publications without the concurrence of all authors.” *Fabrication* includes “the falsification or invention of any information or citation in an academic exercise.” *Fraud* includes “the falsification, forgery, or misrepresentation of academic work, including the resubmission of work performed in one class for credit in another class. (OU Faculty Handbook, 2005, www.ou.edu/provost/integrity)

Diversity and Ethics Policy

The University of Oklahoma and the Gaylord College respect diversity in all of its forms: race, sex, gender, age, religion, political orientation, country of origin, economic status, etc. Everyone in the United States has a right to their opinion and should feel comfortable expressing their opinion. As citizens, we are under no obligation to agree with what others believe, however, we must, as a civil society, support peoples right to worship, act, look, and think, as they want. In this classroom we will not tolerate any mistreatment of others because of how they look, what they believe, where they come from, or because of a lack of knowledge or skills. The only thing that should not be tolerant of is stupidity, or a lack of ethical and moral fiber. As Donald M. Erb wrote almost 20 years ago:

Do not be tolerant of misrepresentation, of superficiality, of the parading of false issues as though they were real issues. Tolerance does not extend to intellectual dishonesty or ineptitude.
—*Plaque, Erb Memorial Union, University of Oregon, 1990*

E-mail and Telephone Policy

I check e-mail regularly each weekday and at least once each weekend day (often more frequently). You should treat any e-mail to me as a professional correspondence. All communication should in-

clude your name, the class you are writing about, complete contact information, and a clear, professionally worded, message.

Technology Policy

I taught a professional Master's course in Prague a few years ago in which I had the Iranian "Charge D'Affaires," Hossein Rezvani, essentially the Ambassador to the Czech Republic in my class. At the beginning of class, Rezvani would turn off his cell phone, as would every other student. Similarly, when I attend professional meetings and conferences with other important leaders in business and communication, professionals turn off their cell phones. I mention this because ambassadors and professional communicators are much more important than you and I are, and yet, they respectfully turn off their cell phones during classes and professional gatherings. Since you all want to be professionals some day, we expect you to behave as one now. If you want to know the time, buy a watch, but do not use your cell phone as a clock and do not check your messages during class.

Cellular telephones, laptop computers, electronic games, and all other electronic devices are not allowed in my classroom. Please turn off computers and cell phones when you arrive—this includes turning telephones to *vibrate*. Turn them *off*. I will normally remind you at the beginning of class but even if I forget, I expect you to remember. *A cell phone going off in class during an exam or a presentation is serious and will count as an absence.*

Grade Questions Policy

Remember, our relationship is professional. Although I like many students, you are still my students. Asking you for favors or to do my work is unethical. You want me to treat you with respect, and I will. More importantly, however, that relationship works both ways. Many students come to their professors down the road asking for letters of recommendation for graduate school or jobs. Always work to maintain that professional relationship. Do not attempt to discuss grades via e-mail or complain about how hard you worked on an assignment, how much time you spent, how everyone in the class thinks something is unfair, or how shocked and disappointed you are with your grade. Such issues should be raised during office hours in a face-to-face setting. I will never single out a student in class to ask why an assignment was poorly written, or why someone missed class because such treatment would be unethical, and because such issues should be taken up privately not publicly. Please do not try to use the public setting of the classroom to coerce your professor or fellow students into doing something.

If you have concerns about a grade, I expect you to explain your question in writing (memo form). Please outline your concern and provide evidence to support your claim (e.g., "On p. 65 of the textbook it says..." or "On the assignment sheet you said we should..."). I will not discuss grades on tests or assignments in our classroom before, during, or after lecture. Please come to my office hours to discuss your grades. **Finally, you need to wait 24-hours before inquiring about any exam grade.**

Note Carefully

This special, combined, section of Writing and Publications is still two classes. The combined class is not one class with twice as much work, Writing/Publications is two classes. In order to create meaningful, coordinated assignments, you will often be expected to turn in multiple assignments on the same day. For example, in my publications class, I might have assigned a multipart Photoshop assignment, and in my writing class, a multipart writing assignment. Thus, on the same day, you might be turning in several assignments. Please do not complain about the work, just because we are together for two classes in a row, they are still two classes.

Tentative Course Calendar

All reading due for the date indicated

DATE	DAY	ACTIVITY/READING	ASSIGNMENT DUE
Aug. 25	1	Read: Kent: Preface/Forward, Ch. 1: Intro. to Public Relations Writing. Watch Videos <pacesetter.ou.edu/index.php/indesign-cs4.html>, complete by day 3.....	
Aug. 27	2 †	Begin compiling AP rule definitions Provide a list of ten possible CSR issues	
Sept. 1	3 †	Read: William: The Mac is not a typewriter (entire book, very small) <i>Have InDesign Pacesetter videos completed</i> <i>Using InDesign Tools</i>	
Sept. 3	4 Δ	Read: News releases and Fact Sheets from Kent, Ch.s 4 & 5	
Sept. 8	5 †	Read: Kent: Ch. 2: The Role of Rhetoric in Communication;	
Sept. 10	6 Δ	InDesign Understanding symmetrical/asymmetrical design Importing/placing graphics/text.....	InDesign
Sept. 15	7 †	Read: Kent: Ch. 3: The Importance of Editing and Proofreading	
Sept. 17	8 Δ	<i>Photography</i> <i>Bridge</i> <i>Cropping</i>	Release I
Sept. 22	9 †	Read: Kent: Ch. 4: What Difference Does it Make How it Looks?; White, pp. i-67	
Sept. 24	10 Δ	Photoshop Watch Pacesetter Videos.....	Photography
Sept. 29	11 †	Read: Kent: Ch. 5: Writing for Print, Broadcast, and the Web; White, pp. 68-141.....	
Oct. 1	12 Δ	Deadline to designate a “your Choice”	Exam I
Oct. 6	13 †	Read: Krause: pp. i-205	Photoshop
Oct. 8	14 Δ	SUPER JMC DAY	
Oct. 13	15 †	Read: Kent: Ch. 6: Creating Persuasive Messages <i>Scanning</i> <i>Acrobat</i>	
Oct. 15	16 Δ	Text Wrapping/Scaling Graphics/Stock Photography.....	
Oct. 20	17 †	Read: Kent: Ch. 7: Basics of Pub. Rel. Research; Krause: pp. 206-351.....	Acrobat
Oct. 22	18 Δ	Illustrator Pen Tool, Templates, Stationery Watch Pacesetter Videos.....	Fact Sheet I
Oct. 27	19 †	Read: Kent: Ch. 8: Archival Research and Technology.....	
Oct. 29	20 Δ	Exam II
Nov. 3	21 †	Read: Kent: Ch. 9: Speeches and Professional Presentations.....	Illustrator
Nov. 5	22 Δ	Typography.....	
Nov. 10	23 †	Read: Kent: Ch. 10: Dialogic Communication: An Ethical and Moral Approach to Public Relations	
Nov. 12	24 Δ	NCA	Typography/News Release II
Nov. 17	25 †	Read: Kent: Ch. 11: Writing for International and Intercultural Audiences.....	
Nov. 19	26 Δ	Portfolios and Newsletters Master Pages, Style Sheets, Object Styles	
Nov. 24	27 †	Read: Kent: Ch. 12: Important Public Relations Software.....	Fact Sheet II
Nov. 26	28 Δ	THANKSGIVING BREAK	
Dec. 1	29 †	Read: Kent: Ch. 13: Ethics and Regulatory Issues	Your Choice
Dec. 3	30 Δ	Color	
Dec. 8	31 †/Δ	TBA	Evaluations
Dec. 10	32	Exam III
Dec 15: NOT A CLASS DAY		Portfolios, Newsletters, all rewrites	
Final Exam Day: Monday, Dec. 14 (4:30-6:30), Thursday, Dec. 17 (4:30-6:30)			

†: **Questions:** You may submit one of the required pages of questions about the readings (1-2 pp., single-spaced, 11 pt. Bookman Old Style). **Note:** you must have 50 lines of questions; you must have a complete citation to the reading; you must have a proper header; and you must use APA style for citations. Do not write test questions, do not write questions asking what words mean (look them up), and do not write dozens of short questions to fill up space. Try to ask substantive, issue-based questions.

Δ: **News Tracking:** You may submit a summary of key issues from the area/issue that you are monitoring (memo form, one page, single-spaced).

Assignments: JMC 3223/33: Public Relations Writing & Publication

Assignment	Points
Your Choice:	5/10%
News Tracking	7-10%
Questions About Readings	13-15%
Two News Release	15%
Photography	10%
InDesign	10%
Photoshop	10%
Acrobat	10%
Two Fact Sheets	20%
Illustrator	10%
Type Analysis	10%
Newsletter/Design	30%
Exam I	15%
Exam II	15%
Exam III	20%
Portfolio:	10%

Note: All assignments should be printed in color (you will have access to the color printer in the lab), and uploaded to your drop box. Create folders and label them in order of the assignment.

Your Choice

Decide if you want to add an individual assignment by Oct. 1. Select from the list of possible assignments, below, see me for details).

News Tracking

Monitor at least 3 specialized RSS feeds and two local or national feeds. Send me 7-10, 1-page summaries.

Questions About Readings

The readings questions are designed to get you thinking actively about the ideas presented in the readings. Ideally, as you see examples of good and bad writing and design, you will share those ideas with the class by sending around examples to everyone, and by bringing samples to class. The questions that you submit will be single-spaced, a full-page (50 lines long) long, and you will write 8-10 of them. See samples below. You will also give one lecture with me. Sign up for a week with me by the end of the first day.

Two News Release

Release I (10%): Seven ¶s, AP style, analysis, 3 headlines/leads. About special event related to RSS monitoring (I will assign these individually). Include a one-page (double-spaced, APA style) analysis of the target audience (who are they demographically and psychographically), and *specific* sources for a release like this (infographics). Additionally, on a separate page, write three different headlines and matching leads, and describe three images that would be appropriate).

Release II (5%): Announcement about new newsletter, 5+ ¶, standard release.

Photography

(1) Using your own DSLR, a friend's, or check out a camera from the cage on the first floor of Gaylord Hall (they are not SLRs but they will do), take 10 "head shots" w/ the green screen (Gaylord II, 1st Floor), 10+ family photos (brothers, sisters, pets, relatives, etc.—people not objects), and 30 campus images relevant to Gaylord. (2) Adjust the color, crop, etc. all images. (3) Create proof sheet using Photoshop. (4) Burn everything to a CD. (5) Write a one page memo talking about the use of photography in professional documents.

InDesign

(1) Use all of the tools—text, pen, pencil, type, line, frame, rectangle, ellipse, polygon, scissor, rotate, scale, gradient, free transform (several times) to create a visually pleasing, one to two-page layout. Be sure to use all of the stroke types, starts, and ends, corners, and "step and repeat" several times. (2) Next, content analyze one of your social networking sites (Facebook MySpace, etc.) and write a 300-word analysis. (3) Insert an image from the Jupiter Images database using the "Place" and turn on text wrap. (4) Place your text so it wraps around this graphic and has two or more columns. (5) Turn on "inset spacing" ("text frame options," command/B). Be creative, do not try to copy the sample(s) or mimic what someone else is doing. Search for your

own style and design something original). **(6) Important:** Model your entire layout after something from a magazine, newspaper, or other professional design and include a copy of the model with your final document.

Photoshop

(1) Color correct and crop 75 images (provided). (2) Complete five tutorials. (3) Repair five Designated Images. (4) Photoshop yourself into and out of three pictures (6 total), use “extract,” and “transform.” (5) Create a photo-montage using at least a dozen images (six or more obtained from Jupiter), and other elements (text, figures, your own pictures, etc.). Erase, Dodge, Burn, match texture, etc. as needed.

Acrobat

(1) Take the travel form, provided, scan it, and use the form tools to make the document automatically calculate the math in each section, etc. (2) Scan five pages of a current magazine. (3) Run OCR and make the text searchable. (4) Redact some text. (5) Combine both documents into one document. (6) Use the security features to add a password and prevent printing or extracting pages. (7) Use “Acrobat” as the password for the assignment.

Two Fact Sheets

Fact Sheet I: In InDesign, create a 2-page, 500-word fact sheet with 5–10 edited screen shots explaining three features of Acrobat not covered in the class assignment. See me for your features. Distribute PDF copies for the entire class.

Fact Sheet II: (1) Research a Typeface/Type Family. In InDesign. (2) Create several proof sheets for the typeface(s). (3) Describe in 300–500 words the history/features of the typeface. (4) Cite 5+ sources. Do not use the Internet for more than two sources. (5) Convince us your typeface is the best in 3, above, i.e., do not pick your typeface at random. (6) Distribute PDF copies for the entire class.

Illustrator

(1) Write a 500-word memo explaining salient features of yourself from a rhetorical standpoint (imagery, colors, feelings, moods, history, love-life, typefaces, hobbies, politics, etc.). Essentially, write a demographic/psychographic analysis. Use this analysis to inform your design choices. (2) Create dozens (at least 20) thumbnail designs of possible logos using your initials or name. Use pencil, pen, paint, etc. and paper here, not the computer, and submit with your final drafts. (3) Select three of the designs that you drew, using Illustrator, turn them into actual logos and create three variations (color, B&W, etc.) for each design. (4) Scan the thumbnailed drawings into a PDF and include your memo, explaining your choices, and your logos. Be sure *all* documents are in your class folder when you submit them.

Type Analysis

(1) Select three of your favorite magazines and bring them to me during office hours to examine. (2) Using the magazine that I select, conduct an analysis of the typography and grid design. (3) Write a multi-page memo explaining *all* of the design elements: type sizes and fonts used, placement of images, borders on images or text, grid design, dingbats, types of graphics or illustrations, use of tables/charts, color scheme used, placement and size of advertisements, use of color, type of paper used, etc. Basically, everything. The more thorough the better. After you are done, I should be able to duplicate the design without having to see the magazine. (4) Be sure to include the original magazine with your analysis.

Newsletter/Design

(1) Based on your type analysis, you will create a newsletter/magazine that integrates everything that you produced throughout the semester. Most items will need to be reformatted to make sense within the design. For example, very few magazines publish “news releases.” Thus, based on the design features of the document you analyzed, you’ll need to place the news release, fact sheet, etc. within a proper design and include graphics, display type, etc. (3) Print off the final draft in color as well as export a PDF copy. The final draft should “resemble” the magazine that you imitated. (4) Be sure to include the original magazine with your analysis.

Exam I

Integrated exam for both classes: APA, Text, Lecture—Multiple Exam Formats.

Exam II

Integrated exam for both classes: APA, Text, Lecture—Multiple Exam Formats. *Bring a page of notes on type, a ruler, and a magnifying glass.*

Exam III

Integrated exam for both classes: APA, Text, Lecture—Multiple Exam Formats.

Portfolio

As per the handout in the syllabus. Submitted in three-ring binder with page protectors, resume, and cover letter etc. Include proper cover on front and side. Include samples of *all of your academic/professional work* not just work from this semester.

How to Prepare your Chapter Questions

Learning how to read critically is one of the most important skills for a professional. In many fields, especially communication fields like public relations, practitioners must process a lot of information every day from a variety of sources: newspapers, magazines, professional journals, the Internet, reports, etc.

In the “real world,” reading involves more than memorizing facts for tests. The most successful professionals are skilled at reading critically: i.e., identifying key issues, asking important questions, and knowing when to ask about, or learn about, what s/he does not already know.

As a means of helping you to become more skilled critical readers and questioners, a substantial portion of your grade is tied up in weekly “questions” that you will need to have ready the day we are discussing each week’s readings. I also expect you to actually raise your questions in class. You are not preparing questions just to waste time.

Assuming that you have done your reading, the time it will take to prepare each set of questions is fairly short, perhaps 10–15 minutes, even if you are a slow typist. Each week, I will ask one of you to accompany me in the front of the room as we go over the reading materials for that week.

Requirements

For each set of questions you must include a complete (APA) bibliographic entry for each chapter, article, book, set of notes, etc. that you reviewed that week, every time that you submit questions. Also, be sure to include in-text citations (Author, date, page(s)) in your questions.

You should write at least 50 lines worth of questions (not counting your header, contact information, and references). If you single-space your questions (and you may for this), 50 lines is a full page.

As you will see below, I am not looking for “test questions” or questions that necessarily have an answer. I am looking for discussion questions that make an effort to tease out the details/issues from the readings. Do not ask a “question” and then “answer” it by quoting from the textbook. I am not looking for test questions. Similarly, I do not want a list of simplistic questions that are already answered in the text or that you pulled from the text five minutes before class. What I want to see are questions that you generated that indicate that you are reading and confronting the text. Make notes in the margins as you read, and try to interact with the material.

Your questions should do four things

- (1) Demonstrate to me that you have done the reading by asking sophisticated and relevant questions;
- (2) Draw upon other areas of knowledge that you alone bring to bear on the class (business, sociology, psychology, personal experience, etc.). I want to see that you are going beyond the text and readings.
- (3) **Meet the length requirement.** Be sure to have 50 lines of questions. I will deduct points accordingly if short. Do not ask a bunch of short, obvious, one-line questions just to take up space. If you feel like you have no questions about a particular chapter/reading (which is unlikely if you have read critically), then go ahead and raise questions about other relevant class issues.

(4) **Never use Arial, Chicago, Courier, Helvetica, Times, or Times New Roman**, for your font. Use only Bookman or Bookman Old Style. I will not accept or grade any assignment not using one of these fonts. I will mark them as late and you will need to resubmit your questions to get credit.

Additional Notes

- Format paragraphs as illustrated below.
- You may single, space-and-a-half, or double-space questions and citations. Do not double-space contact information.
- Do not start sentence with the word “it.” Rewrite them if you need to so that your referent is clearer.
- Do not use any contractions (isn’t can’t, etc.).
- Format all citations properly (APA style). Do not place words in bold or underline them in your citations, follow the APA manual or my handout online.
- **Do not write: “On page 5 Robert Heath and Tim Coombs say . . .”** First, they did not “say” anything unless you heard them speak—they wrote it. Second, we do not cite first names in APA style to maintain gender neutrality. Third, good writers ask their questions and place the citations at the end of the sentence as I illustrate in the examples.
- Do not add courtesy or professional titles to the ends of names when citing sources. Never write “Kent, Ph.D., suggests . . .”, “Doctor Taylor argued . . .”, “Professor Rhodes said . . .” However, “Governor Clinton claims . . .” is okay, but just “Clinton” (with a citation) is better.
- Do not include lengthy block quotes just to take up space. Paraphrase the author and include a citation so we can look at it as you ask your question. We all have the same readings/sources.

See annotated and non-annotated examples below.
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Include complete contact information at the top of every document that you create from now on. Professionals include complete contact information on everything.

(Align left or right, but not centered. Do not use tabs or spaces to get here) **Michael L. Kent, Ph.D.**
(Use whatever department is appropriate) **Gaylord College of JMC**
(Follow the rules from my handout on formatting e-mail) **E-mail:** MKent@OU.edu
(Include the words “Telephone” and “E-mail”) **Telephone:** (405) 325-7346
Saturday, August 22, 2009

¶ break, Title of text and chapter as indicated, center title, bold title, underlining is optional.

Heath and Coombs: Chapter Five: Elements of Planning

Note: Use the bulleting command, then back the text up using “decrease indent” so your bullets rest on the left margin and are not indented.

- In the case study, Heath and Coombs wrote that TETCO paid the expenses for the victims (2006, pp. 141-142). Notice the full citations here. Why should TETCO have paid for housing and expenses for all of those people to be relocated when they did not do anything wrong?
- Notice that *this* “sample” does not have 50 lines. I expect your samples to be long enough.
- The authors explain that objectives are part of the planning process (p. 149) Notice I have included only a page number here. In APA style, once you have fully cited a source you do not have to include everything again as long as you have not changed sources in-between and cited someone else. but are not most objectives obvious from the start of a campaign?
- The authors mention Gantt and PERT charts (p. 150) but never really explain them. I looked them up on the computer and Gantt charts seem clear but could you explain a PERT chart?
- Heath and Coombs talk about “vision statements” (p. 153) but do not explain them adequately. In my introduction to business class I learned ... [briefly lay out your point] is this the same thing in public relations since we are talking about campaigns?

Bibliography

Heath, R. L., & Coombs, W. T. (2006). *Today's public relations: An introduction*. Thousand Oaks, CA: Sage.

(Note: format bibliographic entries as hanging indents, as illustrated here. Do not use a hard return and a tab to do this. Learn to set a proper hanging indent with the ruler at the top of the page, or with the format/paragraph/hanging indent command. Watch capitalization and spacing between initials (they get one space not two-spaces or no-space). Never use bold; book/journal titles get italicized. Format questions as “hanging indents” as illustrated here. Do not include page numbers when citing entire books.

Martin, Nakayama, & Flores: Chapter 5

- Nance and Foeman point out that “The identity that we avow may not be the one that is ascribed to us by others” (2002, p. 36). What do they mean by this? Who gets to decide our identity and what are the consequences?
- If race is not about blood (p. 37), then when Steve Martin in “The Jerk” says: “I was born a poor black child,” is he being truthful? How could a “white” person be “black” by race we implicitly mean color?
- Since Martinez was raised as a member of the “White,” dominant culture, how can she claim that she is Chicana or even a Lesbian? Is it not a bit disingenuous to want to “know your culture” as an adult? Why is it necessary, are there parallels in other parts of society?
- Martinez suggests that “The American Dream” implies a hierarchy or dichotomy: lazy/hardworking, smart/ignorant, etc. (2002, p. 71), does she have a point or is she just complaining? Do everyday people really have any chance of changing how others (their co-workers, friends, family, etc.) see them?
- Orbe and Hopson (2002) just seem to find what they are looking for here. This whole “re-search project” seems like self-fulfilling prophecy. How would it be possible to study groups or individuals like this without resorting to stereotypes? How do people study gays/lesbians, disabled people, or the elderly, without labeling them?
- The authors suggest that Montana’s reaction to Syrus is essentially unfounded, based on stereotypes (p. 223, ¶ 4). Is it not more likely that Syrus was chosen because he was a jerk (as the authors imply elsewhere) and so Montana’s reaction was justified?
- In the conclusion the authors claim that “Black images have been filtered through the racial misconceptions and fantasies of the dominant White culture which has continued to deny the existence of a rich and resilient Black culture of equal worth” (p. 224). Is not a more likely conclusion that White culture simply does not care, as is true of almost all dominant cultures?

Martinez, J. M. (2002). Learning to see what I was never supposed to see: Becoming Chicana in a white world. In J. N. Martin, T. K. Nakayama & L. A. Flores (Eds.), *Readings in intercultural communication: Experiences and contexts (2nd edition)* (pp. 67-73). Boston: McGraw Hill.

Nance, T. A. & Foeman, A. K. (2002). On being biracial in the United States. In J. N. Martin, T. K. Nakayama & L. A. Flores (Eds.), *Readings in intercultural communication: Experiences and contexts (2nd edition)* (pp. 35-43). Boston: McGraw Hill.

Orbe, M. P. & Hopson, M. C. (2002). Looking at the front door: Exploring images of the black male on MTV’s *The Real World*. In J. N. Martin, T. K. Nakayama & L. A. Flores (Eds.), *Readings in intercultural communication: Experiences and contexts (2nd edition)* (pp. 219-226). Boston: McGraw Hill.

The Public Relations Society of America (PRSA) Code of Ethics

Article 1: Always serve the public interest.

Article 2: Act with honesty and integrity.

Article 3: Deal fairly with publics—past, present & future.

Article 4: Accuracy and truth in communications.

Article 5: No false or misleading statements.

Article 6: No corrupting channels of communication or government.

Article 7: Identify clients publicly.

Article 8: Never use front groups.

Article 9: Never guarantee results (placement).

Article 10: Never represent competing interests.

Article 11: Never be in conflict with client's interests.

Article 12: Never accept gifts.

Article 13: Safeguard the privacy of past, present, and future clients.

Article 14: Never damage the professional reputation of another public relations practitioner.

Article 15: Report the unethical actions of other practitioners.

Article 16: You are obligated to testify against others.

Article 17: Sever relations with clients who go against this code.

Associated Press Stylebook and Libel Manual Terms

Familiarize yourself with the *Associated Press Stylebook and Libel Manual*. The AP Stylebook is the bible of journalism and public relations. Learn terms thoroughly and use the stylebook as a reference whenever writing a news releases or other print document. Although you are not required to know *everything* in the manual for this class, you do need to learn the terms listed below for the exams. If you want to work in public relations for a living, you must learn the AP rules well.

For the exam: Look up each term. Be aware that *most of the time* (but not all) what you are learning is how the word is used and not what the word means. For example, you all know what the World Wide Web is. What matters is how the word gets written (capital Ws with spaces, etc.), not what the WWW is. Learn *all* of the basic rules (not *every* exception, but all rules that apply in *all* cases) and when to look up exceptions. Also, be able to use each term properly in a sentence. Be sure that your examples are from public relations and not what you might write in an e-mail to your mom. Not: "He said, 'Dad, can I borrow a dollar?'" But rather, "The weak dollar has created difficulties for U.S. travelers in Europe"... "The cost of the event is \$20" etc. Create original examples when examples in the AP guide are not appropriate in public relations. If a word is not listed in the AP guide, then go to a dictionary—the key information to know in such cases is how the word itself is used (capitalization, possessive/plural, etc.). For exams, you must write all of the rules for each term and give an example of the terms proper use. **Items in bold you should know very well!**

- | | | |
|-------------------------------|---|-------------------------------------|
| 1. abbreviations | 31. fund raising/fund-raising/fund raiser | 60. polls |
| 2. academic degrees | 32. governor | 61. possessives |
| 3. accept/except | 33. government bodies | 62. pre |
| 4. affect/effect | 34. high-tech | 63. principal/principle |
| 5. a.m./p.m. | 35. historical periods | 64. quotations |
| 6. B.A., M.A., Ph.D. | 36. holidays | 65. race |
| 7. because, since | 37. hometown | 66. release times |
| 8. brand names | 38. home page | 67. R.S.V.P. |
| 9. call letters | 39. in/into | 68. seasons |
| 10. capitalization | 40. initials | 69. semi |
| 11. co- | 41. its/it's | 70. sentences |
| 12. compliment/complement | 42. lay/laid/lie | 71. should/would |
| 13. composition titles | 43. legislative titles | 72. south |
| 14. congress | 44. long-term | 73. state names |
| 15. corps | 45. majority/plurality | 74. telephone numbers |
| 16. county | 46. man/humanity | 75. their, there, they're |
| 17. couple | 47. Medicare/Medicaid | 76. time element |
| 18. courtesy titles | 48. mid- | 77. time zones |
| 19. dangling modifiers | 49. months | 78. titles |
| 20. dates | 50. Mr., Mrs., Ms. | 79. to, two, too |
| 21. datelines | 51. music | 80. TV/television |
| 22. distances | 52. newspaper names | 81. verbs |
| 23. Dr./doctor | 53. large numbers | 82. Web site, Web page, etc. |
| 24. dollars | 54. part-time | 83. weekend |
| 25. either/neither | 55. party affiliation | 84. Western Hemisphere |
| 26. editor | 56. people/peoples/person/persons | 85. who, whom, that, which |
| 27. e-mail | 57. Ph.D./Professor | 86. World Wide Web |
| 28. family names | 58. phenomenon/phenomena | 87. years |
| 29. fewer/less | 59. plurals | |

For those interested in sports or business public relations see the special sections on those topics

E-Mail Etiquette

- **Put your name on every message sent.** Additionally, set up your e-mail server to *automatically* insert complete contact information for you on all e-mail messages: full name, telephone (work/home, fax, cell), address, e-mail, URL. If you want to leave this information off particular messages, then delete it before sending them or create another account to use with people you are hiding from.
- **Begin every message professionally** with a proper greeting and an acknowledgment of your respect of the recipient. For example:

Dr. Kent, (or “Professor Kent,” “Sir,” etc.)

I hope your day is going well. I know the traffic was brutal today coming from Highland Park—I live nearby there. (Be creative; do not type the same thing every time).

I have a question about our recent class assignment. Although you suggested in class that we should...I am having trouble...(be clear about what you want and use complete sentences. E-mail is professional correspondence).

Could you please...(note the use of politeness). if not, I will come by your office hours tomorrow at 5 p.m. (Again, notice the politeness—“if not...”. No one is required to do what you ask. We do things for people because we are professionals. Be sure to treat others, as you would have yourself treated).

Thank you for your help. (Always end by thanking the recipient of the e-mail for their time, help, courtesy, etc.).

Your Name and Complete
Contact information here

- **Spell-check every message before sending it.** You are a professional now.
- **Set up your e-mail server** to send out messages in standard sized (12-point) fonts. Do not use special effects (color, etc.) or reduce/increase the size of the font.
- **Do not use emoticons** (;-o, :-), ☺ etc.). They are considered unprofessional in business and professional settings and a lot of people find them childish.
- **Create an e-mail address that contains your name or name/initials.** For example, “KentM@WMich.edu” “MLK@ WMich.edu,” “MKent...” “MichaelK...,” etc.
- **Do not use meaningless e-mail names** like “HotChick@GMail.com” or “Velvet-Blue@...” Most spam and viruses use fake names and many e-mail servers will filter such messages out. Many people will not read messages from strangers even if they do not get filtered out. Also, just because your friends know that you are “HotChick” when you instant message them does not mean that others do.
- **Most e-mail systems are not case sensitive.** Thus, the use uppercase or lowercase letters does not matter. Since reading words/names that are run together when using capital letters (not: yournamehere@mail.com) is more difficult, you should use both upper and lowercase characters: YourNameHere@Mail.com.
- **Use capital letters when letters and numbers might be confused** (e.g., a lowercase el (l) and a one (1)—11. Instead, use L1.
- **Never lapse into informality or laziness.** Your potential employer (or professor) is *not* your friend (although they might like you). Do not assume that it is okay to speak (or write) to them the same way as you might your friends or parents.

Notes on Writing

- **No contractions**—ever.
- **Never start a sentence with “it”** (“It stands to reason...” “It will be shown...”), **“there”** (“There are many reasons for the policy...” There has been an increase...”), etc. Write actively. What “it” refers to is usually not self-evident. Revise the sentence and make a proper reference to the thing/phenomenon in question.
- **Except in long paragraphs** with multiple references to the same thing, use *only* proper names. Avoid vague use of pronouns and referents:
 - Not “This idea...” *but* “The idea of culture...”;
 - Not “It has...” “It will...” “It may...” *but* “Korea has...” “Korea will...” “Korea may...”;
 - Not “The country...” *but* “Korea...”;
 - Not “he said...” or “she said...” *but* “Smith said...” or “Karen said...”
- **Work to be less wordy.** Do not say “I am going to...,” “I will work to...,” “I will endeavor to...,” etc. Instead say, “I will...”
- **A dash is not a hyphen.** Note the difference: hyphens connect one-word-to-another; hyphens are *not* used to set up clauses, like a colon, or to set up parenthetical insertions—like an em (M—) dash. Hyphens are *not* used between numbers like “pp. 18–25” like an en (N–) dash.
- **E-mail (e-mail) is always spelled with a hyphen.** Email (or email) is a misspelled Cajun name.
- **The World Wide Web** is always three words and always capitalized.
- **Web site** (Web page, Web development, etc.) **is always two words** and is *always* spelled with a capital W.
- **Years get no apostrophe:** “the 1990s were good years...” **not** “the 1990’s were good years...”
- **All quotation marks are double quotes** except for quotes within quotes.
- **Punctuation goes inside of “quotes.”** See the sample essay pages.
- **Number all pages** after the title page at the top. Use a “running header” with a page number.
- **Use 1” margins** all around (Left, Right, Top, and Bottom).
- **Use the same font, style, and size for everything** in the essay (first letter to last) including block quotes, footnotes, endnotes, bibliography, etc. Everything!
- **Do not use bigger fonts** or “creative” fonts on the title page.
- **Be sure you have 25–27 lines** per page at double-spaced.
- **Do not submit papers with fonts that are not listed on my syllabus.** Fonts that are too big look unprofessional, and fonts that are too small are hard to read. I do not care if *you* like the font or can easily read the font, what matters is if *I* can. Using a 10-point font instead of a 12-point font will almost never change the length of the assignment.
- **Do not use san serif fonts** like Ariel or Helvetica—they are hard to read when used for body text.
- **If you want to justify both margins** because you like the look, then you *must* turn on auto hyphenation (tools/hyphenation in Microsoft Word). If you do not hyphenate when you justify both margins you will wind up with uneven gaps between words. Not using hyphenation looks amateurish and unprofessional.
- **Proofread carefully.** You should catch most spelling errors, spellchecker errors, spacing problems, contractions, changes in fonts/alignment, widows/orphans, etc. all by yourself. Also, just because I read your work during office hours does not mean that you are absolved from finding errors and proofreading yourself. To properly grade a 5–7 page paper might take 30–60 minutes; to go over the paper for content, style, and “obvious errors” in my office takes 5–15 minutes. Obviously I will not catch everything—that is not what I am there for. I’m there to help you become a better writer. Hire an editor if you want someone to catch all your errors.

Typical Public Relations Activities, Strategies, and Tactics[†]

- Write a news release, backgrounder, fact sheet, pitch letter, flier, pamphlet, bulletin, or brochure.
- Write an op-ed article, letter to the editor, feature story, or issue advertisement.
- Write material for an annual report.
- Write a public service announcement or a film script.
- Write or deliver a speech.
- Write a White Paper (position/research paper).
- Write a research paper for a professional conference.
- Buy space for an issues advertisement in a newspapers and magazine.
- Buy advertising to support a new corporate initiative.
- Conduct environmental scanning: read local/national newspapers and industry periodicals, visit chat rooms, monitor Blogs and RSS feeds, watch the local/-national news and news programs.
- Commission research, articles, or reports.
- Choose the graphics and color scheme for an organizational logo.
- Conduct lobbying on behalf of your organization.
- Coordinate/organize/host a special event, news conference, exhibit, open house, or annual stockholder meeting.
- Create or design a poster, billboard, transit sign, advertisement, point-of-purchase display, or direct mail package.
- Develop educational materials for public schools.
- Develop, design, or select advertising specialties: pens, magnet, tote bags, coffee mugs, coasters, stress balls, etc.
- Develop or design a Web site, chat room, or electronic information site.
- Edit/Proofread documents: news release, annual report, brochure, magazine article, position paper, speech, advertisement, etc.
- Implement and manage communication initiatives for employees—e.g., a telephone hot line, a bulletin board system, a company newspaper or newsletter, a quarterly video update, etc.
- Meet with city/state/national politician: congressperson, governor, senator, etc.
- Meet with community, city, state or federal leaders, or officials: mayor, school board member, city council member, police chief, ombudsperson, CDC official, etc.
- Meet with a journalist to discuss story ideas.
- Meet with a government bureaucrat, local/state inspector, etc.
- Meet with a spokesperson of a special interest group.
- Negotiate with individuals, organizations, publics, activists, etc.
- Organize or staff a speakers bureau.
- Organize a workshop, professional conference, or news conference.
- Pitch story ideas to a reporter or editor.
- Prepare slides, take photographs, or commission an illustration or artwork.
- Prepare and advise a witness who will give testimony to government committee.
- Prepare and advise an executive who is to be interviewed on a local news network, cable television, or sixty minutes (“Mike Wallace is here to see you sir . . .”).
- Represent your organization on a radio or television talk show.
- Send (mail, e-mail, fax, courier) news releases, pitch letters, invitations, etc.
- Sponsor book, magazine, or television advertising or editorials.
- Testify before Congress or at a public hearing.
- Testify before a citizens advisory panel or committee.

[†] Based loosely on Ron Pearson’s Unpublished Doctoral Dissertation, *A Theory of Public Relations Ethics* (1989), Ohio University.

Sample Points for Writing Activities

1. News release (basic 5–7¶ release): 5%
2. Backgrounder: 5%
3. Letter (cover, fundraising, invitation, information gathering, pitch, solicitation, thank you, etc.): 5%
4. Fliers (tent signs, name badges, event signs, etc.): 5%
5. Advertising copy (more than a few sentences, like an issue advertisement): 5%
6. *Design* a poster, billboard, transit sign, advertisement, etc.: 5%
7. Write a series of PSAs (10, 20, 30, 60 second): 5%
8. Write a memo: 5%
9. Pamphlet: 5–10%
10. Create/design infographics: 5–10%
11. Create/design stationery/business cards: 5–15%
12. Create/design a Bulletin/Program: 5–10%
13. Meet/Interview community leaders, government officials, journalists, politicians, professionals/experts, etc.: 5–20% (depending upon how many)
14. Design a direct mail package: 5–10%
15. Take photographs, or oversee a commission for an illustration or artwork: 5–10%
16. Write a feature story: 10%
17. Create a fact sheet: 10%
18. Organize a speakers bureau or ongoing event (Blog, Web site, etc.): 10%
19. Write/create a brochure: 10–15%
20. Write or deliver a speech or presentation: 5–20% (see below)
21. Write a report: 5–20%.
22. Write a white paper or research paper (position paper): 10–20%
23. Editing/proofreading: 5–20%
24. Design a point-of-purchase display: 5–10%
25. Developing/creating media and informational kits: 5–10%
26. Design/create a Web site, chat room, or electronic information site: 5–20%
27. Write content for, create/design, etc., a newsletter: 5–20%
28. Plan a news conference or special event: 10–20%
29. Research for a campaign, etc.: 5–20%

Speeches

- Special occasion (introduction, motivational, eulogy, etc.): 5–20%
- Informative: 5–20%
- Demonstration: 10%
- Biography: 10–20%
- Persuasion: 10–25%
- Persuasive sales: 10–20%
- Debate: 10–20%

1. Adding curves to rectangles/squares. Once a frame is drawn, use the pen tool to add selection points and curves.
2. Adding master pages. Pages pull-down menu.
3. Adding master pages integrating other master pages. Drag the first master page icon on top of the second one.
4. Adding pages. Drag a page icon from page menu top to bottom area.
5. Adjust/move just one side of a curve. Press shift/c to get the Convert Direction Point tool.
6. Apply changes in a data box without moving to a new box shift/enter.
7. Apply master page attributes to a page. Drag a master page icon on top of the icon for the page you are working on.
8. Assemble pages for booklet spreads. Select File/In-Booklet SE from and follow instructions.
9. Bisecting a circle. Using the shift key, drag out a perfect circle. Then, use the scissor tool to delete two side points (horizontal or vertical).
10. Bleeds and Slugs: creating space for them. Go to New Document and More Options.
11. Books, creating. File/New/Book.
12. Column, one to many. Using the Selection Tool, double click on a text frame to bring up the Options dialogue box.
13. Color mixes and tonal colors. To identify the color mixes that can be created using only a few colors, go to the Swatches pallet, create swatches for the spot colors that your client wants; Select New Mixed Ink Group. assign each a percentage, keep to 100%.
14. Color, overprinting. Widow/Attributes/Overprint Stroke or Overprint Fill.
15. Color Overprinting Preview. View/Overprint Preview.
16. Color, reset default black stroke, white fill. Type "d."
17. Color shading: Hold the Shift key while moving color sliders and all will move together.
18. Colors substituting/replacing. Go to Swatches pallet, double-click on a "mixed ink group," change color(s), all items with that color will update.
19. Copy Drop Shadows. Select a frame to apply the shadow to. Using the Eyedropper tool, click the edge of a frame you want to sample the shadow from.
20. Copy/duplicate objects/text. Hold down the Option key, click and hold on an object, text, etc., drag off a copy. This works in nearly every program.
21. Copying/sampling styles. To copy color or formatting characteristics, select an object you want to apply changes from another object to, select the eyedropper tool, click on the object you want to sample. To control what attributes you get, double-click on the eyedropper.
22. Corner effects are added *after* a frame is drawn. Objects menu/Corner Options, select desired effect.
23. Create keyboard shortcuts. Edit/Keyboard Shortcuts/Product Areas.
24. Create package (to create one folder with everything in it, graphics, fonts, files, etc.). File/Package.
25. Creating centerfolds/gatefolds. Open Pages Pallet, turn off "Allow Document Pages to Shuffle," drag pages or new pages on top of the others until a black line appears then drop the page and you will have a multipage (2, 3, 4) spread.
26. Creating templates. Layout the basic items on your page then under "Save As," select "Template."
27. Dashes: en (N) dash: option/hyphen -, em (M) dash: shift/option/hyphen —.
28. Default color settings. With all windows closed, create your desired colors and drag them to the swatches pallet. Those colors will become defaults.
29. Default type settings. With no windows open, select your desired default fonts, alignment, etc.
30. Delete or add points while creating objects/paths. If, while creating a path with the pen tool, you want to go back and remove an anchor point before you are done, simply move the pen over an existing point and your cursor changes to the "Delete Anchor Point" tool. To add a point to an existing line before you are done with your shape, simply move the pen over the line where you want to add the anchor point and click your mouse.
31. Delete unused color swatches before creating packages for export to a printer, etc. Go to the Swatches pallet, choose "Select All Unused," click on the trash icon. Note: you can undo this.
32. Deselect all. Edit/Deselect All. or Shift/⌘/A.
33. Drag and drop from other documents, windows, the desktop, menus, colors, Color Pallet, etc. Text, graphic files, etc., may be dragged from the desktop straight into an open document. Swatches may be dragged from the Swatches pallet to the Gradient pallet. Drag and drop a color from the swatches pallet onto an object.
34. Drop shadow. Object/Effects/Drop Shadow. Option/⌘/M.
35. Drop shadow and noise/spread. Object/Effects/Drop Shadow. Option/⌘/M. Select Noise and Spread from the menu.
36. Duotone effects. Using a PSD or Grayscale TIFF, select image with selection tool (open arrow), open the swatches pallet, and drag a swatch onto the image to create a duotone effect. Click (do not drag) on another color to colorize the highlights.
37. Edit one object in a group. Single items in a group may be edited by selecting an item with the Direct Selection tool (the open arrow).
38. Edit master page items. Use Shift/⌘/click to detach a single item from a master page. Use Pages/"Detach Selection From Master" to make a single page editable. Use Pages/"Override All Master Page Items," to make all master pages editable.
39. Editing "linked" images *updates* them in a document.
40. Export as JPEG, images on a page, and entire pages using File/Export/Format/Save. ⌘/E.
41. Export Book as PDF. Book/Pull-down/Export Book to PDF.
42. Export (⌘/E) spreads as PDFs will create PDFs with gatefolds, etc.
43. Feathering. Objects/Effects. Or, when an object is selected, Control/click to bring up Effects options.
44. Fill text or Placeholder text. Type/Fill With Placeholder Text. Or, when an object is selected, Control/click to bring up this option.
45. Find/change. Use this command to remove unwanted characters, extra spaces between sentences, etc.
46. Fit frame to text. Double-click on one of the frame corners.
47. Font size. Resize fonts from the keyboard by highlighting text and using Shift/⌘/> or Shift/⌘/< to increase or decrease text by 2 points.
48. Font editing. Select words or letters, go to Type/Create Outlines, use Shift and the Direct Selection Tool (open arrow) to select points and edit them. Use the pen tool to add or subtract points.
49. Font find/replace. Type/Find Font.
50. Footnotes. Type/Insert Footnote, go to Type/Document Footnote Options to set options.
51. Frame tool. Specify exact measurements by selecting the Frame Tool and clicking once on the page where you want the frame, then fill in the options.
52. Glyphs. Use Type/Glyphs menu.
53. Grabber, switch to. To get the grabber when using any tool but type, hit the space bar. When inserting type, hold down the Option key.
54. Gradient fills for text. Set type, click on the text frame with the Selection Tool, select the "Formatting Effects Text" tool in the toolbox (below the Fill box), open Window/Gradients, set gradient.
55. Gradients from color swatches. Create gradients by dragging a swatch (one or many) from the Swatches pallet to the Gradient pallet. Save your custom gradient by dragging it back to the Swatches pallet.

56. Guides across pages or the pasteboard. Create guides that span pages by clicking anywhere in a ruler (horizontally/vertically) and dragging out a guide. When you drag within a page's pasteboard rather than page frame itself, the guide will span the entire pasteboard (but not multiple pages).
57. Guides from the ruler. Double-click on the ruler where you want a guide in order to get a guide without dragging.
58. Guides from both directions. Hold the Command key (⌘) while dragging from the corner of the page (the zero point) to get two guides (H/V) at the same time.
59. Guides, all, on/off. ⌘/;
60. Hanging quotes. Type/Story Pallet/Optical Margin Alignment.
61. Hide all. Pressing the Tab key (except when editing text), hides all menus. Add tip 59 to hide everything.
62. Highlighting fields fast. Clicking on a field's icon highlights the field.
63. Horizontal scaling. Highlight text, ⌘/ drag one of the frame handles left or right.
64. Hyperlinking, bookmarking, or buttoning objects. Control/click/Interactive.
65. Import QuarkXPress or PageMaker files File/Open.
66. Index entries: Windows/Type & Tables/Index.
67. Join shapes. Object/Pathfinder/Add.
68. Kerning letters or words visually. Option/Left Arrow or Option/Right Arrow.
69. Leading adjustment. ¶ level command. Place cursor in ¶ to change, use Option/Up or Down Arrow.
70. Ligatures. Type/Character/Pull-down Ligatures.
71. Link to a new graphic. Window/Links/Relink.
72. Locking/unlocking guides. Option/⌘/;
73. Measure tool. Eyedropper Pull-down.
74. Measurements/Numbers may be typed in using any system, even percentages.
75. Move objects forward or backwards. ⌘/[or ⌘/].
76. Object style sheets. Window/Object Styles/Create New Styles Button.
77. Overset text may be seen in the Story Editor: ⌘/Y. Or placed on the storyboard.
78. Pagination. Book/Pull-down/Document Page Numbering Options.
79. Paragraph style global changes. Select multiple text boxes (Shift click), switch to the text tool, type in new font data, all selections will change as selected. Optionally, shift click and use style sheets.
80. Password protect PDF files and printing. File/Export/Select "Adobe PDF"/Save. A dialogue box will open allowing security options such as passwords, non-printing, low resolution printing, watermarks, etc.
81. Paste unformatted text. Edit/Paste without Formatting.
82. Paste graphics into text. Highlight text with the Type tool, select Type/Create Outlines, Switch to the Direct Selection tool (open arrow) and select the graphic to be pasted and copy it ⌘/C, select the text to receive the graphic and go to Edit/Paste Into.
83. Paste graphics proportionately into frames. Object/Fitting/Fit Content to Frame. Option/⌘/E. Fit Frame to Content. Object/Fitting/Fit Frame to Content. Option/⌘/C.
84. Photo information/credit. Select a photo, go to File/File Information. Shift/Option/⌘/I.
85. Polygons, adjusting on the fly: While dragging out a polygon, if you use the arrow keys you can adjust the number of sides (up/Down) or the spikiness of the shape (L/R).
86. Preflight to find problems. File/Preflight
87. Print slug. Print Dialogue/Bleeds and Slugs.
88. Printing optimization. Print/Graphics/Images/Optimized Subsampling.
89. Remove a direction point from a curve. Using the direct selection tool (open arrow), drag the direction point you want to delete back to the center point.
90. Saving files (with new name, etc.) reduces their size.
91. Reshape frames. Using the Direct Selection Tool (open arrow), select a frame, switch to the Pencil Tool and redraw a portion of the frame being sure to begin and end on the frame's edge.
92. Scale pages to fit media. Print/Setup/Scale to Fit
93. Scale Text Visually. Hold the ⌘ key and drag one of the frame corners. Pause before scaling and you can watch the text scale.
94. Scale multiple objects. Shift click each object then select Object/Transform/Scale.
95. Select all on a layer only. Option/Click on the name of a layer in the Layers Pallet.
96. Set bold. Shift/⌘/B. Note: If you do not have a bold version of the font you are trying to change, nothing will happen.
97. Set Italics. Shift/⌘/I. Note: As above.
98. Set all caps. Shift/⌘/K
99. Set justification. Shift/⌘/L (left), Shift/⌘/R (right), Shift/⌘/Center.
100. Set measure from spot. Select the spot from the icon on the left side of the Control Pallet.
101. Selecting objects behind other objects. ⌘ /Click. Continue doing so to go deeper.
102. Shape conversion. Objects/Convert Shapes.
103. Smoothing tool can fix jagged lines/paths. Once you have drawn a line/path, use the smoothing tool (Pencil Tool pull down) to make the line smoother.
104. Stack layers properly. In order, from the bottom: Background images, photos, vector graphics, text.
105. Step and repeat. Edit/Step and Repeat. Option/⌘/U.
106. Superscript/subscript. Shift/Option/Up Arrow or Down Arrow.
107. Text, angling: Create a frame, create a frame within that frame, rotate the second frame to the angle of the desired text, select both frames and choose pathfinder.
108. Text frame options, columns, etc. Select a text block, then Option/double-click. Or select text box and ⌘/B.
109. Text import options. Place/Show Import Options/Open.
110. Text/story editor. Edit/Edit in Story Editor. ⌘/Y
111. Text wrap around pictures. Select the picture. Select the text wrap option from the control pallet, top of page. Select the graphic to wrap text around. While holding the shift key and using the direct select tool (black arrow), pull the handles on the sides of the graphic out to where you want the text to wrap.
112. Text wrap around objects/shapes. Create the shape. Select the text wrap option from the control pallet (note, you can choose to have the wrap on polygons follow the contours of the object). Adjust wrap width using the open arrow tool.
113. Text wrap around EPS or Illustrator files, go to Object/Clipping Path. Shift/Option/⌘/K. Set options. Select text wrap from the control pallet.
114. Transparency from PhotoShop. Make an image transparent in Photoshop by opening on its own layer, eliminating the background, saving the file as Photoshop, import it, transparency will be retained.
115. Type defaults. Close all open windows, set preferences for type, etc., these will become the default.
116. Type on a path. Double click type tool to set options.
117. Type Scaling. Shift/⌘/Drag one corner.
118. Undo zoom. Option/⌘/2
119. Vertical scaling. Highlight text, ⌘/drag one of the frame handles up, down, or right.
120. View 50%, 100%, 200%, 400%, Fit in Window. Use ⌘5, 1, 2, 4, 0, respectively.
121. View menus alphabetically. Shift/Option/⌘/Click on a menu.
122. Word count. With text highlighted, Window/Info.
123. Zero point, reset. Double-click on zero-point to reset.
124. Zoom in or out. ⌘/+ or -.
125. Zoom tool. ⌘/Spacebar.

Keyboard Shortcuts

Actual size: Command/1	Direct Selection Tool: A
Bring forward: Command/]	Position Tool: Shift/A
Bring to front: Command/[Button: B
Discretionary hyphen: Shift/Command/-	Scissor: C
Effects: Option/Command/M	Free Transform: E
Em space: Shift/Command/M	Rectangle Frame Tool: F
En space: Shift/Command/N	Gradient Swatch Tool: G
Entire pasteboard: Shift/Option/Command/O	Gradient Feather Tool: Shift/G
Fit content proportionally: Shift/Option/Command/E	Select all guides: Option/Command/G
Fit content to frame: Option/Command/E	Hand: H (Option/Spacebar when typing)
Fit frame to content: Option/Command/C	Eyedropper: I
Fit page to window: Command/O	Formatting Affects Container/Text: J
Fit spread to window: Option/Command/O	Measure: K
Group: Command/G	Ellipse Tool: L
Hide guides: Shift/Command/G	Rectangle Tool: M
Lock guides: Command/Option/;	Pencil Tool: N
Lock position: Command/L	Sheer Tool: O
Non breaking hyphen: Command/Option/-	Pen Tool: P
Select next object above: Option/Command/]	Rotate: R
Select next object below: Option/Command/[Scale Tool: S
Send backward: Command/[Type Tool: T
Send to back: Shift/Command/[Selection Tool: V (if not in Text) or Escape/V
Show/Hide baseline grid: Option/Command/’	Normal or Preview Mode: W
Show/Hide document grid: Command/’	Fill and Stroke Toggle: X
Snap to document grid on/off: Shift/Command/’	Magnifying Glass: Z
Snap to guides: Shift/Command/;	Zoom In: Command/+
Tabs: Shift/Command/T	Zoom Out: Command/-
Text frame options: Command/B	Apply Color: ,
Thin space: Shift/Option/Command/M	Apply Gradient: .
Ungroup: Shift/Command/G	Add Anchor Point: =
Unlock position: Option/Control/L	Delete Anchor Point: -
Zoom in: Command/=	Convert Direction Point Tool: Shift/C
Zoom out: Command/-	Place: Command/D
	Text Frame Options: Command/B

Visit The Adobe site to watch (or read) tutorials for all of the Adobe programs: www.adobe.com/designcenter/video_workshop/. In particular, make an effort to watch the tutorials indicated below. Watch the tutorial and then use what is illustrated.

- Using keyboard shortcuts.
- Using the control panel.
- Setting up a new document.
- Working with master pages.
- Working with text.
- Working with text styles.
- Making selections.
- Creating bullets and numbering.
- Creating running headers and footers.
- Using the text wrap panel.
- Creating drop shadows.
- Applying feathering to objects.
- Applying opacity effects.
- Working with objects.
- Customizing the workspace.
- Using object styles
- Working with master pages
- Using layers.

Selection Tool

Direct Selection Tool

Pen, Anchor Point, Delete Anchor Point, and Convert Direction Tool

Type Tool, Type on a Path

Pencil Tool, Smooth Tool, Erase Tool

Line Tool

Rectangle, Ellipse, or Polygon, Frame Tool

Rectangle, Ellipse, or Polygon, Tool

Button Tool

Scissor Tool

Rotate Tool

Scale and Shear Tool

Gradient Swatch and Gradient Feather Tool

Free Transform Tool

Note Tool

Eyedropper and Measure Tool

Hand Tool

Zoom Tool

Fill and Stroke

Default Fill and Stroke

Formatting affects container or text

Apply Color, Gradient, or Apply none

View: Normal, Preview, Bleed, Slug

Navigator Pages Layers Links

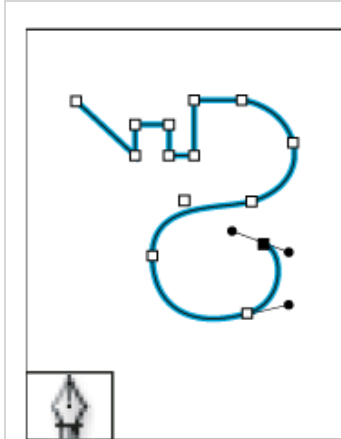
Character Glyphs Character Styles Paragraph Paragraph Styles Object Styles

Stroke Color Gradient Swatches Effects Separations Pre...

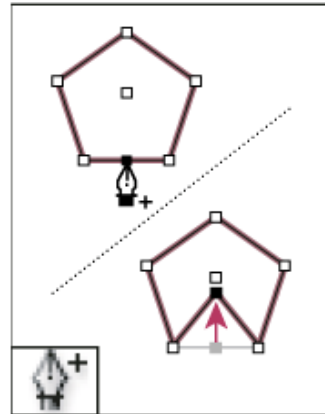
Text Wrap Pathfinder Story

Flattener Preview Align Attributes Info

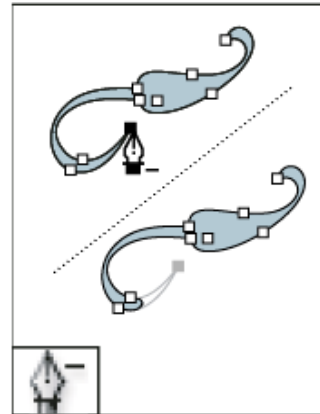
Gallery of drawing and type tools



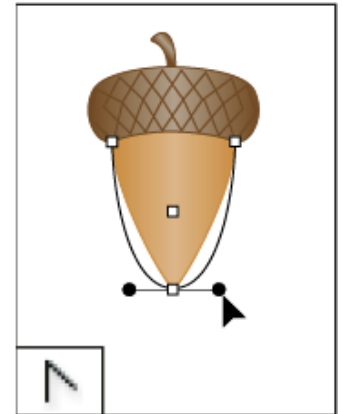
Pen tool lets you draw straight and curved paths.



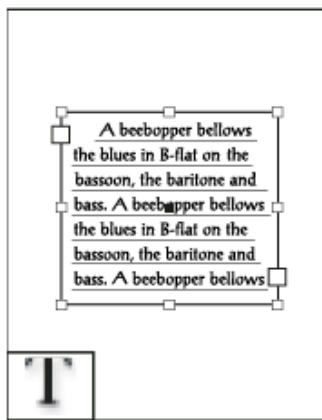
Add Anchor Point tool lets you add anchor points to a path.



Delete Anchor Point tool lets you remove anchor points from a path.



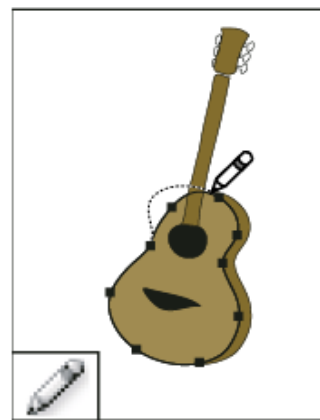
Convert Direction Point tool lets you convert corner points and smooth points.



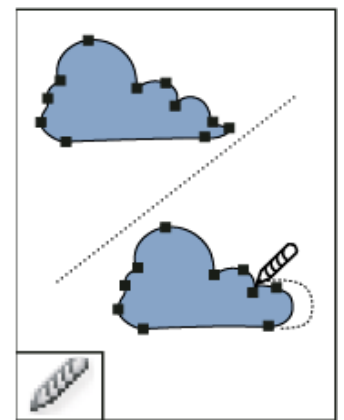
Type tool lets you create text frames and select text.



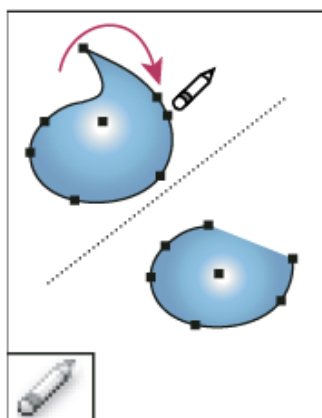
Type on a Path tool lets you create and edit type on paths.



Pencil tool lets you draw a freeform path.



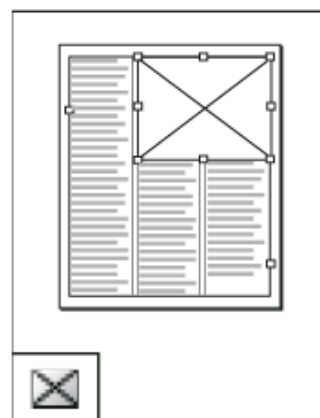
Smooth tool lets you remove excess angles from a path.



Erase tool lets you deleted points on a path.



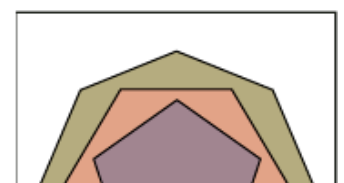
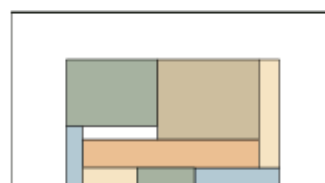
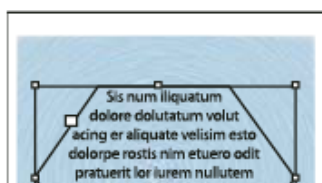
Line tool lets you draw a line segment.

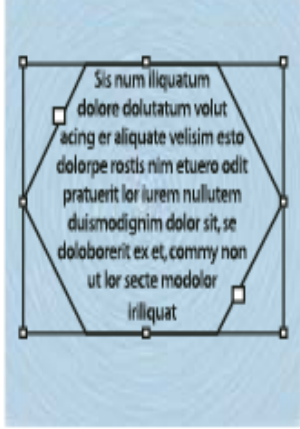


Rectangle Frame tool lets you create a square or rectangle placeholder.

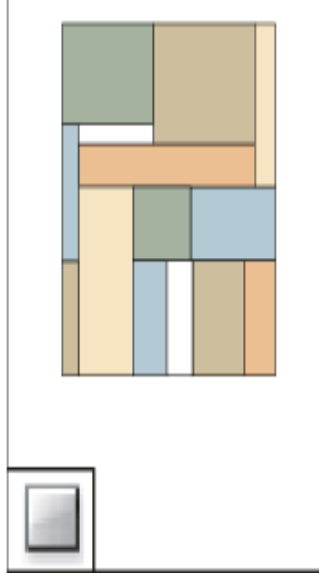


Ellipse Frame tool lets you create a circle or oval placeholder.

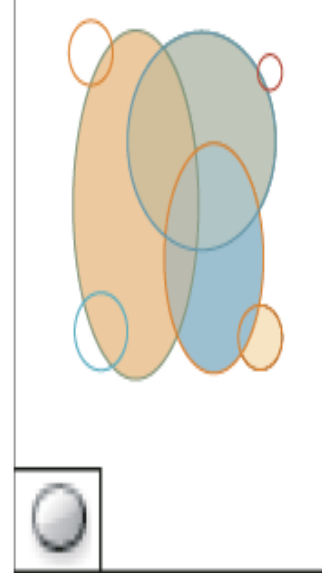




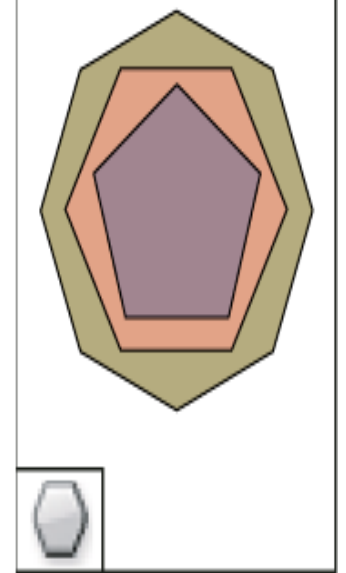
Polygon Frame tool lets you create a multi-sided shape placeholder.



Rectangle tool lets you create a square or rectangle.



Ellipse tool lets you create a circle or oval.



Polygon tool lets you create multi-sided shape.

Related Information

[Toolbox overview](#)

[Types of paths and shapes](#)

Help Resource Center

[This page on the Web](#)

Graphic Elements

When designing documents using InDesign, there are a number of graphic elements and variations available to you that include lines, shapes, fills, shading, gradients, color (not illustrated here), and an assortment of other options like rotation, shearing, altering the weight (thickness) of lines, border and other objects, repeating objects, to create perfect duplicates, etc. To the side I have illustrated many—but certainly not all—of the effects that are available using InDesign. Briefly I will explain some of the many options that exist. Before I begin however, I will clarify a few points.

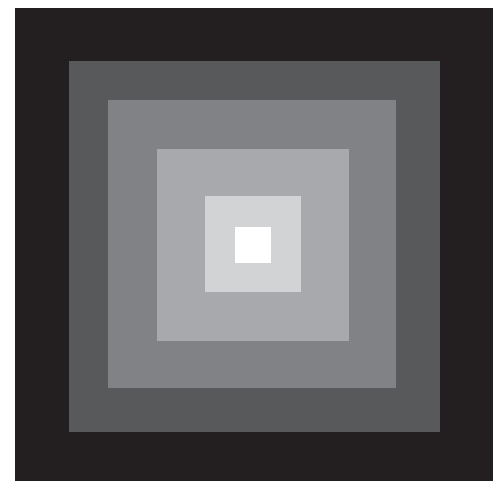
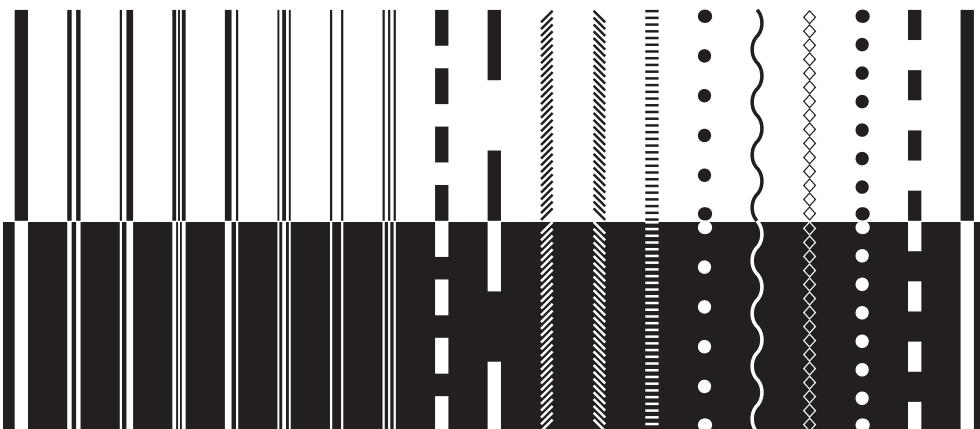
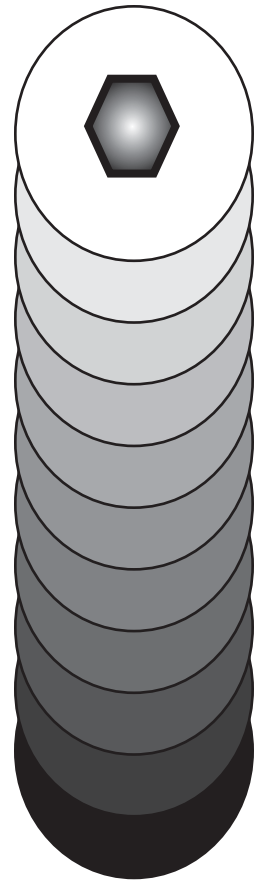
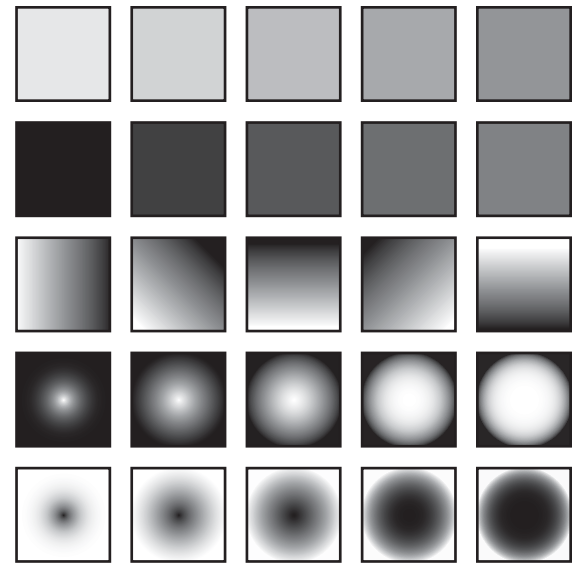
Type and Measurement

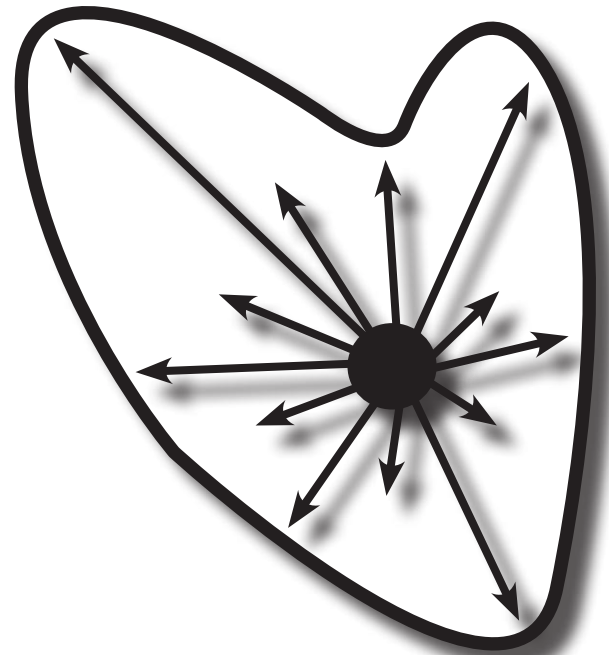
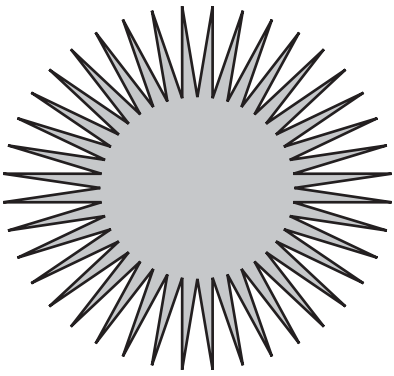
When using design programs like InDesign, Photoshop, Illustrator, QuarkXPress, or any other design program, lines (whether straight or wavy), lines used around boxes (called “strokes”), and type (letters), are measured using “pica” (see Kent, 2005, “Font,” *Encyclopedia of Public Relations*). Picas (and points) are just another system of measurement like metric (decimal), or inches. There are 72 points to an inch, and 12 points to a pica. Thus, if you want a line (or a border around a box, etc.) that is $\frac{1}{4}$ " in width, you would select an 18 point line. The same is true for type. A 36 point font will produce a line of type “about” $\frac{1}{2}$ " high (cf. Kent, 2005). Now that you understand measurement of type and graphic elements, let me explain the examples here and below.

Sample Graphic Elements

As mentioned above, I have provided examples of most of the basic graphic elements. These include: lines, squares and rectangles, circles and ellipses, and polygons. I have also illustrated many of the special effects that may be achieved like rotation (of lines, text, boxes, etc.), shading and gradients, drop shadows, and a number of other effects like skewing (changing the proportion) shapes, graphics, boxes, etc., and the ability to draw bezier curves, which are curves that can be scaled up or down while still retaining their shapes.

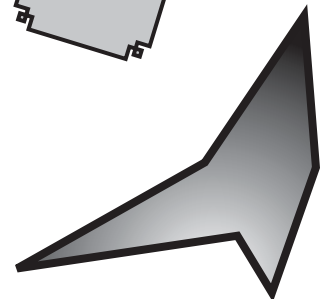
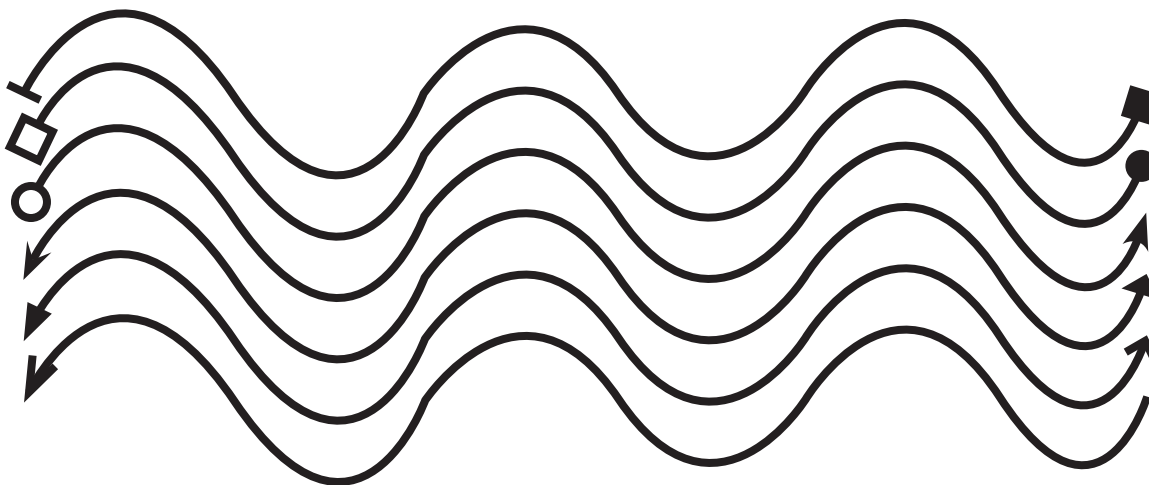
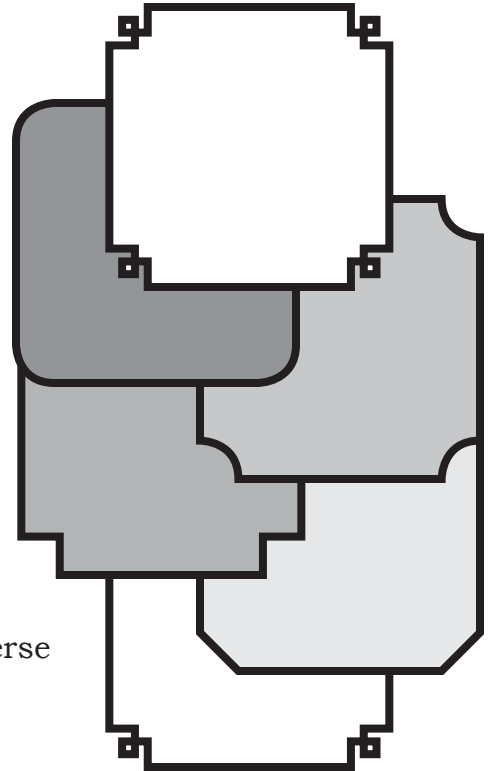
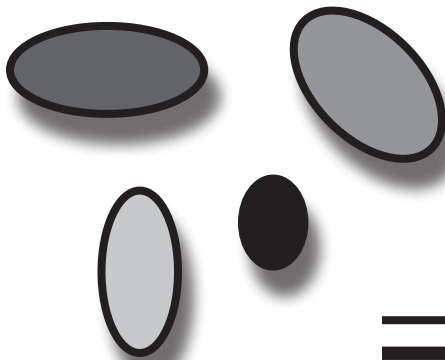
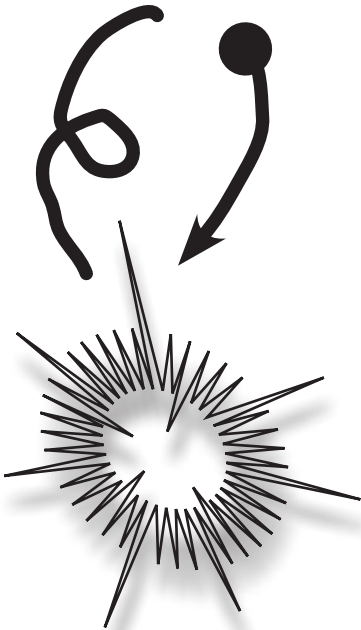
Other notable special effects that may be achieved include the ability to create specialized corners around boxes, the ability to create identical and repeating shapes, special effects for the beginning and ends of lines that includes arrows, circles, boxes, etc., and the ability to create different types of gradient fills that include both radial (circular) and linear (changing in intensity across a plane). Fills can be created in any direction 0–360° and can be manipulated for intensity, weight, etc.—as illustrated top right and elsewhere on this page. Finally, the pen and pencil tools allow for both “free hand” and structured (precise, drafting-like) maneuvers. With practice all of the graphic elements illustrated at right can be mastered and used to create professional-quality documents, posters, signs, etc.





The secret to using design elements effectively is to make them blend seamlessly into the background. When a reader is focused on the design rather than the content, or the message, a communicator has failed. Professionals do not want readers focused on what is out of alignment or out of balance but to take in the whole gestalt. For example, if you are reading a book or newsletter and you notice that a graphic is too close to the text, then what the reader is focusing on is the improperly placed graphic, rather than the content itself.

With programs like InDesign, graphic elements like lines, shades, fills, and shapes may be created to help organize and focus a reader's attention on the message the author is trying to convey. Ultimately, the design serves the need of the message and not the reverse.



Graphic Elements

When designing documents using InDesign, there are a number of graphic elements and variations available to you that include lines, shapes, fills, shading, gradients, color (not illustrated here), and an assortment of other options like rotation, shearing, altering the weight (thickness) of lines, border and other objects, repeating objects, to create perfect duplicates, etc. To the side I have illustrated many—but certainly not all—of the effects that are available using InDesign. Briefly I will explain some of the many options that exist. Before I begin however, I will clarify a few points.

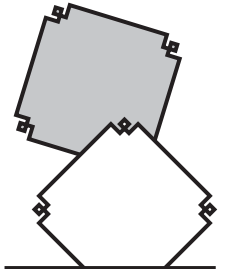
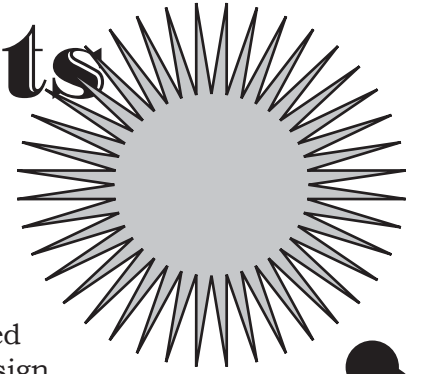
Type and Measurement

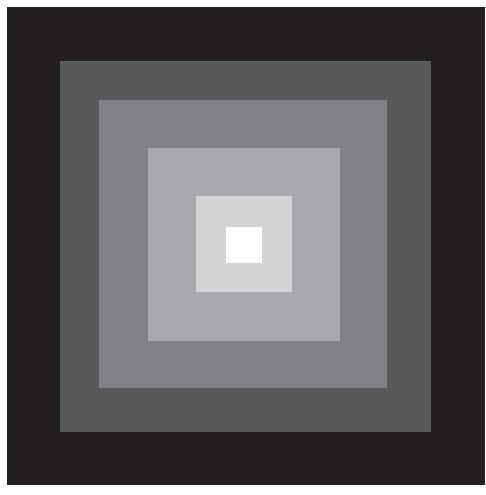
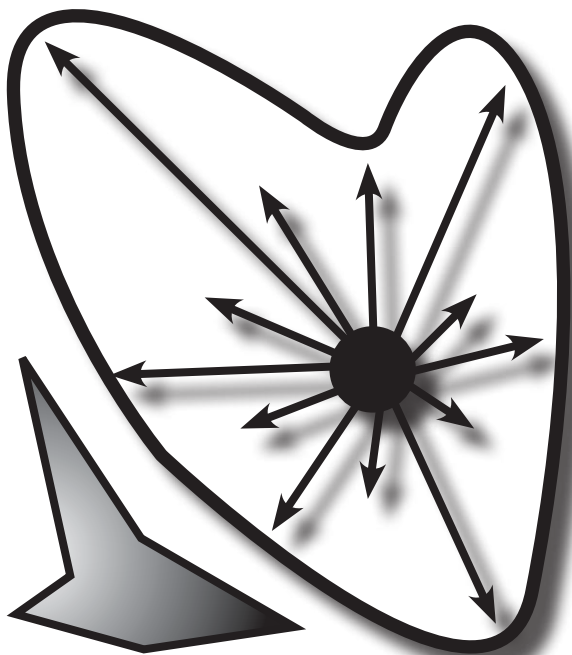
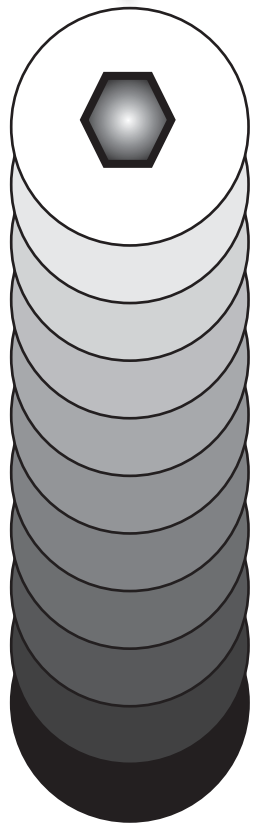
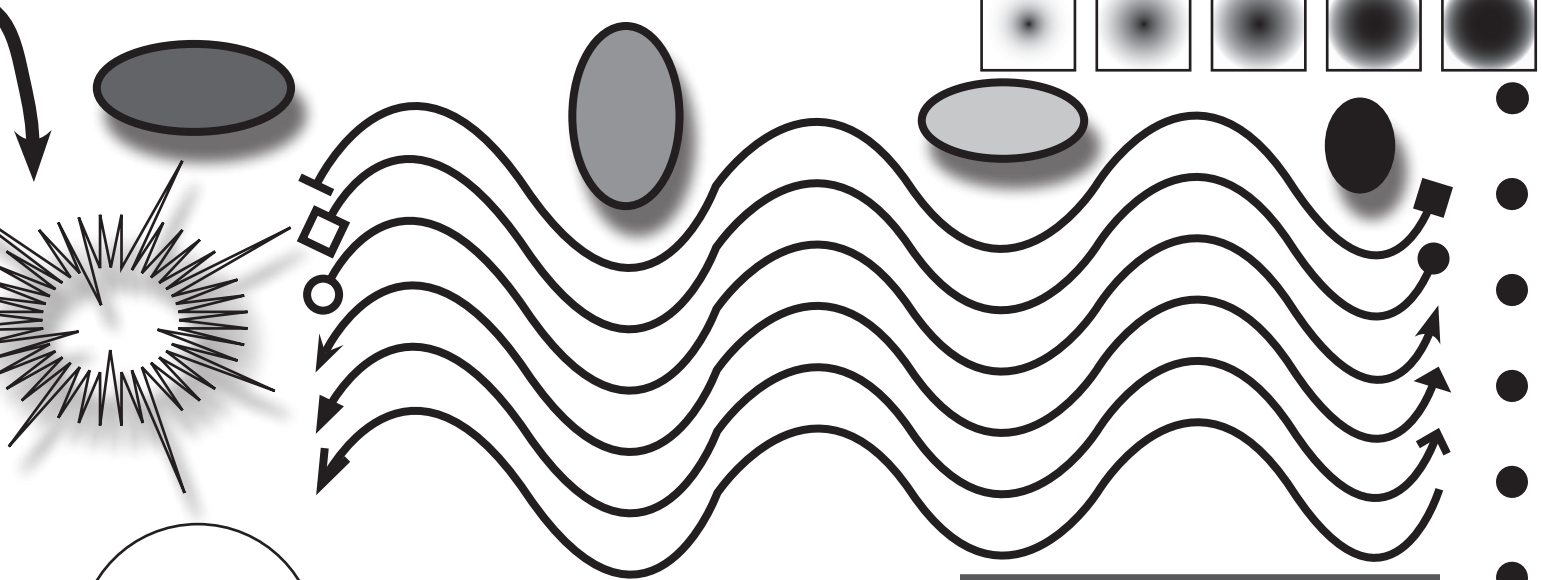
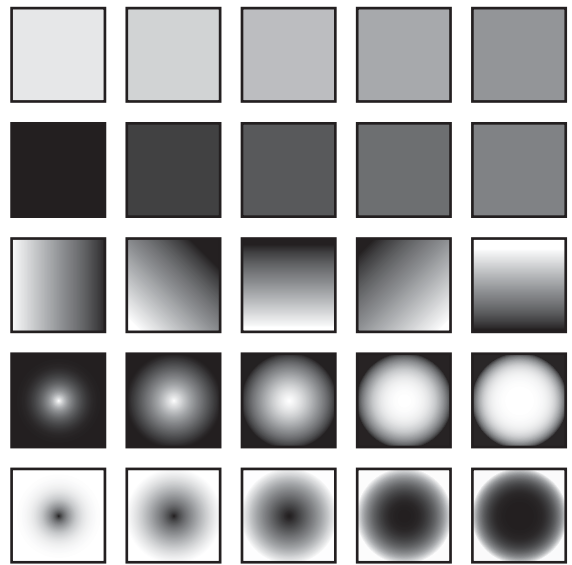
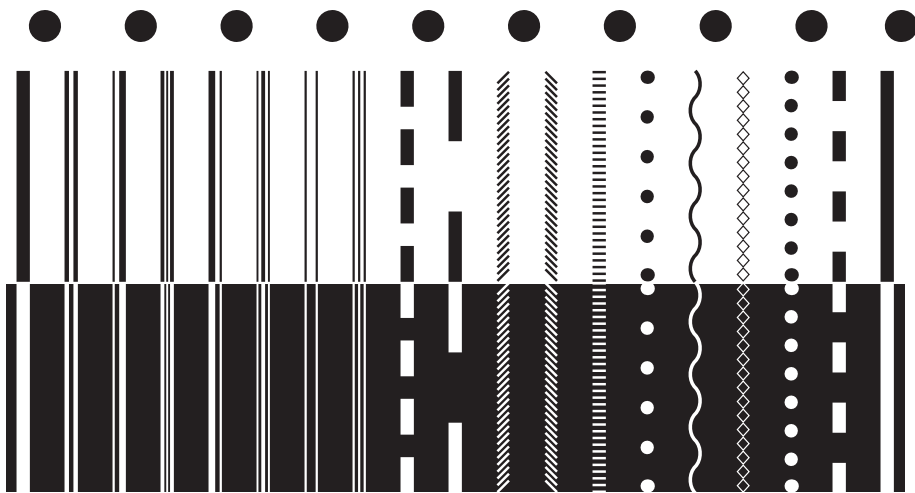
When using design programs like InDesign, Photoshop, Illustrator, QuarkXPress, or any other design program, lines (whether straight or wavy), lines used around boxes (called “strokes”), and type (letters), are measured using “pica” (see Kent, 2005, “Font,” *Encyclopedia of Public Relations*). Picas and points is just another system of measurement like metric (decimal), or inches. There are 72 points to an inch, and six points to a pica. Thus if you want a line (or a border around a box, etc.) that was $\frac{1}{4}$ " in width, you would select an 18 point line. The same is true for type. A 36 point font will produce a line of type “about” (cf. Kent, 2005), $\frac{1}{2}$ " high. Now that you understand measurement of type and graphic elements, let me explain what you can find examples of at right.

Sample Graphic Elements

As mentioned above, I have provided examples of most of the basic graphic elements. These include: lines, squares and rectangles, circles and ellipses, and polygons. I have also illustrated many of the special effects that may be achieved like rotation (of lines, text, boxes, etc.), shading and gradients (used to create contrast with lines like white lines on black backgrounds), drop shadows, and a number of other effects like skewing (or changing the proportion) shapes, graphics, boxes, etc., and the ability to draw bezier curves, which are curves that can be scaled up or down while still retaining their shapes.

Other notable special effects that may be achieved include the ability to create specialized corners around boxes, the ability to create identical and repeating shapes, convenient special effects for the beginning and ends of lines that includes arrows, circles, boxes, etc., and the ability to create different types of gradient fills that include both radial (circular) and linear (changing in intensity across a plane). Fills can be created in any direction 0–360° and can be manipulated for intensity weight, etc, as illustrated top right and elsewhere on this page. Finally, the pen and pencil tools allow for both “free hand” and structured (precise, drafting-like maneuvers). With practice all of the graphic elements illustrated at right can be mastered and used to create professional-quality documents, posters, signs, etc.





● Proofreader Marks ●

/ **Separator:** Used in margin to separate two or more edits.

Insert: Use a carrot to insert words/letters within carrot itself or above it. ^{the}

Delete or take out: For example, consider ~~the~~ the...

Delete and insert: For example, consider ~~this~~ ^{g the} following...

Leave unchanged: Leave ~~text~~ ^{g stet} as is

Close up: For example, consider ~~the~~ following...

Delete space: For example, consider the following...

Insert space: For example, consider the following...

Space evenly where indicated: For example, consider... ^{eq #}

Transpose: For example, (the consider) following...

Begin a new paragraph: Insert a return where indicated. [¶]

Run forward: Move to next line/page or where indicated. Use RF for "run forward" and RB for "run back." ^{RB (or RF)}

Run back: Run text back to where indicated.

Spell out: Spell out ^{SP} (#s) abbreviations, or ^{SP} (chek) spelling.

Check: Check where indicated for accuracy. Sic

Move text to left: [Too much space, etc..

Move text to right: Text placed wrong.]

|| **Align on margin:** Text centered or not aligned on margin.

|| **Justify both margins:** Justify both margins. ||

[**Left justify:** Left justify text where indicated.

] **Right justify:** Right justify text where indicated.

^ **Center text:** Center justify text where indicated. ^

Set lower case: Set ~~A~~ letter or a word (LETTERS) ^{L.C.} in lower case.

Set capital: set text where indicated in capitals.

Set underscore: Underscore text where indicated.

Set italic: Set text in italic.

Set boldface: Set text in boldface B.F.

Set "plain" or "roman": Set text in plain roman Rom.

Wrong font: Wrong font used (may include suggestion) W.F.

Insert comma: Comma needed where indicated.

Insert apostrophe: Insert apostrophe where it's needed.

Insert period: Insert period where needed.

Insert semicolon: Semicolon added where needed.

Insert colon: Colon needed.

Insert hyphen: Hyphen needed.

Insert quotation marks: Quotation marks needed.

"Curly quotes": Make quotes curly. ^{Curley}

Straight quotes: Make quote marks straight: 100% ^{straight Q.}

Insert parenthesis/brackets/curly brackets:

Insert en or em space or dashes: Use -, -, - use $\frac{1}{N}$ or $\frac{1}{M}$ for dashes + for spaces.

Note

- Proofread documents with a colored pen or pencil so that the marks/edits are easy to see.
- The "pound" symbol (#) means "space."
- "Roman" text is what we call all plain text in any English font. We use "Roman" letters *not* Arabic, Cyrillic, etc.

Participation

Participation is not attendance. As Gaylord students, you should model professional practices by participating in class and group activities. Class guidelines include:

1. Turn your cellular telephones, computers, palm pilots, and other communication devices off.
2. Never check your palm pilot or cellular telephone for messages during class. Do not check messages or instant message others during class.
3. Utilize critical listening skills. Be attentive. Focus on understanding what professors and lecturers are saying.
4. Come to class prepared for discussions, having completed readings/assignments.
5. Avoid side conversations with your fellow classmates during class.
6. Pose content relevant questions for discussion and clarification.
7. Participate in classroom discussions in a constructive manner.
8. Respect your classmates and the views expressed by others.

Group Work

As majors in communication oriented professions, group work is an essential part of your learning experience both in and out of the classroom. Although group work requires coordination and planning group work can be a thoroughly pleasant educational format when group members make substantial and equitable contributions to the group process. Group members are expected to:

1. Exchange names, telephone numbers, and e-mail addresses with other group members to facilitate meetings.
2. Communicate openly and effectively with each other.
3. Take active and functional roles during group meetings.
4. Assign roles to group members (when appropriate) early in the group process.
5. Be prepared for group meetings by doing any necessary individual work.
6. Deal with conflict quickly and in a positive, productive manner.
7. Do not allow "free riders" or expect others to do your work.
8. Expect to be thrown out of groups very quickly if you do not pull your weight.
9. Be prepared to work outside of class in addition to in-class group time.
10. Keep an accurate log of group meetings and take attendance.

Presentations

Students should exhibit a high level of professionalism and preparation in individual and group presentations. Presenters are expected to:

1. Show up early for presentations in order to assure that AV equipment functions properly and to arrange the physical space for the presentation.
2. Adhere to the time limits specified for presentations and any subsequent questions. A dress rehearsal is necessary for timing your presentation.
3. Thoroughly prepare for extemporaneous deliveries during all presentations. Reading to

your audience is not an acceptable delivery style for communication professionals.

4. Wear appropriate attire that reflects the seriousness of the occasion. Always consult your professor to determine the degree of formality required.
5. Deliver cohesive presentations with full participation and equal coverage by everyone.

Audience members should listen critically, provide specific and constructive feedback, and pose challenging questions.

Writing Skills

Effective writing is one of the areas of human endeavor where virtuosity is non-existent. Everyone has heard of child protégés who possess amazing mathematical, artistic, scientific, and musical skills. However, unheard of are people born with knowledge of history, philosophy, literature, communication, or rhetoric. Writing is an art that must be developed and honed. None of you are "great" writers yet. That is why you are here.

Almost everyone, even professors, needs assistance with their writing in order to rise to their fullest potential. For this reason, you should take advantage of every opportunity to improve your writing. When your professors offer to read early drafts of your work, take advantage of the opportunity! However, understand that professors are not editors and will not mark all of your mistakes. Students are expected to edit their own work for spelling, AP/APA style, etc.

Written Assignments

You are expected to submit written assignments on time. If you are unable to submit an assignment on time, be sure to notify your professors *ahead of time* and discuss alternatives, if any exist. No professor is obligated to allow you to turn in your work late. Do not assume that you have the option to turn in your work late.

- All assignments should be neatly typed, free of spelling and grammatical errors, carefully proofread, and adhere to the highest standard of professionalism and ethics, particularly concerning issues of plagiarism.
- All sources must be carefully documented according to the APA Style Manual for essays, and AP style for news releases, etc.

Paper Sources: For all written work submitted for a grade, include copies of title pages of all book/journal/Web/etc. sources cited. Copies of title pages and pages cited are sufficient for book and journal articles. For Web sites, include the home page of the site visited and copies of the individual link pages used in quotes or to support points.

Note: Only sources cited in the body of your text belong in the bibliography section of your papers. *Do not include sources that do not appear in the body of your texts. Do not annotate sources unless requested by your professor.*

Active Learning

You should approach your learning actively. Provide your professors with feedback regarding the course. Do not allow personal problems to fester or to hinder your learning. Discussions that are critical of courses or professors should, of course, take place privately, during office hours, and *not* in the classroom.

Professionalism

Webster's dictionary defines a professional as: (1) characterized by or conforming to the tech-

nical or ethical standards of a profession; (2) exhibiting a courteous, conscientious, and generally businesslike manner in the workplace.

Regularly missing class (or work), coming late, or leaving early, is clearly unprofessional. Furthermore, merely coming to class every day, getting passing grades, and "occasionally" saying something in class is not the mark of a professional either. People who simply show up to work, do their jobs, and collect their paychecks (or grades), are not "professionals," they are "employees" (or students).

Demonstration of the "conscientiousness" mentioned by Webster is accomplished by being prepared to discuss classroom issues, doing your reading, making an effort to understand class readings and materials, and showing a focused and respectful attitude toward your peers, the teacher, and any guests.

Effective interpersonal communication is one of the hallmarks of "professional" communicators. JMC majors are "audience oriented" disciplines. Arguing about grades, policies, or procedures, in class (or anywhere else), or trying to get out of doing your work, are not examples of professionalism. Instead, professionalism involves being genuinely interested in how to improve professionally and making an effort to do the best work possible.

Grades

If you wish to contest a grade, please do so in writing (typed). Using Memo form, explain why you think you deserve a higher grade.

Poor arguments: "My roommate, who is an English major, read my essay and said that it was an A"; "My friend and I worked together on this and she got a higher grade..."; "I have never received a grade this low before..."; "I worked really hard on this..."; "I came to see you three times and only received a...."

Effective arguments: "Based on the assignment criteria (length, material covered, sources, etc.) I believe that I exceeded the assignment criteria in the following ways..."; "In our meeting in your office you explained that I should do the following...I did each of those things as you can see from the highlighted paper, attached..."; "In the textbook it was explained that...you said that 'we should consult the textbook for more information...my assignment followed those suggestions by doing...'" These are all examples of "reasonable" arguments not based on "but I worked hard..." etc. **Note:** simply "meeting criteria" only earns you a C.

A degree is not an education,
and the confusion on this point is perhaps
the gravest weakness in American thinking
about education.

Simpson's Contemporary Quotations, (1988), #2719

Men occasionally stumble over the truth,
but most of them pick themselves up
and hurry off as if nothing ever happened.
Sir Winston Churchill

Most learning isn't fun.
Learning takes work. Discipline.
Commitment, from both teacher and student.
Responsibility—you have to do your homework.
There's no shortcut to a quality education.
And the payoff isn't an adrenaline rush,
but a deep satisfaction arriving weeks,
months, or years later.
Equating learning with fun says that if you
don't enjoy yourself, you're not learning.
Clifford Stoll (1999). *High-Tech Heretic*...., p. 12.

Portfolio Development

Portfolio: portfolio \Port*fol"i'o\, n. [F. portefeuille; porter to carry + feuille a leaf. See Port to carry, and Folio.]

1. a hinged cover or flexible case for carrying loose papers, pictures, or pamphlets
2. [from the use of such a case to carry documents of state]: the office and functions of a minister of state or member of a cabinet
3. the securities held by an investor: the commercial paper held by a financial house (as a bank)
4. a set of pictures (as drawings or photographs) either bound in book form or loose in a folder.

As the definition above suggests, portfolios are created for a variety of purposes. As definition four suggests, any book used to carry documents can be called a portfolio. For our purposes, portfolio refers to a book (a spiral binder with three-hole punched pages, plastic page protectors, etc.) that can be used to exhibit your professional work.

Considerations:

- Place your résumé in the front of your portfolio—with extra copies in the back.
- Your portfolio should be designed so that you can easily insert and remove pages as you update it. Plastic page protectors and three ring binders work nicely. Use the kind with the front and side “view windows” so you can easily update the cover.
- Your portfolio should be professionally compiled. Everything should be in final draft form, everything should be professionally printed, everything should “look” as professional as possible.
- Your portfolio should be organized rhetorically. The best examples of your work are near the front; sections dividers have been created if appropriate; examples of the same type of work have been placed together.
- Your portfolio contains error-free examples of your best work.
- Your portfolio should be created using high-quality materials. Avoid paper or flexible plastic folders; laser print copies or color/B&W inkjet copies on the “best” setting—use “brilliant white” papers (93%+ whiteness), use color when appropriate.
- Tab sections worth special attention or specific to the type of job you might be applying for.
- Include samples of published work; include samples of work appropriate to the position you are applying for; include samples that illustrate your individual skills.
- Include “work in process” if appropriate (in professional form), and include “interesting” projects to arouse interest and show that you are creative.
- The portfolio is a “sales” tool. Do not apologize for its content or look—you should not have to. Do not oversell your skills or undersell your accomplishments.
- Your portfolio will be speaking for you so do not let it say: “lazy,” “has no attention to detail,” or “is not very competent.”

Résumés

Résumé

1. A brief account of one's professional or work experience and qualifications—often submitted with an employment application.
2. A summary.

Considerations

Content

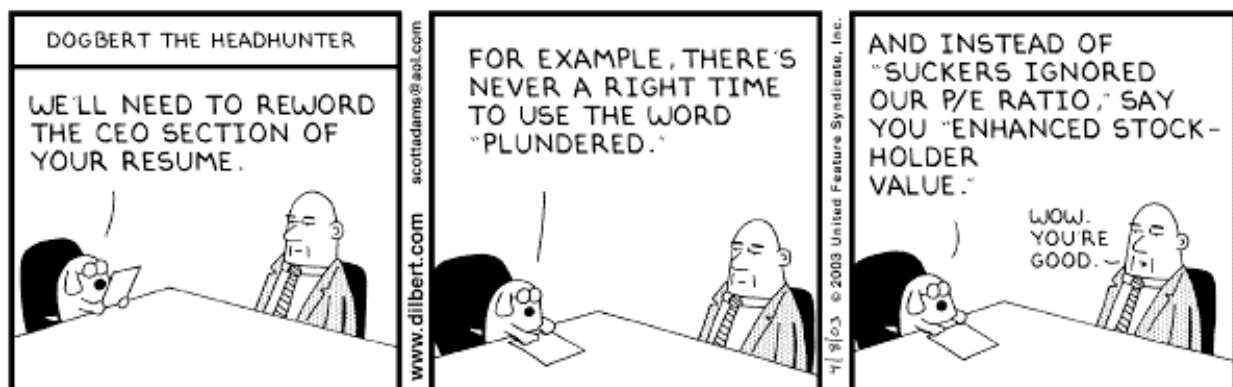
- Keep the résumé short, 1–1.5 page max.
- Résumés for public relations specialists should be high quality and professional: no errors—spell check and proof read many times, make it graphically pleasing, and print on quality paper.
- Use key words and short descriptive sentences (fragments) where possible. Do not write lengthy paragraphs.
- Arrange the résumé to stress your strengths. You may want a topical or combination résumé rather than a chronological résumé.
- Focus on your work experience and strengths.
- Never have unaccounted-for gaps in employment.
- If you are, or have been, affiliated with more than a few organizations, activities, etc., do not list them all. Include only the half-dozen most recent/impressive.
- Do not list every class that you have taken in your field. If you list any, list the most important/relevant classes. Arrange these lists “rhetorically.”
- If you plan to list your GPA, make the most of it. Do not bother listing “overall” GPA if it is not very impressive. Alternatively, you might list the GPA in your major instead. If neither are very impressive, leave them off entirely.
- Do not list “interests” unless these will suggest you possess additional skills of value to the organization.
- Do not list religious affiliations, fraternities/sororities, etc. This is unprofessional and you run the risk of someone subconsciously (or consciously) discriminating.

Æsthetics

- Lots of white space.
- White paper or off-white only—colored is unprofessional and does not copy or scan well.
- 25%+ cotton bond paper will make your résumé stand out but is often not necessary with many résumés being scanned, etc.
- Do not use specialty papers—decorative borders, colored paper (pink or blue), etc.
- Do not fold—get full-page envelopes.
- Do not be overly creative unless you are applying in a creative field.
- Use a single font and a common font—never more than two fonts. Don't use Times.
- Never less than about 12-point unless the font is very readable at that size—when you are reading 200 faxed résumés you get tired.
- Experiment with your layout until you have one that is easy to read/follow.
- Always have extra, excellent, copies on hand when you go on interviews, etc.

Miscellaneous

- A résumé need not list every part-time/full-time or volunteer work experience you ever had. A résumé is a sales tool not a vita.
- Include job titles, duties, supervisor's name, and major accomplishments—i.e., “promoted to Senior Trainer after four months,” etc.
- Include short courses, special training, seminars, etc. that might be relevant to the employer.
- List relevant accomplishments, awards, leadership positions, professional publications, and citations.
- Include complete contact information: address, telephone (home, message, cellular), fax, and e-mail.
- **On telephones:** professionalism calls for recording over those annoying answering machine messages you had in college with a professional sounding message. Do not provide a message number that “random boneheads” have access to—such as fraternity/sorority houses apartments with several roommates, etc.
 - If you have no choice, “tactfully” explain to your friends/roommates that you may be receiving professional, job-related, calls and ask them to be congenial and professional when answering the telephone and taking messages. Have a confidant call you once in a while to be sure your messages are being delivered and the telephone is getting answered properly.
 - Always answer your telephone (or cellular telephone) professionally when you are on the job hunt. A rude person answering the telephone with “Yo, speak!” or “It’s your dime” will likely be the kiss of death for your job. I personally hang up when students ask me to call them and I receive such treatment from roommates. So will your future employer.
- The résumé is your chance to sell yourself. Never lie. Always adapt to your audience. Your résumé is an argument that says, “I am more qualified than that other guy/gal.” “I’m also smarter, nicer, and doggonit...people like me.”
- Describe your career goals: do not be pedantic, egotistical, vague, or mercenary.
- Describe your career aspirations in terms relevant to the employer and type of work. Do not sound too narrow.
- Describe your goals in terms of the position for which you are applying. Keep the specific employer in mind as you write these goals.
- Your résumé should reflect your own individuality, uniqueness, creativity, flair, style, *Kairos*, and *savoir-faire*. Have some.
- Update and revise your résumé often to keep it up to date.
- You may need to create several versions of your résumé for different occupations.



Writing Goal Statements for Resumes

Goal statements are sales tools. They are your one chance in a resume to say whatever you want about yourself. They are a bit like quotes in news releases—you can say what you want because *you* are not really saying it, someone else is. The same is true with goal statements. You get to answer the often-asked question “where do you see yourself in five to ten years?” before you are ever actually invited in for an interview. Goal statements in practice are rhetorical. They allow you to show that you are knowledgeable about the organization and that you have some idea of your own strengths.

Sample Goal Statements

I seek a management position in which I can employ my organizational communication skills. As an expert in public relations and webbed communication, I recognize the importance of effective communication between organizations and publics. I can help your organization take advantage of the new communication technologies to effectively market your products/services and to build relationships with customers and key publics.

My goal is become an expert in the area of knowledge management. Knowledge management involves integrating communication theory, research, and computer technologies to meet the needs of dynamic, complex organizations. Given Company X's [use their name] position in [what], I believe that my current experience would be an asset and give me the opportunity to learn more about how to apply knowledge management in a [company type] setting.

Over the course of my public relations education at Montclair State, I have had the opportunity to study communication from a variety of perspectives: interpersonal, organizational, intercultural, nonverbal, and mediated. Although each class teaches me new skills, my real interest is in public relations where I hope to obtain a management position and eventually work with clients in the [fashion, sports, etc.] industry.

My short-term goals include obtaining an entry-level position in public relations where I can hone my communication and management skills. My long-term goals include working in an international/intercultural setting, perhaps at one of your international offices, where I might travel and expand my understanding of international public relations.

In the short-term, I hope to work for an organization that serves a variety of clients. I hope is strengthen my public relations skills by participating in strategic management and planning as well as learning what public relations tactics work best in different settings. Ultimately I would like to work as an account executive or supervisor with clients in the entertainment industry.

As a long-time fan of the New Jersey Devils I have always dreamed of working with the team. Given my passion for the team, my love of sports, and my public relations and communication skills, I believe that I would make an excellent choice for an intern. My goal is to work closely with more experienced sports public relations experts and develop the skills and expertise needed to pursue a career in sports public relations when I graduate.

Resume Suggestions

The resume must be appropriate for the field in which you are applying. For example, if you were applying for a job as a graphic designer you would be expected to have a creative and visually appealing resume that utilized color, design elements, etc. In public relations, you are expected to know the rules of Associated Press (AP) style, have visually appealing resumes free of errors, and write in a straightforward fashion—i.e., without the use of hyperbole.

- Avoid phrases like: “controlled membership verification” (you “Signed up new members”); “formulate new patient media folders” (you “Labeled and filed patient folders,”); “multitask to achieve quality service” (you “Assisted with customer service”), etc. Be clear about what your responsibilities were. You are not applying for a job as a waiter/waitress or sales person anymore. Professional communicators expect professional writing. You will more readily get the job by demonstrating that you know how to write effectively and adapt to your audience.
- Be sure to follow all AP style rules when writing telephone numbers, dates, e-mail addresses, etc., when applying for a writing or public relations position.
- My resume handout suggests that you should **not** use sans serif fonts (like Helvetica, Arial, etc.) and you should **not** use Times. Follow the handout. Follow Disney’s advice.
- Do not use a font that is too small to read easily or fax well just to keep you’re your resume to one page.
- Never make your address or other contact information smaller than the body type of your resume. If the employer cannot read your cell phone number after you fax your resume, what was the point of sending it?
- Many resumes include a list of adjectives (motivated, hard working, etc.). A statement of goals is better. Since everyone lists almost the same things, everyone becomes equal on this point. The person with the best interview skills will simply get the job. However, the person who writes a well-crafted and articulate statement of goals will stand out.
- Do not list everything that you did at every job. If you list six things for every job I might conclude that you have told me everything. If what you listed is not what I want, then I have no reason to call you. List only the top three activities so that I can see what skills you have and what “potential” you might have.
- Move your education to the top!
- Include any foreign language skills and level of proficiency in the education section.
- Explain how well you can use each computer program that you list (e.g., “basic understanding,” “advanced training,” etc.).
- **Take note of spelling:** Microsoft Word (with space), PowerPoint (without spaces and with nonstandard capitalization), QuarkXPress (no spaces, nonstandard capitalization), etc. Pay attention to the spell checker on Microsoft Word! If the spell checker is not turned on to “automatically check” for misspellings, turn it on!
- **You must pay more attention to details! Stop doing what you have *always* done and learn to do it right!**



RESUME TIPS

Disney is one of many companies using document-scanning technology to efficiently manage resumes. Please use these tips to present your work experience in its best light and to help us put your resume in the right hands as quickly as possible.

- Preparing a "Readable" Resume
- Submitting Your Resume
- Formatting the Ideal "Scannable" Resume for Faxing and Mailing
- Sample Resume
- Employment Practices
- Note to Employment Agencies



Preparing a "Readable" Resume

Resumes are scanned or electronically mailed into a computer database. Using optical character recognition technology (OCR) and artificial intelligence, the computer "reads" each resume, extracting key skills and talents.

Disney recruiters perform regular searches of this database to locate qualified candidates for open positions using key words and phrases that describe the skills and experience required for each job. In fact, because of this technology, you could be contacted for positions that you did not even consider.

Tips for Maximizing Your Resume's "Readability"

Include Pertinent Information:

- Place your name at the top of the page on a line of its own. Your name can also be the first text on additional pages.
- Use standard address format below your name.
- List each phone number on its own line.
- Use common headings such as: Work Experience, Education, Skills, Summary of Qualifications, Accomplishments, Additional Information, Professional Affiliations, and Certifications.
- Use more than one page if necessary. The computer can easily handle multiple-page resumes, and it uses all of the information it extracts to determine if your skills match available positions.
- Omit information regarding: hobbies, Social Security number, health, citizenship, age, race, religion, or marital status.
- Please do not include theses, dissertations, research papers, references, or lists of publications.

Be Specific:

- Use enough key words to define your skills, experience, education, and professional affiliations.
- Describe your experience using concrete words, rather than vague descriptions (e.g., "managed a team of Software Engineers" rather than "responsible for managing and training").
- Use jargon and acronyms specific to your function/industry (e.g., CPA, CAD, JAVA, etc.).
- Increase your list of key words by including specifics (e.g., list software applications such as Lotus 1-2-3, Microsoft Word, Excel, WordPerfect, etc.).

Final Comments:

- Do not falsify information.
- Proofread your resume to catch all spelling errors, grammatical weaknesses, unusual punctuation, and inconsistent capitalizations.
- When sending a resume, use our resume builder, if possible. Sending a resume electronically always produces the best quality. Remember to use a text-only format when sending a resume through e-mail.
- Only send one resume for a particular job.

If you prefer to fax or mail your resume, please consider the tips for Formatting the Ideal "Scannable" Resume for Faxing or Mailing.

Click here to view a Sample Resume which has been prepared according to these tips.

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Submitting Your Resume

Before submitting your resume, please review the tips provided (Preparing a "Readable" Resume).

Online Resume Builder - After you have reviewed our openings, build a resume online for direct submission to our resume database. You will also have the option to copy and paste your text-only resume here.

Fax or Mail - If you plan on faxing or mailing your resume, please also review Formatting the Ideal "Scannable" Resume for Faxing or Mailing,

which contains additional tips for formatting a resume that computers can read.

You must include the Job Number on the cover letter or right side of your resume. Also, please tell us where you viewed our job listing.

When faxing your resume, set the fax to "fine mode" to ensure that our database gets the best-quality copy possible.

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Mailing Addresses and Fax Numbers

Disney Consumer Products

Professional Staffing-Int
500 S. Buena Vista St.
Burbank, CA 91521-6146
Job No.: _____
Fax: (818) 558-1804[†]

The Disney Store

101 N. Brand Blvd., Suite 1000
Glendale, CA 91203
Attn. Professional Staffing
Job No.: _____
Fax: (818) 242-0783[†]

Walt Disney Imagineering

1401 Flower St.
P.O. Box 25020
Glendale, CA 91221-5020
Job No.: _____
Fax: (818) 544-7995[†]

The Walt Disney Studios

Attn: Recruitment (DisneyCareers)
Job No.: _____
500 S. Buena Vista St.
Burbank, CA 91521-7454
wds.resumes@disney.com

Walt Disney Entertainment

1375 Buena Vista Drive
4th Floor North
Lake Buena Vista, FL 32830

Disney Regional Entertainment

500 S. Buena Vista St.
Burbank, CA 91521-8392
Job No.: _____
Fax: (818) 526-4462[†]

The Disneyland Resort

Professional Staffing
P.O. Box 3232
Anaheim, CA 92803-3232
Job No.: _____
Fax: (714) 781-1616[†]

Walt Disney World Resort

P.O. Box 10090
Lake Buena Vista, FL 32830
Job No.: _____
Fax: (407) 828-1571[†]

The Walt Disney Company Corporate Administration

Staffing
500 S. Buena Vista St.
Burbank, CA 91521-7235
Job No.: _____
Fax: (818) 563-2648[†]

Anaheim Sports, Inc.

P.O. Box 2000
Anaheim, CA 92803
Job No.: _____
Fax: (714) 940-2215[†]

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Formatting the Ideal "Scannable" Resume for Faxing and Mailing

If you are planning on faxing or mailing your resume, it is important that your resume is both "readable" and "scannable" by our computer system. If you have not already done so, please review the tips for Preparing a "Readable" Resume.

To maximize the computer's ability to read a scanned copy of your resume, it is imperative that you provide the cleanest original and use a standard format. Although a creative font may seem to "spice up" a resume, it in fact inhibits the computer's ability to read the individual words, thereby lowering your chances of being selected in a search.

Tips for Maximizing your "Scannability":

- Use white or light-colored 8 1/2" x 11" paper, printed on one side only.
- Provide a laser-printer original, if possible. A typewritten original or a high-quality photocopy is fine. Avoid dot-matrix printouts and poor quality copies.
- Do not fold or staple.
- Use standard typefaces such as Courier, Helvetica, Futura, Optima, Univers, and Times.
- Use a font size of 11 to 14 points. (Avoid Times 10 point.)
- Use boldface and/or all capital letters for section headings, as long as the letters don't touch each other.
- Avoid fancy formats such as italics, underline, shadows, graphics, vertical or horizontal lines, and boxes. Avoid two-column format or resumes that look like newspapers or newsletters.
- Avoid dark, multicolored, or textured paper.

For certain positions, you may want to have two versions of your resume: 1) For the computer to read -- with a scannable format and detailed information. Submit this one. 2) For the recruiter to read -- possibly with a creative layout, enhanced typography, and summarized information. Carry this one to the interview.

Additional Tips:

- When faxing your resume, set the fax to "fine mode" to ensure that we get the best-quality copy of your resume possible.
- Please include the Job Number on the cover letter or right side of your resume. Also, please tell us where you viewed our job listing.

Click here to view a Sample Resume which has been prepared according to these tips.

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Sample Resume

Snow White

464 Dopey Drive
Forrest, CA 90909

Home (818) 555-6789
Work (310) 555-2233
Cellular (818) 555-8877

Job Number: WDS448972CTICM125

Work Experience:

04/1986 - Present John Doe Company - Princeville, CA
Technical Secretary

Handled word processing for department of nine. Composed correspondence and issued shipping forms. Organized and maintained over 350 technical files with accounting cross-references. Recorded incoming shipments and prepared outgoing shipping forms for samples.

02/1984 - 04/1986 XYZ Corporation - Princeville, CA
Bookkeeper

Processed accounts payable checks for real estate properties. Paid real estate taxes, insurance premiums, and utilities for real estate. Prepared financial statements. Organized and submitted monthly reports. Prepaid insurance premiums. Typed yearly financial statements for corporation.

01/1982 - 01/1984 Heigh-Ho Association - Willowtree, CA
Office Manager

Supervised office functions, including supplies purchasing, and clerical functions. Raised \$260,000 for new community center. Set up computer systems. Designed forms, prepared news releases, letters, and acknowledgments. Recorded donations and pledges made by corporations, organizations, and individuals.

Education:

Loyola Marymount University - Los Angeles, CA
BA in Communications GPA: 3.75

Professional School for Business - Pasadena, CA
Major in Real Estate

Additional Skills:

Proficient in Microsoft Word, Excel, PowerPoint, Lotus & UNIX
Type 65 WPM
Bilingual English/Spanish - written and verbal translation experience

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Employment Practices

The Walt Disney Company and its affiliated companies are equal opportunity employers. The Company has a tradition of innovation and creativity that is the result of hiring and motivating diverse employees with a wide range of talents. Individuals submitting resumes must be at least 18 years old, except when submitting to our Theme Parks. For the Disneyland resort you must be at least 17 years of age and a graduating senior. For the Walt Disney World Resort you must be at least 16 years of age.

NOTE: Individuals submitting resumes in response to job postings online are not considered applicants for employment with the Company until an original copy of the official application form of the Company is completed. Application forms are provided at the time of interview.

We will not contact your current or past employers to verify any of the information contained in the online application until you have completed the Company's official application form.

Note to Employment Agencies

Please do not forward agency resumes to any of the Company addresses. The Company is not responsible for any fees related to unsolicited resumes.

†Remember: If you are under 18 years of age, you must have your parent or guardian's permission to dial this number.

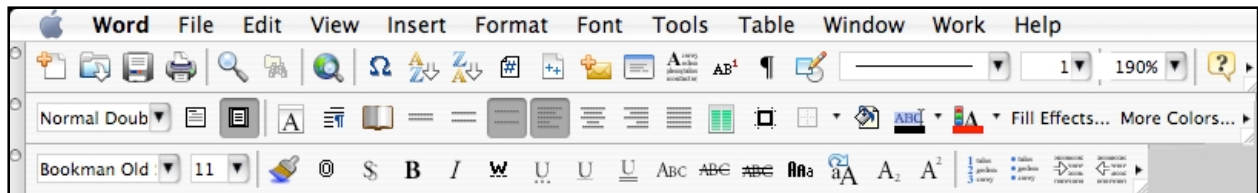
We are an Equal Opportunity Employer.

Word Processing Software

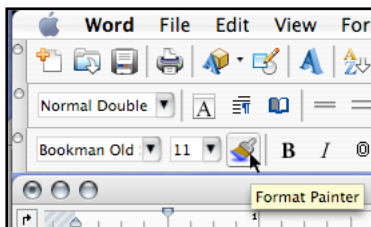
Microsoft word does nearly everything that a typical public relations practitioner might need to do to produce professional looking word-processed documents. Word can create mail merges, automatically generate envelopes, labels, bulleted and numbered lists, create templates and simple graphics, designate style sheets, sort lists, and dozens of other basic desktop publishing functions. Microsoft Excel is a fairly powerful spreadsheet program that can be used to create tables, graphs, infographics, conduct hundreds of everyday statistical calculations, and many other functions. I will begin with Word.

Microsoft Word

Word has many useful features. However, before I go into any details, the first thing you should learn how to do is to customize your toolbar so that it has all of the commands that you use on a regular basis—or would use if you knew where to find them. Figure 13.1 has a copy of my own toolbars. I will briefly explain how to customize the toolbars and then move on to briefly discussing several of the features found in word that you should know how to use.



If you go to View/Toolbars, you will see a pull down menu with about 16 possible menus to choose from. Most people typically have two or three toolbars open. If you do not already have “standard” and “formatting” open, do so now. Place your menus where they serve you best. I prefer mine stacked at the top of the page; however, you can also place them along the sides, at the bottom, etc. Next, point your mouse at each of the items in the menus that you do not recognize and pause for a few seconds. An explanation of what it does will appear. If you do not understand what the feature does (for example, Figure 13.2, the Format Painter, which most students have never used), then look it up in your manual or under “help.”



Make note of the toolbar commands that you are sure you would never use because you will be removing them and replacing them. For example, I never use “cut,” “copy” or “paste” from the toolbars, I execute these commands from the keyboard.

Once you have identified what each of the icons in the stock toolbars do, and which commands you probably will not use, go to the “View/Toolbars” menu again, scroll to the bottom and open “Customize...” (Figure 13.3): “View/Toolbars/Customize...” Select the “Commands” tab (Figure 13.4). Once this window is open, *be very careful with your toolbars and menu bar at the top of the screen.* If you wanted to (do not experiment, trust me), you could remove the “File” menu simply by dragging it off to the side or down out of its location. However, what you do want to do here is to browse the various

seconds. An e

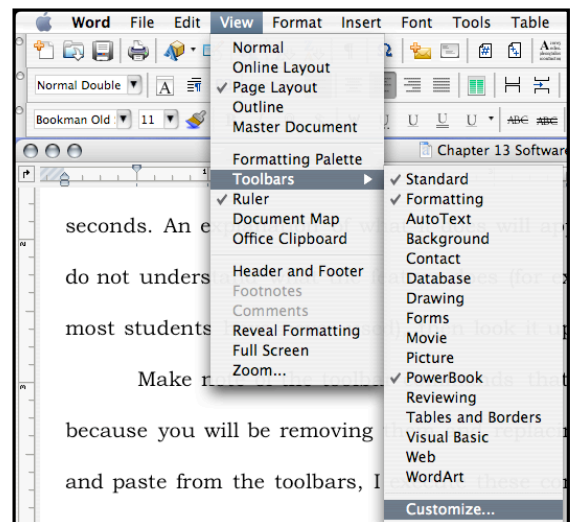
do not unders

most students

Make r

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and paste from the toolbars, I



commands and add in any that you might find useful: there are hundreds, dozens of which you have probably never seen or knew existed.

Begin by dragging all of the commands out of the toolbars that you determined you would not use. Simply click on them and drag them out of their location. Once pulled out of the menu, let go of the mouse button and the item will disappear. To restore an item, if you make a mistake, drag the item from the commands window and drop it back into the toolbar where you want to place it. You can also rearrange the items on the tool bar to place them where you prefer by clicking on them (holding the mouse button down) moving the item to a new location (or a different toolbar), and releasing the mouse button.

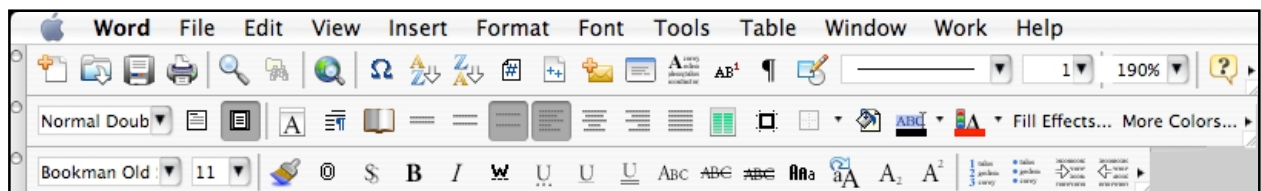
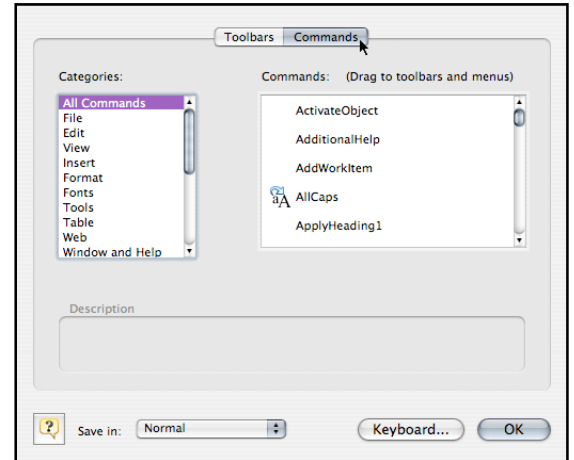
After you have removed the items that you do not want, I recommend closing the “Customize” window and restarting Microsoft Word (MSW) to save the changes. As many of you know, Word can be unstable so as you proceed with the remainder of the toolbar editing, quit from time to time and restart Word to prevent losing your changes.

Once you have figured all of this out, open up the “Customization” window again, and proceed to go through all of the MSW commands. You can either go menu-by-menu (click “File,” “Edit,” “View,” etc., on the left side) or use “All Commands,” and then click on each one in the right window. As you select each item, a description will appear at the bottom of the Customization window telling you what each command does. If the command sounds useful, simply drag it up into one of the toolbars. Note: you can “rearrange” the commands after you have used the program for a few days to maximize individual placement. I have placed the commands that I use regularly in my menu bars to correspond with my own usage patterns. I have also grouped like items together to make them easier to locate and use.

Here is a summary of the commands from my own toolbar that I have found useful, starting at the top row (Figure 13.1): New Blank Document, Open, Save, Print, Find, Find File, Web Page Preview, Insert a Symbol, List Sort Ascending, List Sort Descending, Insert Page Number, Insert Number of Pages, Create Envelopes, Create Labels, Drop Cap, Insert Note, Show/Hide Formatting, Drawing, Line Style, Line Weight, Change Page Magnification, and Help.

Second row: Style, Normal View, Page Layout, Format Font, Format Paragraph, Document Layout, Single Space, 1.5 Space, Double Space, Align Left Justified, Align Center, Align Right Justified, Align Both Margins, Create Columns, Borders and Shading Menu, Outside Border, Background Color, Highlight Color, Font Color, Fill Effects, More Colors.

Third row: Font, Font Size, Format Painter, Outline, Shadow, Bold, Italic, Word Underline, Dotted Underline, Underline, Double Underline, Small Caps, Strikethrough, Double Strikethrough, Change Case, All Caps, Subscript, Superscript, Bullets, Numbering, Increase Indent, Decrease Indent.



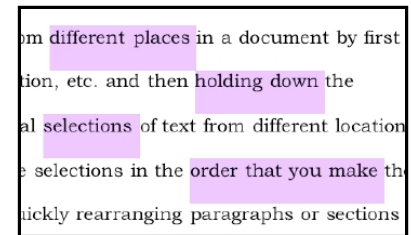
Additional Features of MSW

As mentioned above, MSW has hundreds of commands that most people never use or do not even know about. Below I list several of the features that I have found to be the most useful.

- “Preferences/Spelling and Grammar”: Create a custom dictionary and begin adding technical terms when they are flagged as misspellings. Set your grammar checker for “punctuation inside of quotes” and “one space after periods.”
- “View/Page Layout” to see the actual page with margins, etc. This is useful for formatting and is preferable to “normal” view for almost all work.
- “Insert/Picture/From File” allows you to place a graphic into your document. Once a graphic has been placed, you can double click the graphic to open the “Format Picture” menu allowing you to scale the picture to fit, adjust text wrapping, etc.
- “Format/Font/Character Spacing” allows you to adjust the spacing between characters to reduce the spacing or increase spacing (called kerning). Kerning is very useful when you are one word long on a document and want to run the word back. Simply reduce the line spacing of the last line (or paragraph) by .1–.3 pts and no one but a graphic artist or typesetter would notice the difference.
- “Format/Paragraph” allows you to adjust the spacing before and after paragraphs, set absolute spacing (12.5 pts.) rather than relative spacing (double), create hanging indents, keep lines together, and designate “Widow/Orphan control.”
- “Format/Document” allows you to adjust the margins, control the placement of headers and footers, etc.
- “Format/Bullets and Numbering” allows you to designate any of several different types of bullets, or several types of numbered lists. Using automatic bullets and numbering is preferable to creating them manually. Be sure not to use hyphens, periods, o’s, and dashes in place of bullets. Learn to make proper bullets and numbered lists.
- “Format/Borders and Shading” allows you to place borders around entire pages, paragraphs or sections, or individual words.
- “Format/Columns” allows you to create a designated number of columns, to place lines between them, or to create columns of equal or different width.
- “Format/Drop Caps” allows you to create drop or margin caps and to designate how many lines they will span.
- “Format/Style” allows you to create style sheets (Figure 13.5). The best way to create style sheets is to close all open documents and then open the “Normal” template and set all of the defaults that you want (widow/orphan control, etc.). Designate everything in your style sheets that you might want as defaults for font, size, style, etc., as well as headlines style, header and footer preferences, etc. There are dozens of style sheets that can be designated. If these changes are made to the “Normal” template, then all future documents created will have those parameters and your style sheets will work everywhere.
- You can change the size of a font from the keyboard by highlighting the words, and holding the command key, and the hitting arrow < > keys to increase or decrease the font size to the next default size (8, 9, 10, 11, 12, 14, 16, 18, etc.).

Normal	¶
Heading 1 One	¶
Heading 2 Two	¶
Heading 3 Three	¶
Normal Double	¶
Default Paragraph Font	¶
Endnote Text	¶
	Footer ¶
Footnote Text	¶
	Header ¶
Page Number	¶

- You can quickly adjust the amount of indentation in a paragraph by using the increase or decrease indent keys.
- Go into the “Tools/AutoCorrect.../AutoCorrect” menu and make the following changes: replace “website” with “Web site”; “web site” with “Web site”; webpage with “Web page”; “world wide web” with “World Wide Web”; “pubic” with “public”; and any other frequently misspelled words. Add to this list anytime you identify mistakes that you make or that the auto correct function does not recognize.
- Always use “Tools/Hyphenation.../Auto hyphenate” whenever you are justifying *both* the left and right margins.
- “Tools/Word Count” does what it sounds like and also counts letters and lines.
- “Tools/Envelopes” provides template for printing envelopes.
- “Tools/Labels” provides label templates for all of the hundreds of types of labels. The templates are based on the numerical codes that come on label packages (Avery and others).
- Entire words can be selected simply by double clicking anywhere in the word.
- Entire lines may be selected by triple clicking anywhere in a line of text.
- Multiple sections of text from different locations in a document may be selected all at once by first selecting a word, paragraph, section, etc. and then holding down the command key while you make additional selections of text from different locations in the document. MSW assembles these selections in the order that you make them so this feature can be very useful for quickly rearranging paragraphs or sections of text (Figure 13.6).
- Drag and Drop editing is possible (if you have it turned on in the “Preferences/Edit” menu) when you highlight a series of words or paragraphs and then release the mouse button. Then, click on the highlighted text again (one time) and hold it, and move the mouse to where you want to drop the text and let go of the mouse button. Drag-and-drop editing takes a bit of practice but is worth learning how to do.
- Characters, words, paragraphs, sections, or whatever, may be copied and pasted somewhere else simply by holding down the command key while moving the highlighted text. For example, you want to use the same phrase to start several sentences (alliteration). Just highlight the words in question, press the command key, and “drag-and-drop” them to the new location. Using the command key copy feature saves a keystroke. The traditional way: “highlight, copy, paste,” can be reduced to “highlight” (press command) and “drag and drop.”
- “Edit/Find” and “Change” can be used for dozens of purposes if you think through what you want to do. For example, when you are finished with a document, search for all extra spaces (literally, search for “space, space” by hitting the space bar twice, and replace them with one space to eliminate all double spaces after periods, etc. Be sure to run this a few times to make sure that triple or quadruple spaces are removed (continue “replace all” until you get “zero replacements”). You can also use “Find/Replace” to edit text downloaded from the Internet, as well dozens of other uses. Be creative, think through what you want to do first, then do it in several steps. I often have edited a text file (an e-book, for example, from “Guttenberg Project”) and stripped out all of the manual line breaks while maintaining the paragraph breaks to make the text easier to read and quote.¹
- “Insert/Footnote.” Be aware that MSW will automatically change your footnotes to a default font that is different than your “normal” font (unless you have designated



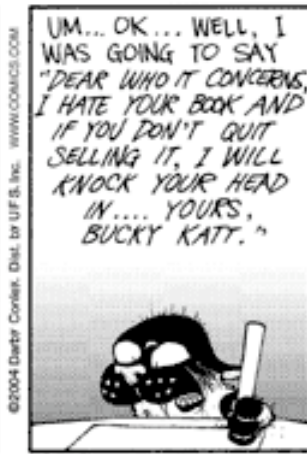
a style in your style sheets). Be sure that your footnote formatting matches the rest of the document. The programmers obviously never read a style guide.

- The “Format Painter,” the blue paintbrush looking icon on your toolbar is very useful. With it you can copy the formatting from one place (a heading or bulleted list) to another place. Simply place your cursor anywhere in the paragraph that you want to copy the formatting from, and then click on the style painter. A plus sign will appear next to your cursor and when you highlight a new section of text, word, paragraph, etc., the style will be copied and applied. If you change your mind, click the paintbrush again and the plus sign will disappear, or use the “undo” command.

Notes

¹ Here is the procedure: In the find box, search for two paragraph breaks: ¶¶ (toggle the window bigger for “special” commands); in the replace box, replace the two paragraph breaks with a symbol that is not in the text itself. I use a bullet: • (option 8). Select “replace all” and change all of the paragraph breaks to bullets. Next, replace all of the single paragraph breaks with a space: search for ¶ and replace with a “single space”—one tap of the space bar. Select “replace all” to eliminate all of the unnecessary paragraph breaks. You should now have a continuous paragraph of text that has bullets wherever proper paragraph breaks would be located. Finally, convert the bullets back to proper paragraph breaks: search for • and replace with ¶. *Voila*, you will have eliminated all manual returns at the ends of lines and created proper paragraph breaks.

Once you get good at using “find/change,” you can use the feature to make a lot more subtle changes in documents. I have used find/change for textual analysis by searching for specific words and changing their color, or case, to make the words easier to locate and to highlight their relations to other words, etc.



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Date